

VARIETY

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PRICE 25 CENTS

MAP POP-PRICE SHOW CIRCUIT

Flock of Radio Comics May Take TV Plunge in Fall

Number of top-name radio stars, including Bing Crosby, Jack Benny, Edgar Bergen, Burns and Allen, Groucho Marx and Eddie Cantor, may bow in on television during the upcoming fall and winter season. Majority of them, it is believed, will endeavor to follow Bob Hope's lead in doing only four or five shows a year on a spot basis, but several will be in on a once-a-week schedule.

Burns and Allen, for example, are scheduled to cut a kinescope audition for CBS-TV this week on the Coast. Team will do a situation comedy series, similar to their radio format, on a projected half-hour, once-weekly basis. Show would probably originate on the Coast and be fed to the eastern stations via kine. NBC, meanwhile, confirmed that plans are under way to simulcast the Groucho Marx radio show as soon as the comedian tees off for his new network in the fall. Marx is known to prefer doing his show on the Coast, indicating that the TV version of his program also would have to be kinescoped if the simulcast audition is successful.

As for Crosby, he reportedly in- (Continued on page 60)

NBC's Special TV for Theatres

Possibility that NBC might build theatre television programs specifically for use on large-screen video was noted this week by Sylvester L. (Pat) Weaver, the web's video veepee. Network is currently preparing to aid its parent company, RCA, in testing an improved theatre TV projection unit this summer in association with both 20th-Fox and Samuel Pinanski's Pilgrim theatre, Boston.

While the tests this summer will involve mostly technical experimentation, Weaver admitted the work might lead to the web's creation of a theatre TV program department. It is recalled, in connection with this, that Gael Sullivan, exec director of the Theatre Owners of America, proposed such a move to NBC last year. At that time, the web's exec veepee, Charles R. Denny, submitted a plan that opened the possibility of NBC's taking the step whenever sufficient theatres were equipped with large-screen units to afford the shows.

With the question of programming now one of the major issues confronting the theatre TV proponents, it is believed they would welcome the entry into program operations of a network with years of experience in video production. While it has been suggested in the (Continued on page 20)

Uses Croquet on Landlord

Paris, June 6. Luigia Vera Piva, former Milan Scala theatre soprano, went to jail on a charge of assaulting her landlord with a croquet mallet.

The former star, who now gives singing lessons in Paris, was given an apartment on the condition that she teach her lessons in the homes of her pupils. She agreed but used her spare time to sing at home; hence the landlord's desire to oust her.

She has two great loves—singing and croquet. On returning from a croquet game she found that the landlord had locked her out. She tried to break down the door with her mallet, and in some way happened to hit the landlord on the head.

O'Dwyer Burn Salved on Film Stinging N. Y.

Mayor William O'Dwyer's burn over "Sleeping City," film made in New York by Universal, which hizzoner charged was "unsympathetic" to the city, was promptly doused this week when U agreed to pull the sting from the feature. As a result, peace reigned again in Hollywood's relations with the city's chief executive after O'Dwyer had threatened to end co-operation with visiting camera crews. O'Dwyer previously had summoned company presidents to a Gracie Mansion meet, where he sounded off against unsympathetic handling of municipal institutions.

U has mollified the mayor by agreeing to insert a prolog to the film which will impress on the audience that the pic is purely fictional in its theme. That statement will be made by Richard Conte, thespier who plays the part of a doctor in the film. Conte, dressed in white and accoutred with a stethoscope and other medi- (Continued on page 60)

THEATRE FOLDS SOAR TO 580 IN THE NATION

Washington, June 6. Nationwide, a total of 580 film theatres have folded in the past six months, according to final figures released by the Taxation and Legislation Committee of the Council of Motion Picture Organizations. Final batch of seven exchange districts and their closings were disclosed over the weekend by Abram F. Myers, committee chairman. They are: Portland, Ore., 1; Memphis, 27; St. Louis, 12; Oklahoma City, 23; Kansas City, 16; Salt Lake City, 6; and Washington, D. C., 13. Total is 98.

A week earlier, COMPO reported on the situation for the remainder of the country, which had 482 closings during the period. Partly to blame for the situation, it is claimed, is the 20% admissions tax.

N.Y. CITY CENTER AS SUPPLY BASE

By HOBE MORRISON

A new key-city circuit of large-capacity theatres to play legit shows, opera and ballet at pop prices may be organized by the N. Y. City Center of Music and Drama, which would produce and book the attractions. Present legit houses probably wouldn't be included, but the circuit would comprise mostly now-dark auditoriums and picture palaces. Managements of a number of spots have already contacted. City Center authorities suggesting some such setup.

Start of the project depends primarily on the City Center being able to work out a way of presenting the more popular operettas and musical comedies, since they would presumably have to be the backbone of the bookings. Thus far, the Center hasn't figured out a solution to that problem, since those who hold the rights to most of the top musical show properties won't release them for performance in New York, which must be the keystone of the circuit. Also, no suitable producer has been found who would be available to head the musical show operation.

As things stand, the City Center is already equipped to supply straight-play, opera, ballet and dance attractions for a small cir- (Continued on page 60)

Boston Ballet Run, Seven Months Off, Now 50% Sold; \$200,000 Advance in N.Y.

In one of the most unusual situations in show biz history, a ballet troupe is two-thirds sold out for a N. Y. engagement three months away. What is more surprising, it is over 50% sold out already in road engagements seven months off. Amazing setup is heightened by the fact that these advance sales have all been merely by mail order, with no newspaper ads or boxoffice window sale.

Troupe is the Sadler's Wells Ballet of London, which set an all-time ballet record of \$254,000 gross for four weeks on Broadway last fall. Troupe is returning to N. Y. this fall for a three-week engagement, starting Sept. 10. The Sol Hurok office, which is presenting the troupe, reports over \$200,000 in receipts (or two-thirds of the N. Y. run's take) just from mail orders, with perhaps another \$50,000 sent back due to mixups in orders, dates or other conflicts.

In Boston, where Sadler's will not appear until January, seven months away, about \$40,000, or over half the capacity of the sked-ded week's run, has been received. In New Orleans, where the troupe dances two nights, Oct. 12-13, over \$9,000 is already in. In Cleveland, with a two-day booking Dec. 12-13, (Continued on page 63)

'Longahop' Ossani

What appears to be a long distance record for one-shot guest stars was set this week when Nilo Ossani, Italian tenor, hopped 4,500 miles from Rome to N. Y. to appear on Percy Faith's "Pause That Refreshes" for Coca-Cola Sunday (11) over CBS.

Ossani, who doesn't speak English, enlisted Alex Baird, of RCA Victor, and the D'Arcy agency's Marek Windheim to act as interpreters during his brief stay. He flies back to Rome right after the broadcast. Ossani is the first of nine foreign singing stars who will appear on the summer replacement for the Edgar Bergen-Charlie McCarthy show.

Web Demand On Morals Clause Irks Scripters

Council of the Radio Writers Guild voted Thursday (1) to hold a special membership meeting on June 15 to consider action on the morals clause being inserted by the networks into individual writers' contracts. Scripters are sore because they feel the language will give the webs control of their personal and political activities.

Text of the clause reads: "Artist agrees to conduct himself at all times with due regard to public morals and conventions. If artist at any time shall commit any act or thing which shall be an offense involving moral turpitude under federal, state or local laws, or which might tend to bring artist into public disrepute, contempt, scandal or ridicule, or which might tend to insult or offend the community or any or- (Continued on page 60)

BING, GUY, JOLIE KEY TO DECCA'S 16TH ANNI

Hollywood, June 6. Decca Records celebrates its 16th anniversary in August. Six of platter's top draw names inked when the firm was first formed, are the big grossers for Decca today. Viceprexy Dave Kapp points out the waxery has rarely lost a name through all the years of operation, and that while a few have left, they are now back in the fold.

Top grossers on the list are Bing Crosby, Guy Lombardo and Al Jolson. All three have been with Decca since its inception. Jolson started with the late Jack Kapp on the Brunswick label over 20 years ago and moved to Decca roster when firm was formed by Kapp. Jolson was with the firm until he retired, coming back to the platters when "The Jolson Story" was released by Columbia. In addition to these three, the Mills Brothers, Victor Young and Ella Fitzgerald, have (Continued on page 20)

See Widespread Use of Video In School Teaching

Education by TV, which heretofore has been given a projection in only isolated instances throughout the country, is headed for the big-time this fall. The Board of Education of the City of New York is currently blueprinting a campaign to carry the educational video ball into the 140 junior and senior high schools of the city in a move which will undoubtedly give considerable impetus to the growing nationwide awareness of TV's potentialities in the whole realm of education.

Plan is to install television rooms in all the N. Y. junior and senior high schools as an addenda for the school curriculum, with two ambitious programming projects teeing off in September via NBC's key New York tele station, WNBT, and DuMont's New York outlet, WABD. The WABD programming will be designed primarily for in-school viewing of educational projects, while WNBT will concentrate on the after-school aspects of programming.

It's generally conceded that the coming school year will find the Education by TV projects gaining considerable momentum. For one thing, FCC Commissioner Frieda (Continued on page 21)

Arena-Type Shows As Tele's Answer

Arena-type theatre, as utilized in NBC-TV's new "Cameo Theatre" series, can provide the means for local video stations throughout the country to originate their own dramatic programs, according to NBC producer Albert McCleery, who is supervising the series. McCleery also sees the technique as helping to solve TV's current script shortage problem by opening up the best of radio dramatic properties to video.

McCleery staged two of the "Cameo" shows within the last month in the Tuesday night slot being utilized by NBC for showcase purposes. Idea caught on, and with "Armstrong Theatre" having taken over that period last night (Tues.), the web has given McCleery the Wednesday night at 8:30 time to stage four more shows. "One Man's Family" is scheduled to take over that period in a month, at which time "Cameo" will be moved to another slot.

Since the technique requires no sets in the usual sense of the word and virtually no props, one of its chief advantages lies in its economy, the producer said. Half-hour stanzas carry an average talent and production budget of \$2,000 each, so that it is possible to save about \$40,000 on the cost of an average half-hour TV dramatic show on a (Continued on page 60)

House Group Votes 10% B.O. Tax Dip, Cuts Niteries to 15%; Pic Exemptions

Washington, June 6. House Ways and Means Committee, whipping the new tax bill into final form for presentation to the House, last Friday (2) confirmed its tentative decision to reduce the general admissions tax from 20% to 10%.

Committee also set the tax on nitery tabs at 15%, the third time it had come up with a different result in this category. Originally, the committee voted to keep the present 20% rate. Then it reversed itself and decided to make it 10%, the same as general admissions. Finally, on Friday, it announced the 15% surprise package.

Solons today (Tues.) affirmed its refusal to tax television sets. President Truman had asked for a 10% bite on tele set sales, but the committee again stood by its guns.

Committee also plowed through with final action on most of the other wartime "luxury" excise rates on consumers.

Yesterday (Mon.), the Ways and Means put its stamp of approval on an earlier action which exempted raw film, cameras and other photographic equipment used by Hollywood from the manufacturers' excise taxes. For non-business users, the present 15% bite on raw film would be dropped to 10% and the 25% excise on cameras and other equipment would also drop to 10%.

Meanwhile, there is increasing uneasiness here over the prospect of this tax bill, or any other, becoming law. Some Democratic leaders are now beginning to comment to friends that the Ways and Means committee may never vote out the bill at all.

Others claim that, since this is a Congressional election year, there is a great desire to pass tax reduction legislation. Therefore they think the measure will go to the house and be approved there.

Major tax bills invariably are sent to the House under a "gag" or closed rule, which means that the House can vote it either up or down but may not amend any part of it. Thus, whatever bill the committee reports out will be passed by the House. However, the Senate does its own work and may change the bill completely, with the final result being a compromise between what each chamber decides.

And, already, the threat of a Presidential veto hangs over the bill because the cuts appear much deeper than recommended by Mr. Truman.

FILM DIVIDENDS OFF \$2,000,000 IN 1ST QTR.

Washington, June 6. Film industry paid out dividends of \$11,053,000 during the first four months of this year, or more than \$2,000,000 under the figure reported for the same four months of 1949, U. S. Department of Commerce announced last week.

April was the only bright spot. It had \$3,704,000 in dividends, far better than the \$2,491,000 for April of last year. It was the first time in many months that a month had bettered the comparable one of the previous year. Commerce says that the publicly reported dividends in any industry are about 60 to 65% of all dividends paid out in that industry.

Peck in 'Bathsheba'

Hollywood, June 6. Darryl F. Zanuck has set Gregory Peck to star in "David and Bathsheba," which 20th plans to shoot in Israel next year with Henry King directing.

Philip Dunne is completing screenplay of the Biblical drama.

British Hit By Govt. Tax-Cut Nix

Washington, June 6.

Worst wallop the British film industry had in April was the failure of the Government to reduce the entertainment tax, according to the U. S. Department of Commerce. Refusal to listen to an appeal for lower tax is described as a "blow to the entire industry," which the Government may try to assuage, however, by adding 1,000,000 pounds to the revolving fund of the National Film Finance Corp. This would increase the fund's working capital for production loans to 6,000,000 pounds.

British Finance Bill also contains a clause that, after Aug. 15, if a stagelike takes up at least one-fourth of a theatre program, the entertainment tax will be dropped from seven to one penny (British) per seat. This would be rough on producers of second features and on theatres unfit to handle stage shows, Commerce comments.

The British Cine-Technicians Union is planning production of films to relieve unemployment among its members. First picture would be "Green Grow the Bushes." Cost would be about 100,000 pounds, with producers, actors, writers, etc., agreed to keep their fees low for this kind of production. It would be the first picture produced by a labor union in England.

U.S. ACTS HYPO PARIS; HILDEGARDE'S WOW BOW

Paris, June 6.

American acts are hypoing Paris show business. Sock openings of Lena Horne at the Baccara, and the Step Bros., and Carrie Finnell in the Lido's "Enchantment," were the cafe highlights of the week.

The major concert event was Hildegard's one-woman performance at the Champs Elysees theatre Saturday (3). Localites responded enthusiastically to the chanteuse's presentation. Mistinguett, who got up from a sickbed, and Jean Sablon were among those attending the show.

Glasgow Goes For Dottie Lamour

Glasgow, May 30.

Dorothy Lamour was greeted by 7,000 when she arrived at Central Station for week's personal at the Empire Theatre here.

She received civic welcome from Lord Provost Victor Warren of Glasgow. Week's schedule includes visits to disabled in hospitals, opening of garden fete and a jaunt to Loch Lomondside.



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Friction Eased In Writer Guilds

Washington, June 6.

Decision by the National Labor Relations Board last week that council members of the Authors League of America do not have to sign non-Communist affidavits, is expected to speed new contracts for the Radio Writers and Screen Writers Guilds. It will also ease friction between SWG and RWG.

Film scripters had burned because ALA and RWG council members refused to sign affidavits on the grounds that it was an unwarranted extension of the law which requires only union officers to sign. After several months of pressuring the recalcitrant council members, SWG on May 17 voted to withdraw from the League if the matter hadn't been settled by July 17.

Actually there was no real danger of a SWG pullout, because the council members had already placed their affidavits or resignations from the body in escrow (pending an "adverse decision" by the NLRB).

The NLRB vote is viewed by ALA toppers as a defeat for NLRB counsel Robert Denham, who made the original ruling, and a victory in barring further extension of the non-Communist oaths to other unions.

Completion of certification proceedings for the ALA and its constituent guilds is expected in three months. When that is achieved, the RWG's contract with the agencies and sponsors (negotiations for which were finished last year) will be put into effect. Additionally, the SWG will be able to push its negotiations with film studios, including talks on vidpix which it will handle on the Coast in behalf of the ALA's National Television Committee. NTC comprises representatives from all groups in the league.

McBride, Murrow, Wyler Get One World Awards

Commentator Mary Margaret McBride and newscaster Edward R. Murrow, for their contributions via radio, and director William Wyler, for his film work, were named One World Award winners at the sixth annual presentation ceremony held yesterday (Tues.) at the Hotel Waldorf-Astoria, N. Y. Wyler, unable to attend the presentation, was represented by actor Harold Russell.

Press award recipient was Quentin Reynolds, while the One World Flight Award went to Roger Baldwin. The International Statesmanship Award was given to Brigadier General Carlos P. Romulo.

RKO'S VAUDE PIC

Hollywood, June 6.

Vaudeville gets a screen break at RKO in the forthcoming "Footlight Follies," the third annual variety feature to be produced by George Bilson.

Cast will include 21 vaude and nitery acts with the routines linked by an emcee.

Truman Visit to St. Louis Preps Elaborate Radio, Video, Newsreel Setup

St. Louis, June 6.

The most elaborate arrangements for radio, television and newsreels in the history of St. Louis have been completed for the 1950 reunion of the 35th Division, in which President Truman served as an artillery officer, to be held here Thursday, Friday and Saturday (8-10). Under the direction of Harry Renfro, exec. asst. to the general manager of station KXOK, 16 mikes will be installed near the speaker's stand and will provide accommodations for all four major networks, six local stations and three or four newsreels and television companies.

When the President makes his principal address Saturday at the riverfront where the Jefferson Memorial development will be formally dedicated, there will be only two mikes on the rostrum in order that the several hundred thousand spectators, who are expected to attend the ceremonies, may have an unobstructed view of the President and his guests. These mikes will be connected to amplifiers a short distance away, where the networks and other broadcasting survives will receive the speeches through a mike pooling setup.

'UNFRIENDLY 10' DUE TO REPORT FOR SENTENCE

Washington, June 6.

Fate of Hollywood's "Unfriendly 10," for contempt of Congress, appears drawing to the ultimate result.

John Howard Lawson and Dalton Trumbo, whose convictions to a year's imprisonment and \$1,000 fine, the Supreme Court refused to review, are due to report to the U. S. District Court here Friday (9) to begin their sentences. The other eight waived trials and stipulated that they would accept whatever happened to Lawson and Trumbo. Although the eight are seeking a loophole, they have been ordered to report here before the District court on the following dates:

Albert Maltz, Alvah Bessie, and Samuel Ornitz, June 20; Herbert J. Biberman and Edward Dmytryk, June 21; Adrian Scott, Ring Lardner, Jr., and Lester Cole, June 22.

They are expected to be sentenced and to seek delays via appeals to the appellate courts.

NLRB Won't Interfere In Turf Labor Disputes

Washington, June 6.

National Labor Relations Board, which has regarded even neighborhood film theatres as in interstate commerce and within its jurisdiction, backed away from labor disputes at racetracks: the past weekend, on the ground that the turf clubs were "essentially local enterprises."

NLRB had been asked to step into disputes involving Santa Anita and Hollywood parks in L. A. Board was asked to take jurisdiction by Donald Moynahan, who claimed he was denied work because of contracts which the parks had with two AFL unions.

Office of the NLRB general counsel contended Santa Anita and Hollywood park were in interstate commerce because of the interstate shipment of racehorses, connection of the tracks with Daily Racing Form, connections with the American Totalizer Co., of Baltimore, and interstate operations of the catering company which services the tracks.

Board, however, refused to step in, finding the tracks much less interstate than a motion picture theatre.

Mull Next for Hutton

Hollywood, June 6.

When Dore Schary reports back to Metro June 12 he'll decide on the next Betty Hutton starrer.

As part of her deal to star in "Annie Get Your Gun" she gave Metro her annual outside picture away from Paramount for next two years.

Huston Scores Report H'wood Pix Quality Off

Belief shared widely by critics and the public throughout the country, that quality of films has deteriorated with attendant boxoffice woes, is challenged by Hollywood director John Huston. In the east to o.o. locales for Metro's "Red Badge of Courage," Huston maintains "that Hollywood is now putting out the best pictures it ever made." "In the past year, the standards have been higher than ever before," he asserts.

Huston disputes contentions made by one producer-director wing on the Coast that Hollywood has been attempting to play it overly safe on stories. "That is less true of the studios than ever before," the director claims.

"The problem presented to all directors to turn out films at a lower cost because of the drop in revenues is having the opposite effect," Huston said. "Rather than bring on a chain of trite formula films, it is calling for more inventiveness than before, when everything went at the boxoffice. We are now looking for much more original material."

Huston disclosed that he will attempt a new system of shooting for "Badge" never attempted before. Instead of reducing the size of an army of extras required for the battle scenes, Huston will try to lense the pic within half the time allotted by the studio. He will use two camera crews in a "leapfrog" system devised after thorough rehearsals. "While one crew is shooting a scene, the other will be setting up its equipment."

"I am going to try this out but I don't know whether it will come off or not," Huston said. "To my knowledge, it has never been attempted before on locale. It is as though we were using two interior stages simultaneously." Ordinarily, director said, film would take 60 days. He will try to halve that stretch. If he succeeds, film will be brought in under \$1,500,000, although the script calls for 1,000 in the cast.

Huston may jump onto the bandwagon for his next pictorial stint, which is to be delivered to Horizon Productions, his own indie concern. Director is mulling a feature consisting of three or four short stories wrapped into one package. Following the success of J. Arthur Rank's "Quartet," a number of Hollywood short-story packages are now being readied. Huston believes this practice would open the door to a tremendous mass of story material.

For his last film, "Asphalt Jungle," Metro release produced by Arthur Hornblow, Jr., team has already broken one precedent. Although the pic is peculiarly slangy in its use of pungent language of criminals, no redubbing of any of the lines is planned for the British market. Heretofore, this has been the uniform Hollywood practice. Hornblow and Huston called in Gerald Fairlie, British author of the Bulldog Drummond yarns, as expert. Fairlie advised against the redubbing even though some of the words will be unintelligible to British audiences.

JESSEL SEES TRUMAN ON NATIONAL THEATRE

Washington, June 6.

George Jessel brought a plan to President Truman last week for creating a national theatre in Washington, and came away warmed by assurance of the President's interest in the plan.

The Jessel idea is to raise about \$3,000,000 by popular subscription to build the kind of auditorium which could handle not only legit but also operas, ballet, quasi-official and other entertainment—all on a non-segregated basis. The subscribers would be repaid from profits of the venture which would then be turned over to the Government to own. Jessel said Mr. Truman told him he believed Congress would accept such a gift, if offered by a group of private citizens.

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COURT SPURS EARLY DIVESTITURE

Balaban Says Par Profits Hold Firm; Sets Swap Plan for DuMont Stock

Paramount's earnings for April and May are holding up to the level of the first quarter of the year and the company has not experienced the expected pre-summer slump, Barney Balaban, Par's prez, advised stockholders yesterday (Tues.) at the company's annual meet. In a report featuring the upbeat, Balaban also disclosed study on a plan to liquidate holdings in DuMont Labs, television outfit, by permitting Par stockholders to exchange their stock for that of DuMont.

Balaban was optimistic on the impact of tele. New era of prosperity for both films and video, he said, could be ushered in through the stimulus that each can give to the other. Noting that it was too early to add up the balance sheet of "pluses and minuses," he declared himself confident that "the prophets of doom will have been proved to be false prophets."

Turning to Phonevision, the stormy petrel of both industries, Balaban kissed it off with the declaration: "We have carefully studied every aspect of Phonevision and seriously question its basic technical and economic feasibility. We believe that these technical and economic objections are inherent in the device." Later in the meeting, Austin C. Keough, Par's vice-president and general counsel, answered one stockholder question by saying he did not believe the companies must sell product to Phonevision "under existing laws."

All incumbent 16 directors of Par were reelected overwhelmingly at the meet. Several times proceedings fell to a low key as dissident stockholders attacked management (Continued on page 63)

RKO Pooh-Poohs Summer B.O. Fears; 8 Top Films For 'Dog-Day' Release

Underlining the varying opinions among major film companies over whether good pictures can do business during the summer dog-days, RKO this week set release plans for eight top-budgeters during June, July and August, while 20th-Fox postponed release of its highest-budgeted film this year from August to September. Twentieth's picture is "Black Rose," Tyrone Power starrer lensed in Technicolor in Europe and North Africa at a reported cost of over \$3,000,000.

While the summer slump at the boxoffice has become a traditionally expected fact in the industry, several distribution chiefs in the past have begun to question whether it is actually so. They point out that, with the advent of air-conditioning in most of the country's theatres, a large number of customers can be attracted with good pictures. In addition, with the majority of companies apparently unwilling to test that theory, it is noted that any major film letting go some of its top product during the warm weather can benefit through getting the choice playdates.

Twentieth, of course, is not sloughing off the summer months. Included among its releases for (Continued on page 20)

Goldwyn Huddles In Munich With Son on Pic

Producer Samuel Goldwyn is currently in Munich with his wife, Frances, on a short visit with his son, Samuel Goldwyn, Jr. Goldwyn pere is huddling with Junior on a film script, "No Time Like the Present," which the latter is preparing in collab with Blaine Littell for production under the elder Goldwyn's banner.

Present itinerary calls for the producer to shove off for Paris, June 14, and then London on the following day. He returns to the U. S., July 1, aboard the Queen Elizabeth.

GU's Evans in N.Y.

John Evans, veepee of Greater Union Theatres and righthand man to Norman B. Rydger, GU boss, and William Tinkler, ad-publicity head for the Australian chain, arrive in N. Y. today (Wed.). They are on a tour of the U. S., including Hollywood, and likely will go to England before returning to Sydney.

Evans will huddle with Capt. Harold Auten, GU representative in the U. S., while he is in N. Y. He is also chairman of the management committee of GU.

Argentine Red Tape Stalls U.S. Pix Licenses

Buenos Aires, June 6. Although a full month has passed since the American film companies signed on the dotted line with the Argentine government for a new five-year accord, the majors have yet to send a single pic into the Latino country. Not that the companies haven't been trying. But they find themselves tangled in red tape which is stalling the urgent need for Yank celluloid in the big South American market.

On receipt of an official okay to the deal from the Argentine after Dr. Ramon Cereijo, treasury minister, reached Buenos Aires after his American visit, companies promptly filed applications for unlimited import licenses. New film pact, among other things, opened the way for unrestricted shipment of pix. However, constant needling of the Peron government since then by American reps in the country has elicited only one response—that general machinery to license the pix is being set up and will necessarily take time.

Meanwhile, the cupboards of American distributors are now bareer than ever. Any further delay will cut sharply into the earnings for the first year of the pact. None of the majors has new films at hand because of an import ban which is well into its second year.

On the other hand, there is nothing that the companies or the Motion Picture Assn. of America can do besides keep up the pressure for prompt compliance with the new deal. While doing so, the distributors are continuing to send their fraying reissues around in repeated bookings.

SIMPP WINS RIGHT TO INSPECT BOOKS OF CTM

Detroit, June 6. Society of Independent Motion Picture Producers has won a sweeping inspection of books and records of the Cooperative Theatres of Michigan in the group's \$750,000 treble-damage anti-trust action against CTM and United Detroit theatres. United Paramount affiliate, Order, however, does not apply to the Paramount chain.

SIMPP's win is in retaliation to a pre-trial exam which the defendants obtained last year. In that instance every one of SIMPP's producer members was compelled to trek to Detroit for a quizzing. Robert J. Rubin, the group's attorney, will come here shortly to start the riffling through records.

Aim of SIMPP in asking the inspection is to seek evidence of its charge that the two defendants monopolized the Detroit booking situation and dictated terms on pix.

SEE EASIER TERMS FOR FASTER FINIS

Washington, June 6. U. S. Supreme Court decision upholding enforced divorcement and divestiture against Metro, 20th-Fox and Warner Bros. may bring an end to their theatre operations long before the 1953 deadline. The Government will still welcome settlement talks with the last defendants in the case and offer easier terms in return for a faster windup to the 12-year-old suit. By calling a halt to litigation, the high court may have induced complete divorcement by early 1952.

In the wake of the Monday (5) decision, the three majors are studying the possibility of applying for a reargument. Since the high court ruled on the merits in its surprise ukase, that course is open to the companies for the next 15 days. The second course, not necessarily inconsistent with the first, is to push lagging settlement talks.

By coincidence, 20th suddenly reopened compromise negotiations only a few days back, after the question had been dormant for a number of months. Attorneys for the major appeared in Washington and submitted preliminary information as a framework for divorcement and divestiture. It included a first tentative list of the (Continued on page 22)

UPT Granted 30-Day Delay in No. Car., Ala.

United Paramount Theatres was handed this week a 30-day extension to unload 14 theatres owned by it in North Carolina and Alabama. Originally under its decree, UPT was required to sell these houses by Saturday (3). Houses formerly were partnered by UPT with Robert Wilby and H. F. Kinney, but were later bought up in toto by the chain.

Order was signed with Government consent by Federal Judge Alfred C. Cox. One theatre apiece is located in Fayetteville, Gastonia, Greensboro, Raleigh, Rockingham, Salisbury, Chapel Hill, Concord and Durham in North Carolina. Two theatres are situated in Anniston, Alabama, and one each in Bessemer, Jasper and Montgomery, also Ala.

National Boxoffice Survey Post-Holiday Dip Hits Biz; 'Bride' Leading B.O. Parade; 'Caged,' 'Colt,' 'Fury' Next Best

Oversupply of holdovers, arrival of summer weather and continuation of offish show biz trend is giving the national first-run scene a very spotty appearance currently. Manner in which exhibs are moving pix in and out, striving for higher receipts, is indicated by the fact that there are more than 40 different films playing in key cities covered by VARIETY this week.

"Father of Bride" (M-G), just getting under way on an extensive scale this round, is taking over first place. It is great to smash in three spots, being top grosser in all three cities although a hold-over in two of them.

"Caged" (WB) is landing in second position, while "Colt .45" (WB) continues strong enough to wind up third. "Secret Fury" (RKO), which has been booked for N. Y. Paramount, is finishing fourth, being much improved over last week. Fifth money goes to "Asphalt Jungle" (M-G), a newcomer. "Big Hangover" (M-G) is showing enough to cop sixth place while "Love That Brute" (20th) is seventh.

"Robinson Story" (EL), "Rock-ethip X-M" (Lip) and "Wagonmaster" (RKO) are rounding out the Big 10 list. Leading the runner-up films are "Eagle and Hawk" (Par), "Big Lift" (20th),

U.S. Film Industry Divided on Plan Proposed by British Government

SIMPP Mulls Offer

Two full-scale meetings by members of the Society of Independent Motion Picture Producers will probably be needed to mull the yes-or-no answer of SIMPP to the proposed new Anglo-American film accord. Ellis Arnall, head of SIMPP, has summoned the eastern distrib committee of the org to a meeting in New York tomorrow (Thurs.). Arnall will detail the proposal in what is termed "exploratory talks."

SIMPP prexy will then probably plane to the Coast for another meet attended by producers. It is expected that he will outline the deal without making any personal recommendations. Arnall made a hurried trip to Georgia but, is slated to return to N. Y. today (Wed.).

Yank Filmmites In a Stew At British Offer

A growing resentment against the British for their offer of a new Anglo-U. S. film accord is evidenced among American industryites during the past week. Whether the deal is finally accepted or not, there is no doubt that Yank distributors will harbor a certain amount of ill feeling towards the British which stems from the conviction, expressed widely during the week, that the Labor government has sought to take unfair advantage over the U. S. industry.

In a number of influential quarters, the thought given general currency is that the Yanks stood by the British during their dollar-starvation period but have now gotten the boot when the need is great on this side. The peeve against the British has grown even hotter in the past couple of days. It has been helped along by a Reuters dispatch from London pointing up the improved sterling standing caused by a business upery, also Ala. (Continued on page 21)

United stand of the U. S. film industry, in its dealings with the British, has already been shattered by the first airing of the British Labor government's proposal by Eric Johnston, Motion Picture Assn. of America's prez. Initial reaction at last week's MPAA meet which heard the Johnston report found some of the companies favoring acceptance of the proposal as-is while others indicated a desire to continue the talks.

Any move to clap a new ban against the British, reminiscent of the action taken two years ago, will not carry the full support of MPAA members. That impression was clearly given at the meet. There are a number of companies that would much prefer acceptance of the proposal without further palaver rather than embark on either a series of non-stop talks in England or an all-out battle.

One big question dividing the majors is just how dollar credit would be allocated in relation to production in England. Those companies that have been most active in Britain, meaning Metro, 20th-Fox and Warner Bros., want each company treated separately rather than the industry as a whole. In this way, a major with big production plans would gain a healthier chunk of the remittable dollars (Continued on page 21)

At Least American Pictures Do Better At B.O. Than Imports

Hollywood pix have suffered their share of b. o. setbacks in the past year but against the performance of overseas film imports the features with made-in-U. S. labels show superior buoyancy. Public's apathy toward pix and its television-plus-slippers complex is directed even more strongly against foreign-lingo films than American product. That is considered one (Continued on page 18)

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(Complete Boxoffice Reports on Pages 11-13)

FCC Raps Zenith for 'Misleading' Ads On Phonevision; Major Co. in Deal

Zenith Radio's Phonevision came up with a near hit and a miss last week, with the FCC tossing the strike by rapping Zenith for its allegedly misleading advertising, and an unidentified major film studio providing the near hit by reportedly prepping production of a number of top-budgeted pictures for the upcoming Phonevision tests in Chicago.

Reports of the film studio's interest followed a press interview on the Coast, in which Col. John Howland, who's handling the Phonevision negotiations for Zenith prez Eugene F. McDonald, refused to answer a point-blank question: "Aren't you making an exclusive deal with a major studio for the production of pictures for Phonevision?" Howland's "I refuse to answer that" set off a wave of speculation and fingerpointing in Hollywood. It is reported that one of the majors has recently evinced a peculiar interest in Phonevision and has been pounding every available source for information.

Person who asked the question declared later that "I knew he would duck that one." He claimed his tip came from a meeting of high studio officials. On the basis of that, those attending the interview began knitting together the loose threads and came up with these conclusions:

(1) That the studio in question, if the deal goes through and if Zenith gets a go-ahead from Washington, would make pictures only for Phonevision; (2) that part of the transaction would be for the studio to provide Zenith with the 90 pictures it will need for its Chicago test, and that (3) inasmuch as McDonald would use only "new" pictures and reissues of past great ones for the Chi venture, only a major studio could meet such exacting demands. Howland said Phonevision already has enough

(Continued on page 21)

Portland, Ore., Lines Up In Pitched Battle Over 'Bicycle Thief' Censoring

Portland, Ore., June 6. Censorship fight over "The Bicycle Thief," prize-winning Italian pic, is now reaching a peak in this city after commanding front-page attention for the past two weeks. Entire city is lined up in the battle, which has seen the formation of several citizen committees blasting charges at both the seven-man censorship board and the city council because the latter has upheld the board's ukase.

Latest development is the filing of a suit by Martin Foster, operator of the Guild theatre, asking for an injunction to restrain the censor's ban. The board precipitated the fight by demanding that Joseph Burstyn, film's distrib, cut a sequence taking place in a Rome brothel. Burstyn refused to scissor the film, and his stand has won wide sympathy here.

Clearly on the defensive, board justified its ruling by claiming only three minutes' running time in the film would be affected. However, newspapers promptly picked up the story and editorialized generally against all forms of censorship.

If Foster wins his plea for a temporary injunction, film will open at the Guild, cashing in on the wide publicity while the legal fight continues.

Two Other Gripes

Besides the Portland censorship battle, only two other locales have raised any objections to "The Bicycle Thief," Joseph Burstyn, film's distrib, said. In Baltimore, issue was raised but settled before a serious battle developed. Virginia state censor has ordered one cut, that showing the boy relieving himself, as a prerequisite to playing the film. Censor did not object to the brothel scene, which incidentally has no obscene overtones.

It was these two scenes which touched off a battle in the Motion Picture Assn. of America several months ago. MPAA refused to give the film a seal unless Burstyn made these cuts. He refused, however, at that time. Dispute was then handed extensive publicity in newspapers and magazines.

Not Cricket

Chicago, June 6.

A number of Zenith Radio execs are doing a burn at the FCC.

They think it wasn't cricket of the Commission to release for publication its letter to Comdr. Eugene F. McDonald three days before he received it.

See UA, Rep Nix Of MPEA in Austria, Following Col Cue

Columbia Pictures has served notice on the Motion Picture Export Assn. that it intends to go it alone in Austria when the current deal runs out, Sept. 1. It is expected that both United Artists and Republic will follow Col's lead in the European country, thereby furthering the process of cutting the MPEA's few remaining territories. All other distrib, including Metro, Paramount, 20th-Fox, RKO and Warner Bros., are likely to ride along with the MPEA in Austria for another year.

Col's action is the latest development in the rapid reduction of the MPEA's activities in Europe. Within another 12 months, it is probable that the overseas distrib wing of Motion Picture Assn. of America's members will be limited to Iron Curtain nations alone. Because of crippling obstacles raised in these countries to normal business, none of the majors has shown any desire to pull out and conduct its own selling in east Europe.

Reportedly, Col is anking the MPEA in Austria so that it can sell its product in that country to a franchise-holder. Both UA and Rep are being motivated by the same reasons. While there is a freeze in Austria on all dollar remittances, MPEA has done well for its members via compensation

(Continued on page 63)

APRIL-MAY PLENTY DULL IN SEC TRANSACTIONS

Washington, June 6.

The month from April 11 to May 10 proved one of the dulllest in a long time for film company officials to trade in securities of their own corporations, according to the latest report of "insider transactions" issued by the Securities & Exchange Commission.

Leonard H. Goldenson, head of the new United Paramount Theatres Corp., acquired 400 shares of the firm's common stock, plus certificates of interest to another 400 shares. This gave Goldenson 400 shares of common, certificates for 1,450 shares, and certificates for 250 shares, held jointly with his wife, Walter P. Marshall of the United Par board, purchased 20 shares of common, giving him a total of 50.

Robert E. Lehman sold 600 shares of 20th's no par common, but still had 2,000. Harry M. Warner gave away 2,500 shares of WB \$5 common. That left him with 257,250 shares of the common, plus 16,000 shares held under a trust account. Herbert E. Herrman sold 900 shares of Trans-Lux \$1 par common, and still owns 4,100. Republic pix' Albert W. Lind belatedly reported purchase of 500 shares of Rep's \$1 cumulative preferred.

On the radio side, there was quite a lot of selling of American Broadcasting Co.'s \$1 par common. Earl E. Anderson sold 6,000 shares, leaving himself with 9,000. Frank Marx sold 300, retaining 200 shares. John H. Norton, Jr., sold 900 but still owns 2,100. Owen D. Young sold 5,000 shares and kept 5,000.

Harold R. Maag unloaded his 170 shares of no par RCA common, explaining that he had no equitable interest in the stock. Robert Seidel purchased 100 shares of RCA common, which gave him a total of 600.

Pioneers Pick Fabian

Si Fabian, circuit operator, has been named chairman of the Motion Picture Pioneers' mid-century dinner planned for November by the group. Affair will be held at the Hotel Waldorf-Astoria, N. Y., when the org taps its pioneer-of-the-year for kudos.

Group reports the initiation of a growing Coast wing. Latest joining are Jack Warner, Henry Ginsberg, Cecil B. DeMille, Sam Briskin and Jules White.

'Expendable' Character

Awarded 70G from M-G
In Cut from \$290,000

St. Louis, June 6.

A \$290,000 judgment which a federal court jury here recently awarded a former army nurse for invasion of her privacy in Metro's "They Were Expendable," was settled last week for \$70,000 following huddles between the litigants. Financial adjustment came shortly after Federal Judge George H. Moore ruled that the original grant was excessive.

Mrs. Beulah Greenwalt Walcher, the "Peggy of Corregidor," originally sought \$400,000 damages from Loew's, Inc., Metro's parent company. Love interest of the film's "Peggy," she charged, was made without her knowledge or consent, subjected her to public notoriety and inquisition, and caused her character to be cheapened.

Reportedly the largest of its kind ever returned in a U. S. court, the verdict was described by Judge Moore as being "so excessive as to be necessarily the result of passion, prejudice and sympathy." Mrs. Walcher, who was taken prisoner by the Japanese army when Corregidor fell, was presented as the heroine in "Expendable."

Samuel H. Liebman, Mrs. Walcher's attorney, declared that both he and Mrs. Walcher "feel the settlement is satisfactory and that she has been vindicated." Repping Loew's in the adjustment were J. Robert Rubin, company veepee and general counsel, and Samuel A. Mitchell.

Legal Showdown On 'Boundaries' Censoring

New Orleans, June 6.

Moving toward a legal showdown, attorneys for producer Louis de Rochemont and Film Classics yesterday (Monday), in U. S. circuit court of appeals, questioned the constitutionality of an Atlanta censorship ordinance which bars exhibition of the filmmaker's picture, "Lost Boundaries." They argued that the ordinance violates de Rochemont's constitutional right of free speech and free press. Court reserved decision.

De Rochemont and FC lost the first round in the court battle when Atlanta Federal Judge M. Neil Andrews upheld the ban. The jurist condemned the ordinance as "thought control" but pointed out that he was bound by a 1815 Supreme Court decision upholding censorship. In a brief submitted by the producer's counsel, Samuel I. Rosenman, it's contended that the 1915 decision has been overruled by later cases.

Lower federal courts, Rosenman maintains, should recognize that the Supreme Court now considers motion pictures as part of the press entitled to constitutional protection. A similar stand was taken here last week, when the American Civil Liberties Union intervened in the case as a "friend of the court." Organization's brief argued that films rightfully come within the "free press" protection of the first amendment.

Loew Returns to N.Y.

For 'Teresa' Shooting

Arthur M. Loew, Metro's foreign chief, planned into New York this week after a five-week production stint in Italy. Loew, who is personally producing "Teresa" for Metro, is setting plans to complete the lensing of the film in Gotham. Meanwhile, director Fred Zinneman is winding his shooting of Italian scenes prior to bringing his troupe back to N. Y. He will join Loew within the next couple of weeks.

'O'Grady' Tops in May at Boxoffice; Crawford-'Damned' 2d, '3d Man' Cops 3d

May's Big 10

1. "Rosie O'Grady" (WB).
2. "Damned Don't Cry" (WB).
3. "Third Man" (SRO).
4. "Reformer-Redhead" (M-G).
5. "Comanche Territory" (U).
6. "No Sad Songs" (Col).
7. "Wabash Avenue" (20th).
8. "Cheaper by Dozen" (20th).
9. "Kettles to Town" (U).
10. "Big Hangover" (M-G).

The promise shown on initial playdates late in April was confirmed last month by "Daughter of Rosie O'Grady" (WB), enabling this colorful musical to become national boxoffice champion for May. VARIETY correspondents in some 24 key cities reveal that the Warner Technicolor production, which had such a long run at the N. Y. Music Hall, seldom turned in a disappointing week. Its strength in the face of widespread boxoffice weakness last month was all the more remarkable considering a rather doubtful title box-office-wise.

Second best was "Damned Don't Cry" (WB), attesting to the sustained popularity of Joan Crawford, star of pic. "Third Man" (SRO) pushed up from fourth to take a strong third. Fourth money was captured by "Reformer and Redhead" (M-G), which also showed promise late in April.

"Comanche Territory" (U), another singled out as having possibilities despite the plethora of westerns, finished fifth, although it did not have the advantage of major affiliate circuit mass bookings. "So Sad Songs For Me" (Col), admittedly a toughie to sell, wound up sixth.

"Wabash Avenue" (20th), getting started last month, took over seventh slot as it developed spot-tiness when general b.o. weakened. "Cheaper by Dozen" (20th), a strong second in April, still had enough stamina via additional bookings and holdovers to finish eighth. "Kettles Go to Town" (U), which was 10th in April, won ninth

(Continued on page 20)

L. A. to N. Y.

Tod Andrews
Edgar Bergen
Lloyd Bridges
Oleg Cassini
Lou Costello
J. Cheever Cowdin
Hume Cronyn
Bob Crosby
Oscar de Mejo
Alfred Drake
Cy Feuer
John K. Ford
Ben Goetz
William Holden
Josephine Hull
George Jessel
Danny Kaye
Peter Lawford
Anatole Litvak
Gordon MacRae
Robert V. Newman
Tyrone Power
Bob Roberts
Al Rosen
Cornelia Otis Skinner
William Talmay
Dan S. Terrell
Jane Wyman
Collier Young

N. Y. to L. A.

Barney Balaban
Sid Blumenstock
Vera Caspary
Alex Cohen
Valentina Cortese
Joria Curtright
Bill Doll
Nanette Fabray
Marty Friedman
Bert Friedlob
I. G. Goldsmith
Monroe Goodman
Russell Holman
John Huston
Robert Lantz
Jack Maas
Sid Mesibov
Oscar Morgan
Mort Nathanson
Ted O'Shea
Hugh Owen
Louis Phillips
Jerry Pickman
Anthony Quinn
Paul A. Raibourn
A. W. Schwalberg
Dave Tebet
George Weltner
Max E. Youngstein
Adolph Zukor

Europe to N. Y.

Lee Eastman
Mischa Elman
Lee Gersten
Max Gordon
Louis Lazar
Arthur M. Loew
Lyn & Margot
John G. McCarthy
Joan Personette
Phil Reisman
Romayne & Brent
Hugh Williams

Washington Won't Force Distrib To Reveal Bid Terms

Washington, June 6.

Any exhib who journeys to Washington in the hope of getting the Dept. of Justice behind the forced opening of competitive bids is in for a disappointment. After a prolonged study of the question, the Government has reached the conviction that it has no way of regulating competitive selling. Only in the event that discrimination is demonstrated by an exhib can he expect the D of J to crack down on a distrib for violation of the anti-trust decrees.

Hence, the campaign carried on by the Theatre Owners of America and other exhib orgs to compel a distrib to reveal the terms of a winning bid for a film is doomed to legal defeat. They had argued for Government support because of the difficulty of proving whether a fair shake is being handed out by a distrib who will not disclose the winning terms on a bid.

Understood the Government is sympathetic with this argument since it is conceded to be almost impossible to determine the fairness of competitive selling when terms are secret. However, it is said that competitive peddling of film is not part of the decree at all and therefore not subject to D of J supervision. Only a new Supreme Court decision specifically regulating the method would open the door.

As the matter now stands, a distrib must sell picture-by-picture and theatre-by-theatre without discrimination. So long as it follows that rule, the trimmings are beyond the Government's powers.

PIC INDUSTRY PLEDGES \$609,000 TO UJWF

Hollywood, June 6.

Film industry leaders pledged a total of \$609,000 to the United Jewish Welfare Fund at a dinner at which the principal speakers were Henry Ford 2d and Mrs. Golda Myerson, Israel's Minister of Labor.

Top donor was Jack L. Warner, with a pledge of \$100,000. Other heavy donations were: \$50,000 by MCA; \$40,000 by Joseph M. Schenck; \$25,000 by Jay Paley; \$25,000 by Jack Benny; \$12,500 by Hal Wallis; and \$10,000 each by Darryl F. Zanuck, Edward Small, Henry Ginsberg, Edward G. Robinson and Abe Lastfogel.

N. Y. to Europe

Jack Benny
Bernard Bernardi
Leo Cohen
Alice Faye
D. J. Goodlatte
Ula Hagen
Phil Harris
Jeanette Kamins
Alfred Katz
Ray Lev
Mary Livingstone
George Mathews
Helen Menken
Arthur Oberfelder
Regina Resnick
Marvin Rothenberg
Italo Tajo
Ernest Thesiger
Arturo Toscanini

PIC CHIEFS EYE SALES COST CUTS

Reopened Talks With France Seek Better Import Deal for Yank Films

A five-year agreement made with the French government in 1948, for importing U. S. pix by France, will be reopened this month by the American film companies for further negotiation. That such a step will be made was revealed by John G. McCarthy, Motion Picture Assn. of America veepee in charge of international affairs, upon his arrival in New York yesterday (Tues.) on the Queen Mary after a 10-week continental business junket.

Terms of the 1948 pact permit the U. S. majors to send over 110 films annually while independents are allowed 11. McCarthy expressed hope that the forthcoming discussions would result in the admission of more Yank product as well as a reduction in the playing time quota. The 1948 accord may be reopened any year prior to July 1 providing 60 days' notice is given either party.

An import situation in Spain which has plagued the majors for several years may be adjusted, McCarthy disclosed. Licenses to bring in foreign product are now vested in the hands of native producers. Recently, he said, the cost of these permits to the majors have risen to such fantastic levels as 900,000 pesetas (\$21,000).

In an attempt to divorce the licensing system from Spanish producers and place it in the hands of the government, McCarthy and other MPAA toppers plan to confer with Spain's Minister of Trade and Commerce, Tomas Suner, who is now in Washington to negotiate an agreement on commercial air travel. It's also hoped that the excessive prices placed on the licenses will be pared to more reasonable amounts.

Prospects of a new film agreement with Italy are also within the realm of possibility, McCarthy noted that he brought back propo-

(Continued on page 63)

Paramount Meet To Review System Of Flat Sale to Indies

Paramount's trial run in the past 12 months on a system for selling product flat to small indie exhibs comes up for review and possible expansion during the major's upcoming national convention in Los Angeles next week. Plan, which has been proffered to 3,200 exhibs in its first year, has been accepted by 2,600 accounts, according to Alfred W. Schwalberg, Par's distribution veepee.

Under the Paramount system, entire company lineup of films for six-seven months are sold to small-fry operators at flat rentals. Pix are bought in a group (as distinguished from block-booking), with the exhib getting a standard 20% cancellation privilege. Billed as a "security plan" because of its insurance of a steady supply of celluloid, plan has worked out well for both exhibs and the distrib, Schwalberg said.

Also up for study during the L. A. conclave is future handling of "Samson and Delilah," Par's current heavy grosser. On its pre-release engagements, "Samson" has corralled some \$4,000,000 in distrib rentals. After completing its pre-release playdate commitments, film will be withdrawn for a number of months before going into general release.

Top sales and ad-pub execs have already started their Coast trek in preparation for the meet. Confab of division sales chiefs is slated for this week in L. A. to map the pro-

(Continued on page 63)

Keyes in Deal

Hollywood, June 6. UI inked Evelyn Keyes to multiple picture deal, starting with co-starring role with Jeff Chandler in "Smuggler's Island."

Non-exclusive pact calls for nine pix during next seven years.

Lippert 1st Convention

Hollywood, June 6. Lippert Pictures exec sales staff and exchange managers will hold their first national convention, at the Blackstone hotel, Chicago, June 10-11. Attending will be Robert L. Lippert, general sales manager Arthur Greenblatt, exec veepee William M. Pizor, assistant sales manager Al Grubstick and midwest division manager Harris Dodelson, plus exchange managers of all 28 domestic Lippert branches.

They'll discuss sales policy on "Rocketship XM," "Return of Jesse James" and coming year's product.

Siritzkys, Back To France, Suspend N.Y. Operations

Siritzky International Pictures has suspended operations at its New York office, it was learned this week, following the departure of Leon Siritzky and his sons, Sam and Joseph, to France. However, Sam Siritzky may return to the U. S. before the end of the month, according to a close associate of the family.

Recently the Siritzkys sold some 20 French films to foreign picture distrib Irvin Shapiro on a "sub-distribution" deal. Distinguished Films also took over their "Scandals of Clochemerle." Several weeks ago they withdrew as operators of the Ambassador theatre, N. Y.

Early this spring disclosure of the product sale to Shapiro touched off reports that the Siritzkys were going out of business. This was denied by Sam Siritzky, who emphasized that the firm would continue in the distribution field. As for exhibition, he said, his company would resume theatre operations when economic conditions improve.

One Time Hughes Won't Be Pinched for Speeding

Hollywood, June 6. Like a team of collegiate trackmen, Howard Hughes' producers and directors are straining to break speed records for Dear Old RKO. Shooting time has been reduced to a minimum with one picture, "Seven Witnesses," recently completed in 11 days, a new low for an RKO feature. Film was made by Lewis Rachmil, who also shot "Bunco Squad" in 13 days and is currently shooting "Crackdown" on a schedule of 12 days, or less.

Extra speed is the result of careful preparation and rehearsing.

Stanley Rubin is producing "Target" and "The Man He Found" on 13-day skeds. Tim Holt westerns, once requiring 15 days, have been reduced to nine.

Lopert to France For 'Command' Performance

Ilya Lopert, head of Lopert Films, shoves off today (Wed.) for France to be on hand for a single-shot showing of "Women Without Names," newly-produced pic, at the Paris Grand Opera house, June 22. Unusual screening is the result of an invitation by the French Academy of Arts and the Minister of Education. It is the equivalent to a command performance in Britain. "Women" was filmed in Italy with Lopert and Geza Rodvany as co-producers and the latter as director. Starring Valentina Cortese and Simone Simon, film is 60% in English with the remaining footage in eight other languages. Lopert releases "Women" in the U.S. in the fall.

PARLEYS HELD TO STUDY PROBLEMS

Underlining the sagging domestic grosses which are proving to be the prime worry of major company toppers, the latter are now turning their attention to problem of distribution overhead. Series of meets by company heads are currently under way to study proposals for chopping distrib costs to fit them into the pattern of current revenues. One plan which may be revived, if the boxoffice fails to rally during the hot-weather stretch, is for the pooled use by majors of shipping facilities and the physical handling of pix throughout the country.

Another drastic change to slash overhead stems from the switch-over from nitrate to safety acetate film, which will be an accomplished fact by July 1. Majors are hoping to slice the terrific expenses involved in fireproofed separate exchanges by moving to ordinary office space over the period of several years.

In the exploratory talks of the company presidents, that contingency has been accepted as inevitable. As leases to these exchanges expire, the move will be made on a wholesale basis. Separate buildings plus fireproofed vaults have been

(Continued on page 22)

Will Hays Just Won't Be Rushed

All attempts by major companies to prod Will Hays into an arbitration decision on the now one-year-old dispute over allocation of French dollar revenues have been blandly parried by the erstwhile prez of the Motion Picture Assn. of America. Hays refuses to be hurried although he has been pressured increasingly to announce his findings. Several of the smaller companies contend they could now use the cash to good advantage.

Involved in his decision is some \$1,800,000 which has been collecting interest as escrow funds for the past 12 months. Hays was named by the MPAA just a year ago. He held lengthy hearings for six months and then reserved his decision. Briefs were filed many months ago.

Argument first arose under the Franco-American film pact, which permitted the Yank distrib to convert frozen francs into dollars up to a certain percentage. Some of the companies had eaten up their francs in local production and other uses before the deal was signed. It was their contention that they should still retain the same percentage of total dollar remittances regardless. Other majors opposed this view and the entire argument was then dumped in Hays' lap.

Companies are divided four-against-four in the hassle.

LOST DAMAGES CASE 2 YEARS AGO; SUES AGAIN

Rochester, N. Y., June 6. Question before the house here is how many times must an exhib be beaten in an anti-trust action?

Rivoli Operating Co. lost a jury case for \$2,500,000 treble-damages in Buffalo two years ago against the eight majors. Rivoli is now back in the federal district court asking for an injunction and declaratory judgment against the same defendants. Exhib claims that he was only licked on the question of damages but not on the injunction phase of his case.

Federal Judge Harold Burke has reserved decision on a plea, by the defendants to dismiss Rivoli's new suit on the ground that the case has been tried once. Company lawyers, including Louis Frohlich and George Raftery, argued hotly for the dismissal charging double jeopardy. Decision would have a bearing on actions pending elsewhere against distrib.

Distrib Weigh Wider Clearances As a Solution to Sliding Grosses

Col's 7 June Starters

Hollywood, June 6. Two pictures went into work at Columbia this week, with five more lined up to start in the next 10 days. Monday's starters were Johnny Weissmuller's "Pygmy Island" and Charles Starrett's galloper, "Raiders of Tomahawk Creek."

Going into action next week are "The Hero," "Santa Fe," "Gene Autry and the Mounties," "Counterspy Meets Scotland Yard" and "Born Yesterday," which starts on location in Washington, D. C.

RKO Stockholder Fight Expected At Meeting in July

RKO's annual stockholder meet, at which a fight is expected to develop over Howard Hughes' strategy in postponing divorce, will be held during July in New York. Noah Dietrich, RKO board chairman and a close associate of Hughes, dominant RKO stockholder, planned to the Coast over the weekend after arranging for the meet. Dietrich also studied offers made by Joseph Schenck, Harry Brandt and others for the Hughes block of stock in the RKO theatre chain.

As for the stockholder meet, RKO management will seek approval of the latest delay in separating the theatre wing from the production-distribution unit. Federal court recently extended the deadline for a splitup until Jan. 1, 1951.

Battle over the postponement is a foregone conclusion since a number of fairly substantial stockholders opposed the delay during the court hearing. Because of their gripes, RKO then promised the court to obtain approval of the stockholders. That step is considered necessary since the plan of reorganization originally okayed by the court called for final breakup in 1949.

Meanwhile, RKO's board continues a scrambling process started

(Continued on page 63)

Selznick to Huddle On European Prod.

David O. Selznick planned into New York yesterday (Tues.) from Europe for a 10-day stay in the U. S. Selznick is attending the graduation of his son, Jeffrey, today (Wed.) at the Deerfield academy, Deerfield, Mass. He then returns to Gotham for huddles with his execs on his production plans in Europe.

While in the States, indie producer will confab with Mannie Reiner, D.O.S. aide who has been summoned from a three-month trek through Latin America for the conclave. Reiner arrives in this country Monday (12).

Selznick's early return to Europe is dictated by the need to prep retakes in England on "Gone to Earth," film produced by Sir Alexander Korda in which D.O.S. has Western Hemisphere rights. Producer is also readying several films to be lensed on the Continent.

Robert W. Selig Again Elected Denver U. Prez

Denver, June 6. Robert W. Selig, exec assistant to Frank H. (Rick) Rickerton, Jr., head of Fox-Intermountain Theatres, last week was reelected for a third term as prez of the U. of Denver.

Selig, 39, is the youngest president of a major university.

Revulsion is setting in among major distrib toward the bone-deep cutting of clearances which swept the country a year ago. With the hunt on to find a reason for sliding pic grosses, the clearance situation is taking another inspection from distrib toppers. A swing back toward wider clearance between first-runs and subsequent bookings as the best bulwark to the present price structure is now being weighed.

Tipoff to the new reversal of trend is expected to generate first in Philadelphia. In that city, 20th-Fox is expected to install without fanfare longer clearances than the drastically-curtailed present timetable. In defense to any squawks, 20th will likely argue that its cuts of a year ago were a test which failed to pay off.

If the retreat sets in as now appears likely, it will be as a first line of defense to the threat of wide-scale price cuts by deluxe houses. The first-runs are finding the going particularly rough because the few days' lapse between first and second playdates has proven too thin to justify the differential in scales. With a price-conscious public, the filmgoers are staying away from mainstem houses increasingly on the theory they can see the pic for half the price without much waiting.

One big factor which would slow the lengthening of clearances is the growing body of anti-trust decrees. These provide that clearances must be reasonable. Moreover, they put the burden of proof to that effect on the distrib. Clearances, incidentally, are intended to protect the exhib, not the distrib, under recent court decisions.

It is on that hook, however, that distrib would hang their reasons for stretching the time-lag. They intend to argue that first-run houses are evidencing a bad slump, partly because clearances are now insufficient. Broadway, for instance, testifies to that fact. Distrib would have no difficulty in obtaining Broadway management's testimonial support.

Korda, Selznick Seek Patterson Clarification On Arbitration Ruling

Attorneys for Sir Alexander Korda and David O. Selznick will go before former Secretary of War Robert P. Patterson this week to ask for clarification of his arbitration ruling in the long-standing battle between the two indie producers. Korda wants to know whether he must deliver the negative of "Gone to Earth" before retakes are made in England, or after. Meanwhile, Federal Judge Irving Kaufman has been requested to hold off on confirming the award pending clarification.

Korda is prepared to go ahead with the retakes without delay. British filmmaker will take no appeal from the Patterson ruling since in arbitration only technical grounds are available. Moreover, Britisher does not regard the decision as unfavorable since Patterson held the retakes to three scenes, although D.O.S. originally demanded extensive reshooting.

According to a Korda rep, it will take only two days to finish up "Gone" in line with the Patterson ruling. D.O.S. and Jennifer Jones (Mrs. Selznick) will trek to England shortly from the Continent to take the new scenes. Selznick and Korda share equally in the costs.

Umbreit Leaves RKO

Kenneth B. Umbreit, vet attorney with RKO, who acted as both assistant secretary and copyright expert, has resigned. Umbreit will go into private practice in New York, handling copyright, corporate and general law.

Attorney, who has been with RKO since 1930, has served on the copyright committee of the New York Bar Ass'n and also handled RKO's legit ventures on Broadway.

Monday,
June 12th,
Is The Day When.....

THE GREATEST
SALES CONVENTION
IN HISTORY MEETS AT

THE GREATEST STUDIO ON EARTH.....



MY FRIEND IRMA GOES WEST

A HAL WALLIS PRODUCTION

FANCY PANTS

COLOR BY TECHNICOLOR

PRODUCED BY ROBERT L. WELCH

THE LAWLESS

PRODUCED BY WILLIAM H. PINE & WILLIAM C. THOMAS

COPPER CANYON

COLOR BY TECHNICOLOR

PRODUCED BY MEL EPSTEIN

MR. MUSIC

PRODUCED BY ROBERT L. WELCH

TRIPOLI

COLOR BY TECHNICOLOR

PRODUCED BY WILLIAM H. PINE & WILLIAM C. THOMAS

plus the success story of that sensation

TO EXAMINE

PARAMOUNT'S BLUEPRINT FOR THE FUTURE

COVERING ALL THE DETAILS OF ALL THESE
UNPARALLELED ATTRACTIONS, ALL OF WHICH ARE
NOW FINISHED OR BEFORE THE CAMERAS:

A PLACE IN THE SUN

A GEORGE STEVENS PRODUCTION

BEYOND THE SUNSET

PRODUCED BY IRVING ASHER

THE GREAT MISSOURI RAID

COLOR BY TECHNICOLOR PRODUCED BY NAT HOLT

SUNSET BOULEVARD

PRODUCED BY CHARLES BRACKETT

THE FURIES

A HAL WALLIS PRODUCTION

UNION STATION

PRODUCED BY JULES SCHERMER

LET'S DANCE

COLOR BY TECHNICOLOR
PRODUCED BY ROBERT FELLOWS

UNITED STATES MAIL

PRODUCED BY ROBERT FELLOWS

SEPTEMBER AFFAIR

A HAL WALLIS PRODUCTION

DARK CITY

A HAL WALLIS PRODUCTION

A RELATIVE STRANGER

(TENTATIVE TITLE) PRODUCED BY CHARLES BRACKETT

MR. AND MISS ANONYMOUS

(TENTATIVE TITLE) A GEORGE STEVENS PRODUCTION

Crosser—Cecil B. DeMille's Masterpiece "SAMSON AND DELILAH" · Color by Technicolor

The Next Voice You Hear

Hollywood, June 3.
Metro release of Dore Schary production. Features James Whitmore, Nancy Davis. Directed by William A. Wellman. Written by Charles Schnee; suggested by a story by George Sumner Albee. Camera, William Mellor; editor, John Dunning; music, David Raksin. Trade-shows May 31, '50. Running time, 82 MINS.
Joe Smith, American. James Whitmore Mrs. Joe Smith. Nancy Davis Johnny Smith. Gary Gray Lillian Bronson. Art Smith Mr. Brannan. Tom D'Andrea Freddie Magee. Jeff Corey

If ever a picture rated the must-see lists, "The Next Voice You Hear" is it. The stirring drama of renewal of faith in God has simplicity and is told in rich, warm, human terms. It's a top booking for any theatre, with a surprisingly potent grossing potential. Even if it never returns a dollar of profit, the makers would still be richly rewarded with the pride of accomplishment.

This unusual picture experience, so beautifully handled in the understanding writing, direction and playing, was suggested by George Sumner Albee's story of what happened to the peoples of the world when God reminds them that there is more to life than what they are getting out of it. In writing it for the screen, Charles Schnee pinpoints the message on the more intimate level of a small family and its reaction to the voice that spoke out to the universe each evening for six days. It's great screenwriting.

Another "great" is William A. Wellman's direction. He mirrors perfectly family relationships in a home where love predominates. The screen has never had a better example of husband-wife affection and understanding than that which Wellman builds between James Whitmore and Nancy Davis, the Mr. and Mrs. Joe Smith, Americans, of the script. And they play it to buff results. Where "Voice" registers is that it socks its preachment without preaching. There's no Holy-Joe pulpitizing. Footage carries a hearty load of warm, earthy humor that adds to the potency of the story-telling.

Whitmore and Miss Davis are average Americans, living a quiet life and enjoying the small pleasures permitted by their income. They have a son, Gary Gray, and another child is on the way. One night a voice suddenly speaks out from the radio, a voice that is heard all over the world. It speaks again the second night, and the third, fourth, fifth and sixth. Fear follows the first reaction of skepticism, but gradually the message gets over to the people that God wants man to get right with his fellow and practice love and kindness.

Wellman's direction turns scene after scene into actual slices of life. Miss Davis' obvious pregnancy, the little bits of business between her and Whitmore, and with young Gray, ring true. There is Whitmore's regular morning adventure with his car and a traffic cop. His friends at the factory, Tom D'Andrea and Jeff Corey, are real, as are Art Smith, the grumpy boss, and Lillian Bronson, the frigid maiden aunt. Whitmore has one big drunk scene with two uncredited players that's another highlight.

Dore Schary rates a very fancy credit for tackling the offbeat subject, and he has achieved it with taste and simple dignity. Contributing to the practically flawless value of the entire production are William Mellor's lensing, the editing by John Dunning, the music by David Raksin and all the other technical adjuncts. Brog.

Winchester '73

Universal-International release of Aaron Rosenberg production. Stars James Stewart, Shelley Winters, Dan Duryea, Stephen McNally; features Milard Mitchell. Directed by Anthony Mann. Screenplay, Robert L. Richards; Borden Chase, story by Stuart N. Lake; camera, William Daniels; editor, Edward L. Munn; music, Joseph Gershenson. Trade-shows in N. Y., June 2, '50. Running time, 72 MINS.
Lin McAdam. James Stewart Lila Manners. Shelley Winters Waco Johnny Dean. Dan Duryea Dutch Henry Brown. Stephen McNally High Spade. Milard Mitchell Steve Miller. Charles Bickford Joe Lamont. John McIntire Wendell Earp. Will Geer Sgt. Wilkes. Jay C. Flippen Young Bull. Rock Hudson Jack Riker. John Alexander Wesley Wheeler. Steve Brodie Wheeler. James Millican Lingo Means. Abner Biberman Dean. Anthony Curtis Creator. James Best

James Stewart, coming up with his first real western since the memorable "Destry Rides Again" (U) of 10 years ago, has another winner in "Winchester '73." Film has plenty of action and color, plus authentic mood and suspense, for good results at the b.o.

In scripting, casting and direction, pic shows results of careful attention and grade-A treatment. Story attracts from its very first scenes, to hold one absorbed to the finish. There are only one or two spots where interest may sag a

bit, but these moments are few and brief. Atmosphere is heightened by excellent scenic shots, though the latter aren't used for their own sake or allowed to intrude into the story effect. Result is a thoroughly enjoyable western, of superior quality.

Story is centered on a manhunt, on the search of Lin McAdam (James Stewart) for the cowardly murderer of his father. Not until the closing scenes is it revealed that the murderer is Lin's own brother, Dutch (Stephen McNally), to heighten the tension of the finish, a gun-duel between the pair on a mountain-top. Film opens with Lin and his friend, High Spade (Milard Mitchell), riding into Dodge City in time for a July 4 celebration. Big event is a rifle match, with first prize a priceless "one of a kind" 1873 model Winchester rifle. Finalists prove to be Lin and his brother Dutch, with Lin winning.

Dutch, however, makes off with the precious rifle, which passes through various hands—including a marauding Indian chief, a rascally guntrader, and a couple of bank robbers—before Lin finally gets it back. All this is backgrounded with full action—an Indian raid on a small U.S. cavalry encampment, an attempted bank holdup, the burning of a ranch house to capture some bandits, and the final duel between the brothers.

Stewart brings real flavor and appeal to the role of Lin, in a lean, concentrated portrayal that is completely convincing. He's supported by a cast that, even in the bit roles, makes each character a standout. McNally is hard and unbending as the runaway, patricidal brother. Mitchell lends warmth as Stewart's loyal henchman and friend. Shelley Winters is just sufficiently hard-bitten and cynical, as the dancehall girl mauled about by sheriffs and bandits. Dan Duryea comes into the film in its latter part only as a trigger-happy cutthroat, but makes each appearance felt.

Will Geer, as the sharp-eyed, soft-tongued marshal of Dodge City; John McIntire, as a rascally Indian trader; John Alexander, as a barkeeper, and Jay C. Flippen, as a cavalry sergeant, make full-bodied portraits out of brief roles. Direction and pace are on a par with performances. Bron.

This Side of the Law

Hollywood, May 30.
Warners release of Sam Elkins production. Stars Viveca Lindfors, Kent Smith, Janis Paige, Robert Douglas. Directed by Richard Sale. Screenplay, Russell Hughes; story, Richard Sale; camera, Carl Guthrie; music, William Lava; editor, Frank Magee. Trade-shows May 29, '50. Running time, 74 MINS.
Evelyn. Viveca Lindfors David Cummins. Kent Smith Nadine Taylor. Janis Paige Philip Cagle. Robert Douglas Calder. John Alvin The Sheriff. Monte Blue Miss Roberts. Frances Morris

"Law" is a medium-budgeted melodrama with mild business outlook in general market. Plot gets away to good start but footage fails to maintain suspenseful promise, resulting in only moderate entertainment values.

Tricky setup has Kent Smith, as the hero, finding himself masquerading as a man missing for nearly seven years. Talked into disguise by a suave lawyer (Robert Douglas) presumably to protect a rich estate, Smith finds himself with a ready-made, but not a loving spouse, a brother who hates him and a sister-in-law who eyes him romantically.

Script by Russell Hughes draws too many complications, and Richard Bare's direction does little to clarify many plot tangents.

Film opens with Smith in an abandoned cistern, narrating how he came to be in the predicament. There's a flashback over a two-week period and as story unfolds

Four Days' Leave

"Four Days' Leave," though Swiss-made, is an all-English dialog film. Reviewed in VARIETY from Zurich, Dec. 28, 1949, under its original title, "Swiss Tour," pic was tabbed by reviewer Mezo, as being a "nice, clean exploitable comedy that should go well in the U. S. due to its entirely English dialog and the name of Cornel Wilde for the marquee." Opening at the Palace theatre, N. Y., tomorrow (Thurs.), picture concerns itself with a U. S. sailor on leave in Switzerland, who falls in love with a Swiss watchmaker's daughter.

Besides Wilde, film stars French actresses Josette Day and Simone Signoret. Review also noted film contains some beautifully lensed skiing scenes that should please overseas. Picture is being released in the U. S. by Eagle Lion Classics.

Miniature Reviews

"The Next Voice You Hear" (MG). Stirring drama of faith in God, beautifully done; a must-see.

"Winchester '73" (U-I). James Stewart in flavorsome western of post-Civil War days; set for good b.o. returns.

"This Side of the Law" (WB). Only fair melodrama for general situations.

"Spy Hunt" (U). Suspenseful melodrama with profitable outlook.

"Destination Murder" (RKO). Program melodrama for lower-case bookings.

"The Iroquois Trail" (UA). George Montgomery and Brenda Marshall in western of British-French struggle of 1700's in America; modest entry.

"Colorado Ranger" (Lippert). Badly made oater in the Jimmy Ellison-Russ Hayden series.

It becomes evident Douglas has misused the estate and plans to kill Smith and the heirs to cover his misdeeds as well as earlier murder of man being impersonated. Lot of scuffling on cliffs and lurking figures in dark gardens are main devices used for suspense, without much success. Cistern scenes come off better, principally because of Smith's successful struggle to escape and foil Douglas' plot.

Cast is competent with material given them, with Smith coming off best. Viveca Lindfors' talent has little chance to exert itself in role of the wife. Janis Paige, the sister-in-law; John Alvin, the brother; and Douglas are okay. Saul Elkins' production features low-key lensing by Carl Guthrie and moody music score by William Lava. Brog.

Spy Hunt

Hollywood, June 3.
Universal release of Ralph Dietrich production. Stars Howard Duff, Marta Toren, Philip Friend, Robert Douglas, Philip Dorn, Walter Slezak, Kurt Kreuger; features Aram Katcher. Directed by George Sherman. Screenplay, George Zuckerman, Leonard Lee; based on the book, "Panther's Moon," by Victor Canning; camera, Irving Glassberg; editor, Ted J. Kent. Reviewed June 3, '50. Running time, 74 MINS.
Roger Quain. Howard Duff Catherine Ulven. Marta Toren Chris Denon. Philip Friend Stephen Paradou. Robert Douglas Paul Kopel. Philip Dorn Victor Canning. Walter Slezak Captain Haimner. Kurt Kreuger Georg. Aram Katcher

Spies and counterspies run rampant through "Spy Hunt," a very good thriller that should enjoy a profitable payoff in the general situation where audiences buy suspenseful screen entertainment. An able cast and tight direction, a good story and expert technical assists make this one an attention-holder for the action-melior fan.

Script is based on Victor Canning's novel, "Panther's Moon," and plot deals with Howard Duff's involvement in European espionage while caring for two black panthers. Marta Toren is the beautiful agent for a European democracy who tries to smuggle film of an assassination out of Europe by concealing the footage in the collar of one of the felines.

Enemy agents, expertly portrayed by Philip Friend, Robert Douglas and Philip Dorn, play fast and loose with Duff and Miss Toren in an effort to seize the incriminating pix. They wreck the car carrying the panthers and both sides hunt down the beasts in the Swiss mountains. Elements of danger and suspense are always present in George Sherman's fast, exciting direction, making the 74 minutes of running time seem relatively brief, before the heavies are killed off and the film saved.

There's a tight scripting job by George Zuckerman and Leonard Lee, neatly dialoged and with a good romantic development between Duff and Miss Toren. These two principals prove very satisfactory in the playing, and among the other good performances can be counted Walter Slezak.

In addition to the smart casting, Ralph Dietrich's production supervision otherwise insures a good show. Irving Glassberg's lensing and special photography by David S. Horsley are among the top technical contributions. Brog.

Col Drops 'Girl'

Hollywood, June 6.
Columbia's proposed Margaret O'Brien starrer, "City Girl," has been dropped from the production schedule by mutual consent, while the company retains its one-picture commitment on the young player's services.

Studio spokesman said another story is being developed for her.

Destination Murder (SONGS)

Hollywood, June 3.
RKO release of Edward L. Cahn-Maurie M. Suess production. Stars Joyce MacKenzie, Stanley Clements, Hurd Hatfield, Richard Emory, Myrna Dell, James Flavin, John Dehner. Directed by Edward L. Cahn. Story and screenplay, Don Martin; camera, Jackson J. Rose; music, Irving Gertz; editor, Philip Cahn. Trade-shows June 2, '50. Running time, 72 MINS.
Laura Mansfield. Joyce MacKenzie Jackie Wales. Stanley Clements Stretch Nelson. Hurd Hatfield Armitage. Albert Dekker Alice Wentworth. Myrna Dell Lieut. Brewster. James Flavin Frank Niles. John Dehner Sgt. Muleahy. Richard Emory Inebriated Lady. Norma Vance Harriet, Nightclub Maid. Suzette Harbin Messenger Boy. Buddy Swan Messenger Boy. Bert Wendland Mr. Mansfield. Franklyn Farnum and Steve Gibson's Redcaps

"Destination Murder" is an independently-produced programmer, purchased by RKO for distribution. It will serve okay as a supporting feature in the general market, but has nothing to raise it above that classification.

Good use of a small budget has been made to obtain nice sight values for the framing of the melodrama scripted by Don Martin. Plot is slightly involved and the directorial pacing by Edward L. Cahn is slow, but sufficient interest is maintained for release intentions.

Joyce MacKenzie is adequate as the femme lead. She portrays a girl who starts a private search for her father's murderer. Why the man was killed is never clearly explained. Private eyeing has Miss MacKenzie hobnobbing with Stanley Clements, the young hood who did the killing; Albert Dekker, the gangster who paid for the job, and Hurd Hatfield, the mastermind who engineered it. There are further murders before the police step in to save the girl and shoot down Hatfield. Martin unnecessarily complicates his story and could have achieved a better effect with more simplicity.

Miss MacKenzie, Clements and Hatfield are acceptable in the starring roles, giving formula portrayals of standard characters. Same is true of Dekker, Myrna Dell, James Flavin, John Dehner and the others.

Cahn and Maurie M. Suess co-produced and display ingenuity in the handling to dress up physical side of the production. Jackson J. Rose's lensing, the Irving Gertz music score are among the good technical credits. Added production touch are the two nitery tunes sung in the background by Steve Gibson's Redcaps. Brog.

The Iroquois Trail

United Artists release of Edward Small-Bernard Small production. Stars George Montgomery, Brenda Marshall, features Glenn Langan, Monte Blue. Directed by Phil Karlson. Screenplay, Richard Schayer; camera, Henry Freulich; editor, Kenneth Crane. Trade-shows in N. Y., June 2, '50. Running time, 81 MINS.
Hawkeye. George Montgomery Marion Thorne. Brenda Marshall Captain West. Glenn Langan Captain Brownell. Reginald Denny Sagamore. Monte Blue Ogan. Sheldon Leonard Colonel Thorne. Paul Cavanagh General Johnson. Holmes Herbert Lieutenant Blakeley. Dan O'Herlihy Tom Cutler. Don Gerner General Montcalm. Marcel Gourmet Adjutant Dickson. Arthur Little, Jr. Ma Cutler. Esther Somers Sam Girty. John Doucette

"Iroquois Trail" seldom becomes convincing though it has the basic ingredients for a first-class adventure pic. George Montgomery provides some boxoffice appeal, but he alone is not sufficient to overcome the flaws. Surplus of westerns on release currently also will hurt, making this shape up as a modest grosser.

The producers have taken the famed Iroquois trail, linking the St. Lawrence-Hudson river valleys and the battle between France and England for domination of young America as a background for many incredible adventures, intrigues and mishaps. Weakly written characterizations are no help either, namely in the parts played by

The Rocking Horse Winner

"The Rocking Horse Winner" (Rank), which opens at the Park Avenue theatre, N. Y., tomorrow (Thurs.), was reviewed in VARIETY from London Dec. 21, 1949. Dealing with a boy who has a knack for picking racehorse winners and his mother who's an extravagant spender, pic, according to reviewer Myro, "deserves to succeed with discriminating patrons both in Britain and America." However, review also noted "its sombre theme may react adversely at the boxoffice."

Film starring Valerie Hobson as the mother and John Howard Davies as her son, is being released in the U. S. by Universal.

Montgomery, as a famed white trapper adopted by the Indians; Glenn Langan, as a British Army captain; Monte Blue, an Indian guide; and Sheldon Leonard, Indian scout and traitor to the British. Blue is especially good.

Plenty of coin was spent on extras, ammunition and costumes as well as extraneous speaking roles, but there is glaring economy employed in some of the background.

Montgomery is pushed around most of the picture while attention is focused on other characters. Brenda Marshall, lone femme in film, has little to do except for the slight romance with Montgomery. Langan's British captain is okay. Reginald Denny does okay as Captain Brownell, while Leonard makes a thoroughly villainous Indian guide stooping for the French. Paul Cavanagh, Holmes Herbert, Esther Somers and Marcel Gourmet (as General Montcalm) do best in the supporting cast.

Phil Karlson's direction fails to come across though part of blame undoubtedly rests on Richard Schayer for a meandering script. Henry Freulich's lensing is okay. Wear.

Colorado Ranger

Hollywood, June 2.
Lippert Pictures release of Ron Ormond production. Stars Jimmy Ellison, Russ Hayden; features Raymond Hatton, Fuzzy Knight, Betty Adams. Directed by Thomas Carr. Original story by Roy Casco; Maurice Tombragel; camera, Ernest Miller; editor, Hugh Winn. Previewed June 2, '50. Running time, 55 MINS.
Shamrock. Jimmy Ellison Lucky. Russ Hayden Lancelotti. Raymond Hatton Deacon. Fuzzy Knight Ann. Betty Adams Pete. Tom Tyler Tony. George Lewis Long. Joe. Roy Casco Sheriff. Stanley Price Morgan. Stephen Carr Juan. Dennis Moore Jenkins. George Cavanaugh Regan. Bud Osborne Sandy. Jimmy Martin Barber. Gene Roth R. Lender. I. Stanford Jolley Baby. Joseph Richards

"Colorado Ranger" is a badly made, actionless oater in the new Jimmy Ellison-Russ Hayden series.

Producer Ron Ormond and Maurice Tombragel draw screen credit for an original script but forgot to provide a story. Thomas Carr's direction fails to achieve any kind of movement. Dialog is strictly off the cuff, and bad ad-libbing at that.

Idea is to have Ellison, Hayden and Raymond Hatton, as undercover Colorado Rangers, do in a crook who is trying to chase homesteaders from their land. Also involved in the purposeless footage are Betty Adams, Fuzzy Knight, John Cason and a number of other unfortunates.

Lensing and editing are particularly bad, and there's a loud, tinny score that sounds like music director Walter Greene forgot to take it out of the can before recording. Brog.

Las Joyas Del Pecado (Jewels of Sin) (MEXICAN)

Mexico City, May 23.
PRM release of Fama, S. A. (Rudolph Loewenthal) production. Stars Fernando Soler, Rita Macedo and Ernesto Alonso; features Sara Guash, Beatriz Ramos, Jose Baviera. Directed by Alfredo B. Cavena. Screenplay, Edmundo Baez and Egon Elis based on a Guy de Maupassant short story. At Cine Chapultepec, Mexico City. Running time, 75 MINS.

Too bad about this. This is tops in all departments, including a strong script that is very effectively transplanted to Mexico of the 1900's. Yet the pic badly misses fire. Local crit nearly unanimously panned it, which gives an idea of how weak it is. Looks to have small chance in U. S.

There is drama of a sort in the fable of a wife selling out for a pearl necklace and then dying in illegitimate childbirth. Later, the pearls are found to be fake. Remainder of film shows the husband's long search for the man who two-timed his wife.

With such stars as Fernando Soler, Rita Macedo and Ernesto Alonso doing well enough, a better picture might have been expected. But it never materializes, with countless opportunities to make something of yarn overlooked. Grah.

Daybreak in Udi

(British-Documentary)
David Brill release of Crown Film Unit (John Taylor-Max Anderson) production. Directed by Terry Bishop. Screenplay, Montague Slater; camera, E. F. Carr. Music, William Alwyn. Running time, 40 MINS.
District Officer of Udi. E. R. Chedoke Teacher, Inuka. Fanny Flann Eke, the "Villain". Josef Amadi The Midwife. Joyce McBarrow Dominic, a Teacher. Harford Amadi An Elder of the Village. Oso Anilhebe James. Clement Epelhe

Efforts of the townspeople of Udi, a small Nigerian village in Africa, to improve voluntarily their standard of living are graphically depicted in "Daybreak in Udi." Brief documentary is a fine example. (Continued on page 18)

INDUSTRY SPLIT ON ARBITRATION

N.Y. Whitecollarites Map Protests To Stem Mass Homeoffice Layoffs

Mass demonstration against the allegedly unfair firings in the film industry's homeoffices has been scheduled for the end of this month by the Screen Employees Guild, union of industry whitecollarites in New York. In a move to stem the layoffs, which the union claims outnumbers those during the height of the depression, SEG is inviting all labor organizations connected in any way with the industry in the east to participate.

Present plans call for demonstrations in the Times Square, N. Y., area to gain publicity for the unions' cause. Organizations will also hand out leaflets plugging a "Stop Layoffs Now" slogan and advertise in the trade press to call the attention of the industry and the general public to the situation. According to SEG, the total home-office firings to date include more than 90 at Warners, 14 at United Artists, 36 at RKO and eight at Eagle Lion Classics.

Claiming most of these firings were unnecessary and that the situation is getting progressively worse, SEG avers the fault lies with the banks and other financial backers of the industry, who insist that profits be maintained at a consistent level despite the current sliding boxoffice. "We want to demonstrate that we won't take these promiscuous firings lying down," one SEG spokesman said, "It's just a question of who puts up the most pressure—the union or the banks."

In negotiations last week with ELC, meanwhile, the union and company saved the jobs of 21 of the 29 whitecollarites originally slated to be axed. Eight who were fired received full severance pay—a week for each year with the company—as well as their vacation pay. Of the firings at RKO, four were members of SEG and the remaining 32 were members of the theatre cashiers' union, affiliated with the International Alliance of Theatrical Stage Employees. Latter reportedly included secretaries to the RKO theatre managers, who were given their choice of accepting jobs as cashiers or leaving RKO employ.

Producers Guild Holds 2d Meet; Seeks to Hypo Industry's Value, Prestige

Hollywood, June 6. Producers Guild held a second general meeting in the exec dining room at Metro with Arthur Freed presiding in absence of prexy William Perlberg. Major points of constitution and bylaws were outlined in extension of industry drive.

Guild seeks to rep producers in industry matters, promote professional interests of members and increase value and importance of industry generally. Membership qualifications do not include those who function in a supervisory capacity over other producers.

Active members are those who have produced three or more features or six or more shorts with provisions for associate membership for those who haven't yet met those figures. Basic dues are \$50 annually plus one-half of one percent of total earnings for preceding year. However, deduction up to half is allowed for dues payments to other guilds or unions.

Bess Bierman, former secretary to 20th-Fox production veepee Darryl Zanuck, was appointed executive secretary. She will temporarily work out of offices of attorney David Tannebaum until permanent quarters are established in Beverly Hills.

Fritz Kortner To Tel-Aviv

Tel-Aviv, May 26. Fritz Kortner, German-born actor, will visit Israel in the fall.

Probably will direct "Death of A Salesman" to be done by the Habimah theatre.

Wrather in Deal On Wall St. Financing

A several months' old production deal with the Wall Street investment house of Schroder-Rockefeller is still in the works, independent producer Jack Wrather declared in New York this week. Arrangement calls for a series of films to be made in Britain and on the continent by Wrather, with S-R providing the dollar financing.

When the filmmaking venture was first disclosed last March, Wrather said he hoped to get the initial picture underway in August. However, he's now undecided as to the starting date for it "depends upon when we get a package together." While in New York the producer also conferred with Edward A. Golden, who was associated with him in turning out "Guilty of Treason."

Minn. Smaller Situations OK, Big Cities Slide

Minneapolis, June 6. Apparent paradox of film grosses being badly off in this territory's larger towns, particularly Minneapolis and St. Paul, but holding up relatively well in smaller situations, has the trade puzzled.

One explanation being advanced in trade circles is that a spurge in automobile and television sets installment buying in the Twin Cities, for example, is drawing pursestrings to such an extent that a large slice of the public must economize on amusements generally. The rural sections and the area outside of the Minneapolis-St. Paul range have no TV and, therefore, of course, no reason to buy sets, and they've been having difficulty in obtaining automobile deliveries.

It isn't the television watching, but the all-of-a-sudden tremendous investment in sets that's being blamed here for the big drop in local theatre attendance. In all this connection, it's pointed out, baseball, for example, is being even much harder hit at the gate than pix. The Minneapolis and St. Paul American Assn. clubs are off more than 30% at the turnstiles from a year ago, although the club here is in first place in the standings at this writing. Even making allowance for miserable weather much of the time, the baseball attendance drop is alarming to the New York Giants, owners of the local franchise. Because of poor attendance the Minneapolis hockey team franchise has been shifted to Denver, one of the reasons given by the local owners for the shift being television's absence in the Colorado metropolis. Boxing attendance is also far below par.

Harry B. French, Paramount circuit president, says the fact that the big circuit's business continues better than normal outside of the Twin Cities and a few other of the

Film Wage Hearing

First public hearing on establishment of a minimum wage scale for film industry workers in New York state has been set for today (Wed.) in N. Y. city by the state Minimum Wage Board. Representatives of both labor and management are to be given an opportunity to present their cases.

In addition to all employees of theatres in the state, the board has also included in its listing of motion picture workers, those employed in production, distribution and service. Among those representing management at the hearing will be Samuel Rosen, veepee-treasurer of Fabian theatres.

DISTRIBS COOL TO TRADE PLAN

Exhib-distrib relations, which have had their ups and downs in the past year, now appear to be heading toward another tense stretch on the issue of arbitration. The cold-water treatment toward creation of an industry-wide arbitration setup is being readied by the distrib committee of the major companies. The proposal, actively backed by the Theatre Owners of America as its fave project, will either get an outright brushoff or, at best, a limp reception from the film companies.

New period of strained relations comes close on the heels of the honeymoon engendered by formation of the Council of Motion Picture Organizations. Since TOA has been less than an ardent supporter of COMPO, the expected mixing of arbitration will make the COMPO structure even shakier.

Distrib committee has been asked by TOA to call an all-industry conference to consider the exhib group's proposal for arbitration. That request was made several weeks ago but no move has been taken by the distributors to comply with the request. Moreover, no distrib committee meet is slated for the next couple of weeks. Reason given for this by a distrib spokesman—and it speaks volumes—is that meetings are called "only when there is something important to consider."

In some circles it is believed that the distrib aloofness to TOA's plan is a reprisal for the prompt squelching by the theatre group of

(Continued on page 22)

12 FOR PAR RELEASE IN LAST 6 MOS. OF '50

Hollywood, June 6. Paramount will release 12 features during the second six months of 1950, with two re-releases still to be announced for the holiday period in late December.

Scheduled for July release are "My Friend Irma Goes West" and "The Lawless"; August, "Sunset Boulevard" and "The Furies"; September, "Fancy Pants" and "Union Station"; October, "Copper Canyon," "Dark City" and "Going My Way"; November, "Let's Dance" and "Tripoli"; December, "Mr. Music."

Hildy Neff, Hope Miller Added to 'Fire Island'

Two key performers were added this week to the cast of "Fire Island," ambitious indie mystery melodrama being made in New York this summer by British Artists, Ltd., recently formed outfit headed by William Taub. The cast additions are Hildegard Neff, former German film actress, and Hope Miller, who had a leading part in the recently closed Broadway legitimer, "Now I Lay Me Down to Sleep." Dane Clark and Charles Korvin are due to star, along with Miss Neff. Miss Miller will be featured.

This will be Miss Neff's first American film after having been under contract with David O. Selznick for two years. Selznick "discovered" her several years ago in Germany. Miss Miller, also a radio and TV actress, has been the subject of considerable film interest since she took over a featured role in "Sleep," which starred Fredric March and Florence Eldridge.

"Fire Island" begins around mid-August, with shooting to be done on location at Fire Island, N. Y., plus other New York city spots, such as Saks Fifth Ave. department store, and the Pavillon restaurant. Budgeted at around \$230,000, it will be directed by Curt Siodmak, with production under supervision of Joan Harrison. Kurt Juhn is credited with the script. All the principals and production execs are working for minimum salaries plus a percentage of the gross. A five-week shooting schedule is planned.

War Breaks Out Again in H'wood With 14 Battle Pictures Brewing

Hollywood, June 6.

SWG Stays With ALA After NLRB Decision

Hollywood, June 6. Through a ruling by the National Labor Relations Board, the Screen Writers Guild will not be required to go through with its disaffiliation from the Authors League of America in order to negotiate for a contract with the major film producers.

NLRB ruled that six members of the ALA council are not required to file anti-Communist affidavits.

Give-'Em Films Of Topical Value, Sez Friedlob

Topical stories of mass appeal are boxoffice insurance for independent producers who currently are having a difficult time. That's the opinion of Bert Friedlob, whose Thor Productions turned out the Mickey Rooney-Pat O'Brien starrer, "The Fireball," which 20th-Fox is releasing in September.

Admittedly the small filmmakers are hard pressed at the moment, Friedlob declared, but he predicted that theatre divorcement and the need for good product economically made will lift the indie produced into an era of great opportunity.

Friedlob emphasized that by concentrating on yarns that lend themselves to exploitation, "vast general audiences" can be uncovered. In line with that concept, he made "Fireball," which has a rollerskating background.

Reportedly there are some 17,000,000 rollerskating fans who patronize 8,000 rinks and shell out \$300,000,000 annually. In addition, there is said to be an audience of 7,000,000 who watch the sport on TV. Friedlob is confident he'll be able to snare a large slice of these millions.

Following a week in New York for ad-pub campaign confabs with 20th-Fox homeoffice execs on "Fireball," Friedlob returned to the Coast over the weekend. He expects to place his next venture before the cameras July 16. Thor is geared to turn out five pix in the next two years.

Company is now mulling production of three properties. These include "White Jade," a South Pacific yarn; "Early Autumn," a Louis Bromfield story, and Norman Reilly Raine's "Forever and a Day." Tay Garnett directed "Fireball" and was in on the production, but whether he will continue his association with Thor in future projects is undetermined at present.

Dare Wins 'Tickets'

Hollywood, June 6. Danny Dare was signed by RKO to take over the production reins on "Two Tickets to Broadway," originally assigned to Alex Gottlieb.

Gottlieb's contract with RKO has only two weeks' to run. Understood it will not be renewed.

Golding's Fox Trip

David Golding, 20th-Fox home-office publicity manager, flies to London tomorrow (Thurs.) to once-over the company's production of "Mudlark," now shooting in England. He's to correlate publicity between the production unit and the homeoffice staff.

Golding, who will also huddle with company representatives in Paris during his trip, is due back at the homeoffice in a week.

War may be cold in Europe but it is hotter than a firecracker in the Hollywood studios, with 14 army, navy and air force dramas in various stages of production and several more in the offing. There is more battle smoke on the film lots than at any time since the close of World War II.

Heaviest firing is reported on the Burbank front, where Warners has five on the production schedule: "Breakthrough," "Operation Pacific," "Four Chaplains," "Fighting Marines" and "Force of Her Arms." This does not include "Mara Maru," a post-war tale of the Philippines. In the last stages of production at 20th-Fox is "An American Guerrilla in the Philippines," with "Halls of Montezuma" in work and "The Frog Men" and "Call It Treason" in the offing.

Metro is coming up with "Go For Broke," a story of Japanese GIs, scripted by Robert Pirosh, who wrote "Battleground." Universal is readying "Prisoner of War" and "Up Front With Mauldin." RKO is preparing "Devil Dogs of the Air," Republic is doing the same with "Devil Birds" and Robert Stillman with "Island in the Sky," all dealing with war flyers.

General Theatre Dates Sought by 20th-Fox For Longhair Music Pix

Method of distribution for the series of longhair films being produced by 20th-Fox on the Coast has not yet been decided, with the company hoping they will eventually be booked into general theatres throughout the country. Indicating that 20th is pitching for more than art house bookings is the fact that four test runs so far have been held in National Theatres' houses on the Coast, where they reportedly did good business in each theatre's usual worst night of the week.

Twentieth prez Spyros P. Skouras this week detailed production plans on the films, which are being turned out in association with World Artists, Inc., and the Sol Hurok office. Pix, each running 26 or 27 minutes, are to feature such artists as Artur Rubinstein, Rise Stevens, Jascha Heifetz, Gregor Platigorsky, Marian Anderson, Patrice Munsel, Jan Peerce and Dimitri Mitropoulos. (Twentieth at one time, incidentally, held screen rights to Hurok's autobiography, "Impresario," but subsequently let its option drop on the property.) Each is to have a story vignette leading into the artists' performances and will be narrated by a leading commentator.

Running time on the films would make them adaptable for television but it is considered doubtful that 20th would consent to selling them to TV at this time. Besides the possible antagonism such a move would arouse among exhibitors, no video station or network could yet afford the asking price on them.

Associated with 20th in the venture are Rudolph Polk and Bernard Lubner of World Artists. Polk was formerly musical director for the now-defunct Enterprise Productions on the Coast and also was formerly associated with the Hurok firm. Irving Reis, director on "All My Sons," "Dancing in the Dark," etc., will direct them. Production of the films by 20th is the latest in a string of moves by Skouras to bring concert music to the general public. The New York Philharmonic symphony, for instance, goes into the Broadway Roxy, operated by 20th, Sept. 1, and Skouras plans to utilize concert artists for theatre TV when it gets rolling.

Distribution plans are now being worked out by Polk and 20th's shorts sales manager, Peter Levathes.

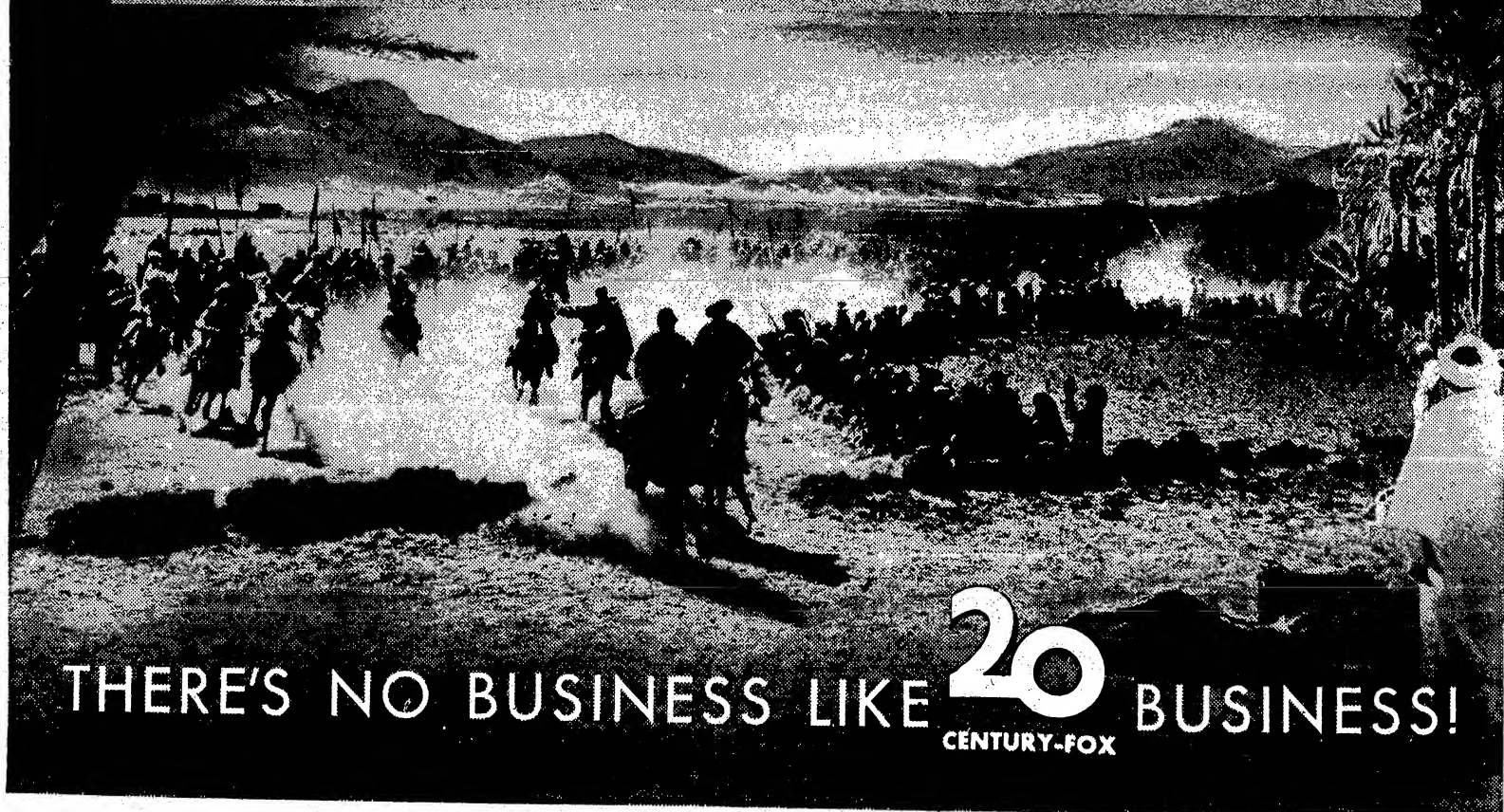
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CENTURY-FOX

Chi Better; 'Lonely'-Satchmo-Barton Rugged \$38,000, 'Brute'-Ball-Arnaz Sturdy 50G, 'Colt' Lofty 15G in 2d

Chicago, June 6.

Chi boxoffice is considerably better this week especially in new bill situation. Holdovers continue spotty, but three of the four new bills in town are better than average. "Jackie Robinson Story" looks nice, \$12,000 at Grand. "Love That Brute" with Lucille Ball and Desi Arnaz onstage at Chicago, is pulling a sturdy \$50,000.

"In a Lonely Place," backed by Louis Armstrong All-Stars and Eileen Barton onstage, at the Oriental, shapes rugged \$38,000. Palace, with "Sierra" and "Outrages of Orient," is mediocre \$10,000 for eight days.

Way ahead of other holdovers is "Champagne for Caesar," with a resounding \$6,300 at the Loop in second week. "Colt 45" and "Backfire" are fancy \$15,000 at Roosevelt, for second week. "Colt" was sock \$23,000 opening round.

Estimates for This Week
Chicago (B&K) (3,900; 50-98) — "Love That Brute" (20th) and Lucille Ball and Desi Arnaz onstage. Sturdy \$50,000. Last week, "Big Hangover" (M-G) and Horace Heidt amateur winners in person, \$42,000.

Garrick (B&K) (900; 50-98) — "Rocket Ship" (U) and "Mars Attacks World" (U) (reissues) (2d wk). Nice \$5,000. Last week, \$7,000.

Grand (RKO) (1,500; 50-98) — "Jackie Robinson Story" (EL). Fine \$12,000 in 8 days. Last week, "Cargo Capetown" (Col), \$7,000.

Loop (Telereads) (625; 98) — "Champagne for Caesar" (UA) (2d wk). Prime \$6,300. Last week, \$6,700.

Oriental (Indie) (3,400; 50-98) — "In a Lonely Place" (Col) with Louis Armstrong and Eileen Barton topping stagershow. Bright \$38,000. Last week, "Rosie O'Grady" (WB) with Johnny Desmond and Fran Warren in person (2d wk), \$29,000.

Palace (RKO) (2,500; 50-98) — "Sierra" (U) and "Outrages of Orient" (SG). Mediocre \$10,000 in 8 days. Last week, "Here Come Co-Eds" (U) and "Gypsy Wildcat" (U) (reissues), \$6,000.

Roosevelt (B&K) (1,500; 50-98) — "Colt 45" (WB) and "Backfire" (WB) (2d wk). Fancy \$15,000 or close. Last week, very big \$23,000, and way over hopes.

State-Lake (B&K) (2,700; 74-120) — "Samson and Delilah" (8th wk). Holding nicely at \$9,000. Last week, \$10,000.

United Artists (B&K) (1,700; 50-98) — "Reformer and Redhead" (M-G) (2d wk). Trim \$8,000. Last week, \$12,000.

Woods (Essaness) (1,073; 98) — "Big Lift" (20th) (2d wk). Small \$12,000. Last week, \$17,000. Holds a third.

World (Indie) (587; 80) — "Faust and Devil" (Col) (4th wk). Holds to good \$3,500. Last week, \$3,800.

Cincy Up; 'Caged' Brisk \$10,000, 'Carey' Modest 9½G, 'Wagonmaster' 9G

Cincinnati, June 6.

Downtown biz is in seasonal stride this stanza. "Caged," bright at the Grand, is the topper. A jump behind are three other new bills. "Captain Carey," "Ticket to Tomahawk" and "Wagonmaster," which range from moderate to favorable for last-named.

Estimates for This Week
Albee (RKO) (3,100; 55-75) — "Captain Carey" (Par). Light \$9,500. Last week, "Father Is Bachelor" (Col), plus vaude, at 55-85c scale, okay \$19,000.

Capitol (Mid-States) (2,000; 55-75) — "Ticket to Tomahawk" (20th). Fairish \$9,000. Last week, "Big Lift" (20th), \$7,000.

Grand (RKO) (1,400; 55-75) — "Caged" (WB). Bright \$10,000. Last week, "Colt 45" (WB), sturdy \$9,000.

Keith's (Mid States) (1,542; 55-75) — "One Way Street" (U). Slow \$5,000. Last week, "Three Came Home" (20th), \$6,500.

Palace (RKO) (2,600; 55-75) — "Wagonmaster" (RKO). Eight days. Favorable \$9,000. Last week, "Secret Fury" (RKO), six days, \$8,000.

Shubert (Mid-States) (2,100; 55-75) — "Three Came Home" (20th) (m.o.). Thin \$3,500. Last week, "Ma, Pa Kettle to Town" (U), third downtown sesh, \$4,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Fury' Fancy 12G In Bright Buff.

Buffalo, June 6.

Cool weather is helping big here this week. "Secret Fury," "Eagle and Hawk" and "Asphalt Jungle" all are doing well. "Caged" still is nice in second week.

Estimates for This Week
Buffalo (Loews) (3,500; 40-70) — "Asphalt Jungle" (M-G). Fine \$12,000. Last week, "Big Hangover" (M-G) and "Hidden Room" (EL), \$10,500.

Paramount (Par) (3,000; 40-70) — "Eagle and Hawk" (Par) and "Everybody's Dancin'" (Lip). Solid \$13,000. Last week, "No Man of Own" (Par) and "Western Pacific Agent" (Lip), \$12,500.

Center (Par) (2,100; 40-70) — "Caged" (WB) (2d wk). Still nice near \$10,000. Last week, big \$15,000.

Lafayette (Basil) (3,000; 40-70) — "Sierra" (U) and "State Penitentiary" (Col). Mild \$9,500. Last week, "Kill Empire" (Col) and "David Harding Counterspy" (Col), \$8,500.

Century (20th Cent.) (3,000; 40-70) — "Secret Fury" (RKO) and "Killer Shark" (Mono). Sturdy \$12,000. Last week, "Champagne for Caesar" (UA) and "Blonde Dynamite" (Mono), \$10,000.

K.C. Sluggish But 'Lift' Pleasing 18G in 9 Days; 'Caged' Average \$10,000

Kansas City, June 6.

Pace is only moderate for film grosses here this week. "Big Lift," which opened Decoration Day in three Fox Midwest houses has the edge, and likely will be steady in nine-day run. "Caged" at Paramount and "Secret Fury" at Missouri are all getting only fair trade. "Rocket Ship XM" is getting good play in two Fox Midwest houses. "Asphalt Jungle" looks light at Midland. Heavy schedule of Centennial celebration events is not helping.

Estimates for This Week

Esquire-Apollo (Fox Midwest) (820; 1,050; 45-65) — "Rocketship X-M" (Lip) and "Western Pacific Agent" (Lip). Day-date for healthy \$10,000. Likely will hold over at Esquire, while Apollo will return to usual subsequent-runs. Last week, Esquire only, "Raiders of Desert" (Indie) and "Legion of Lost Flyers" (Indie) (reissues), satisfactory \$3,500.

Kimo (Dickinson) (550; 45-65) — "Red Shoes" (EL) (2d wk). Second time around at this house; steady \$2,000. Last week, fine \$2,500.

Midland (Loews) (3,500; 45-65) — "Asphalt Jungle" (M-G) and "Davey Crockett" (UA). Light \$10,000. Last week, "Big Hangover" (M-G) and "Side Street" (M-G), with help of holiday prices, only \$11,000.

Missouri (RKO) (2,650; 45-65) — "Secret Fury" (RKO) and "Fighting Stallion" (EL). So-so \$8,000. Last week, "Barricade" (WB) and "Hidden Room" (EL) with Pagano revue onstage at 74c top, medium \$10,000.

Paramount (United Par) (1,900; 45-65) — "Caged" (WB). About average \$10,000. Last week, "Eagle and Hawk" (Par), slim \$8,000.

Tower-Uptown-Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65) — "Big Lift" (20th). Carrying town's best dough at good \$18,000 in 9 days, "Comanche Territory" (U), \$13,000.

Balto Blah; 'Brute' 6½G, 'Fury' Pleasing \$7,000

Baltimore, June 6.

Downtown houses here can't pull themselves out of the doldrums, current list not coming through with any figures of note. "Secret Fury" is attracting most response at the Town. "Love That Brute" faring best on matinees at the New, is not so hot. Izzy Rappaport's combo Hippodrome closed down this week for a two-month period of repairs, leaving the town without stagershow.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60) — "Asphalt Jungle" (M-G). Some fairish action at \$7,000. Last week, "Big Hangover" (M-G), \$7,300.

Keith's (Schanberger) (2,460; 20-60) — "Jackie Robinson Story" (EL). Opened yesterday (Mon.) after "D.O.A." (UA) did only \$6,200 in ahead.

Mayfair (Hicks) (980; 20-65) — "Bengal Lancer" (Par) (reissue). Mild \$4,000. Last week, "Comanche Territory" (U) (3d wk), nice \$4,600.

New Mechanic (1,800; 20-60) — "Love That Brute" (20th). Drawing some daytime response for fair \$6,500. Last week, "Ticket to Tomahawk" (20th), \$5,900.

Stanley (WB) (3,280; 25-75) — "Colt 45" (WB) (2d wk). Holding well at \$7,500 after fine \$14,200 opener.

Town (Rappaport) (1,500; 35-65) — "Secret Fury" (RKO). Okay \$7,000 or over. Last week, "No Sad Songs" (Col), \$6,900.

Pitt Still Skids; 'Hangover' \$12,500

Pittsburgh, June 6.

Downward trend is continuing, and there doesn't seem to be any bottom. As if things weren't bad enough, worst rainstorm in years struck Saturday, lasting far into the night, to take away even that ordinarily very good day. Best of a depressing lot looks like "Big Hangover" at the Penn, and it's far from big. Other first-runs are not going anywhere. "Secret Fury" is very light at the Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 45-80) — "Dakota Lil" (20th) and "I Was a Shoplifter" (U). Looks like the low here for some time. Only \$3,500. Last week, "Love That Brute" (20th), slow \$4,500.

Harris (Harris) (2,200; 45-80) — "Kill Empire" (Col). Nothing in cards for this at \$6,500 or less. Last week, "Ticket to Tomahawk" (20th), never got going, slight \$7,500.

Penn (Loew's) (3,300; 45-80) — "Big Hangover" (M-G). Not much help from ex-cris but names of Van Johnson and Elizabeth Taylor may help to barely okay \$12,500 or near. Last week, "Side Street" (M-G) and Dick Contino unit, fine \$24,000 at \$1.10 top.

Stanley (WB) (3,800; 45-80) — "Secret Fury" (RKO). Taking it on chin with the others, and \$10,000 looks tops. Last week, "Colt 45" (WB), better at \$12,000.

Warner (WB) (2,000; 45-80) — "Colt 45" (WB) (m.o.). Mild at around \$4,500. Last week, "Back to Bataan" (RKO) and "Marine Raiders" (RKO) (reissues), \$5,500.

'Riding' Not So High In Indpls., \$9,000; 'Trail' 5G

Indianapolis, June 6.

Biz still shows no fresh signs of snapping out of its coma at first-run situations here. Grosses are sub-par at all spots. "Riding High," at Indiana, is leading town, with an also-ran figure. "Asphalt Jungle," at Loew's, is comparatively stronger. "Damned Don't Cry" at Circle is lagging.

Estimates for This Week

Circle (Gamble-Doile) (2,800; 44-65) — "Damned Don't Cry" (WB) and "Humphrey Takes Chance" (Indie). Slow \$7,500. Last week, "Buccaneer's Girl" (U) and "Outside Wall" (U), \$7,000.

Indiana (G-D) (3,300; 44-65) — "Riding High" (Par) and "Federal Man" (Indie). Modest \$9,000. Last week, "Wabash Avenue" (20th) and "Apache Chief" (Lip), \$10,000.

Loew's (Loew's) (2,427; 44-65) — "Asphalt Jungle" (M-G) and "Davey Crockett" (UA). So-so \$8,500. Last week, "Kill the Empire" (Col) and "Fortunes Capt. Blood" (Col), \$8,000.

Lytic (G-D) (1,600; 44-65) — "Rock Island Trail" (Rep) and "Women from Headquarters" (Rep). Modest \$5,000. Last week, "Kid From Texas" (?) and "West Wyoming" (Mono), ditto.

B'way Dull; 'Bride' Hefty 140G, 2d, 'Hangover'-Herman Orch Mild \$30,000, 'Rock Island' Fair 12G, 'Guns' Thin 9G

Broadway first-run business is generally off sharply this stanza, with the seasonal trend plus a surplus of holdovers blamed. Just three new bills opened during the past week, and only "Kid From Texas," with vaude lineup topped by Will Mahoney at the Palace, shapes as promising. Other box-office pull is being supplied by strong holdovers. Arrival of warm June weather over the weekend, as well as the usual letdown after Memorial Day, is the seasonal factor that is hurting currently.

Greatest showing again is being made by "Father of Bride" with stagershow at the Music Hall. The Spencer Tracy-Elizabeth Taylor-Joan Bennett starrer is heading for sockeroo \$140,000 in current (3d wk) with the Hall now anticipating five stanzas or longer.

Second week of "Big Hangover" with Woody Herman band, Bill Farrell, Gene Baylos and others is down to \$30,000 or less at the Capitol. Same is true of "Love That Brute" with stagershow topped by Sid Caesar, Faye Emerson and Imogene Coca, which is down to modest \$25,000 in second frame at the Roxy. Third round of "In a Lonely Place," with Frankie Laine heading stage bill, is holding well at \$55,000 at the Paramount.

"Annie Get Your Gun" also is off this week but still very big with \$30,000 for third State session. "Robinson Story" sagged to \$13,000 in third round at Astor. It is being supplanted by "The Lawless" June 22. "Rock Island Trail" may land only fair \$12,000 in first week at the Mayfair. "Singing Guns" the other newcomer, also is mild with \$9,000 at the Globe.

Estimates for This Week

Astor (City Inv.) (1,300; 60-\$1.50) — "Robinson Story" (EL) (4th wk). Third frame ended Monday (5) was off at \$13,000 after \$17,000 in second week. Stays on, with "The Lawless" (Par) opening June 22.

Bijou (City Inv.) (589; \$1.20-\$2.40) — "Red Shoes" (EL) (85th wk). Back in regular stride at \$6,800 after spurt to \$8,000 last week, helped by extra shows. Continues.

Capitol (Loew's) (4,820; 55-\$1.50) — "Big Hangover" (M-G) with Woody Herman orch. Bill Farrell, Gene Baylos (2d-final wk). Off to light \$30,000 after mild \$41,000 opener. Final week helped by three previews of new film today (Wed.).

"Asphalt Jungle" (M-G) with Charlie Spivak orch, Georgie Price, Rose Murphy, Lane Bros. opens tomorrow (Thurs.).

Criterion (Moss) (1,700; 50-\$1.75) — "Rocketship X-M" (Lip) (2d wk). Holding to nice \$13,000 after good \$19,000 opening, a bit below hopes but best here in some time. "Woman on Pier 13" (RKO) opens Friday (9).

Globe (Brandt) (1,500; 50-\$1.20) — "Singing Guns" (Rep). Doing modest \$9,000 but holding. Last week, "City Lights" (UA) (reissue) (8th wk), \$11,300, making very strong run. "Please Believe Me" (M-G) opens June 17.

Mayfair (Brandt) (1,736; 50-\$1.20) — "Rock Island Trail" (Rep). Doesn't look likely to better fair \$12,000. Holds. In ahead, "Johnny Holiday" (UA) (2d wk-11 days), light \$12,000. "Destination Moon" (EL) opens June 27.

Palace (RKO) (1,700; 55-\$1.20) — "Kid From Texas" (U) with vaude. Doing fine \$22,000 or close. Last week, "Shadow on Wall" (M-G) with anni vaude bill (2d wk) hit fancy \$26,300, better than expected.

Paramount (Par) (3,664; 55-\$1.50) — "Winchester '73" (U) with John Payne, Patricia Morison, Al Donahue orch, Jan Murray, topping stagershow. Opens today (Wed.). In addition, Shelley Winters, who is co-starred with James Stewart in pic, will do personals today. Last week, "In a Lonely Place" (Col) with Frankie Laine, Elliott Lawrence orch (3d wk), held to \$55,000 after big \$70,000 for second week.

Park Avenue (U) (583; 90-\$1.50) — "Adam and Evalyn" (U) (4th wk). Fourth round ending today (Wed.) is likely to hold to \$3,500 after okay \$4,000 last week. "Rocking Horse Winner" (U) opens tomorrow (Thurs.).

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40) — "Father of Bride" (M-G) and stagershow (3d wk). Still going great with \$140,000 this session. Holds a fourth, with fifth and sixth weeks also looming. Last week, smash \$155,000, over hopes.

Rialto (Mage) (594; 44-98) — "Harlem Follies" (Indie). Opened

yesterday (Tues.). In ahead, "Congolaise" (FC) (2d wk-10 days), was down to \$7,500 after nice \$9,000 opening frame.

Rivoli (UAT-Par) (2,092; 90-\$1.80) — "Kill the Umpire" (Col) (2d wk-6 days). Down to \$6,000 or near, very drab, after thin \$10,500 opening week. "Fortunes of Capt. Blood" (Col) opens Friday (9).

Roxy (20th) (5,886; 80-\$1.75) — "Love That Brute" (20th) with stagershow topped by Sid Caesar, Faye Emerson, Imogene Coca (2d-final wk). Off to modest \$52,000 after sturdy \$80,000 opener. "Night and City" (20th) with Lucille Ball, Desi Arnaz and their Hollywood Revue including Mary Raye and Naldi, opens Friday (9).

State (Loew's) (3,450; 55-\$1.50) — "Annie Get Your Gun" (M-G) (4th wk). Third round ended yesterday (Tues.) still was solid \$30,000 or near, albeit off sharply from smash \$41,000 for second week. Stays on indef.

Strand (WB) (2,756; 55-\$2) — "Caged" (WB) with Xavier Cugat orch and revue onstage (3d-final wk). Down to \$28,000 in final frame, okay, after solid \$34,000 for second session. "Return of Frontiersman" (WB) with Cab Calloway and his Cavaliers; topping stage bill opens Friday (9).

Sutton (R & B) (561; 90-\$1.50) — "Winslow Boy" (EL). Opened nicely yesterday (Tues.). In ahead, "Fallen Idol" (SRO) (30th wk), held to \$3,500 after okay \$4,000 in 29th week, concluding highly profitable long-run.

Victoria (City Inv.) (1,060; 95-\$1.50) — "Third Man" (SRO) (18th wk). Still okay at around \$10,000 after \$14,000 last week. Stays on indef at this pace.

'Jungle' Torrid \$17,000, St. Loo, 'Caged' Stout 15G, 'Man'-'Damned' 9G

St. Louis, June 6.

"Asphalt Jungle" is the only new film showing any boxoffice strength currently as outdoor opposition grows stronger. "Caged" looks stout at Fox. Municipal Opera Assn. opens its 32d consecutive season next Thursday (8), and is slated to run for 88 nights. All of which is not making the exhibitors happy.

Estimates for This Week

Ambassador (F&M) (3,000; 60) — "No Man of Own" (Par) (2d wk) and "Damned Don't Cry" (WB). Good \$9,000. Last week, "No Man" and "Vicious Years" (FC), fair \$10,000.

Fox (F&M) (5,000; 60) — "Caged" (WB) and "This Side of Law" (WB). Neat \$15,000. Last week, "Comanche Territory" (U) and "I Was Shoplifter" (U), \$12,000.

Loew's (Loew) (3,172; 50-75) — "Asphalt Jungle" (M-G) and "Please Believe Me" (M-G). Swell \$17,000 or over. Last week, "Big Hangover" (M-G) and "The Palomino" (Col), \$14,000.

St. Louis (F&M) (4,000; 60) — "Square Dance" (Mono). Good \$14,000. Last week, "Sundowners" (EL) and "Golden Gloves Story" (EL), slow \$6,000.

'Wagonmaster' \$6,000 In Omaha; 'Outriders' 11G

Omaha, June 6.

"The Outriders" got the action crowd at the Orpheum this week for an okay session. This showing is in the face of city's many action pictures. "Wagonmaster" at the Brandeis looks okay and "The Kid from Texas" at the State also is solid.

Estimates for This Week
Orpheum (Tristates) (3,000; 16-65) — "The Outriders" (M-G) and "Trapped" (EL). Okay \$11,000. Last week, "Kettles To Town" (U) and "Western Pacific Agent" (Lip), fancy \$14,000.

Paramount (Tristates) (2,800; 16-65) — "Big Lift" (20th). Passable \$9,500. Last week, "Reformer and Redhead" (M-G), slow \$9,000.

Brandeis (RKO) (1,500; 16-65) — "Wagonmaster" (RKO) and "Customs Agent" (Col). Oke \$6,000. Last week, "Kill Umpire" (Col) "Golden Twenties" (RKO), \$6,500.

State (Goldberg) (865; 16-65) — "Kid From Texas" (U) and "Mystery at the Burlesque" (Mono). Not bad \$4,000. Last week, "Blossoms in Dust" (M-G) and "Johnny Eager" (M-G) (reissues), fair \$4,300.



TODAY'S EXCITING NEWS IS M-G-M's "ASPHALT JUNGLE!"

**Leo's new baby has box-office bounce!
Wait till you hear that rascal ROAR!**

It's a safe bet that it will be among the foremost contenders for 1950's "TEN BEST"!

"THE ASPHALT JUNGLE" gets raves wherever shown. For instance: "One of the most intensely exciting pictures I've ever seen!"—says *PAUL OSBORN*, author of the play *A BELL FOR ADANO* "A great picture full of suspense!"—says *GERARD FAIRLIE*, author of *BULLDOG DRUMMOND* . "Literally a hair-raising film. About the most exciting I have seen in years!"—says *S. N. BEHRMAN*, noted playwright.

As this great attraction now takes its place in the headlines with M-G-M's "Annie Get Your Gun" and "Father of the Bride" every live-wire exhibitor will welcome the opportunity to exploit a SOCK entertainment with SOCK showmanship!

Hub Quiet; 'Rock Island' Fair \$15,000, 'Eagle' Moderate 17G, 'Street' 13G

Boston, June 6. It's the same story here this stanza: all is quiet on the downtown front. Influx of oaters recently is proving no help either. "Kill the Umpire" at Memorial is below hopes. "Eagle and the Hawk" at Met looks mild. "Rock Island Trail" at Paramount and Fenway is shaping no more than fair. Same applies to "One Way Street" at the Boston. "Asphalt Jungle" is off at Orpheum and State on holdovers.

Estimates for This Week

Astor (Jaycox) (1,200; 50-95)—"No Sad Songs" (Col) (3d wk). Off to about \$7,000. Last week, nice \$9,500.

Boston (RKO) (3,200; 40-85)—"One Way Street" (U) and "I Was Shoplifter" (U). Mild \$13,000. Last week, "Comanche Territory" (U) and "Tabu" (Indie), \$12,500.

Fenway (NET) (1,373; 40-85)—"Rock Island Trail" (Rep) and "Quicksand" (UA). Mild \$5,000. Last week, "Colt .45" (WB) and "Everybody's Dancin'" (Lip), \$4,000.

Memorial (RKO) (3,500; 40-85)—"Kill Umpire" (Col) and "Tyrant of Sea" (Col). Below hopes at \$15,000. Last week, "Secret Fury" (RKO) and "Mule Train" (Col), \$14,000.

Metropolitan (NET) (4,367; 40-85)—"Eagle and Hawk" (Par) and "Humphrey Takes Chance" (Mono). Modest \$17,000. Last week, "Damned Don't Cry" (WB) and "Blue Grass Kentucky" (Mono), \$18,000.

Orpheum (Loew) (3,000; 40-85)—"Asphalt Jungle" (M-G) and "Please Believe Me" (M-G) (2d wk). Off to about \$11,000. Last week, nice \$19,000.

Paramount (NET) (1,700; 40-85)—"Rock Island Trail" (Rep) and "Quicksand" (UA). Average \$10,000. Last week, "Colt .45" (WB) and "Everybody's Dancin'" (Lip), same.

State (Loew) (3,500; 40-85)—"Asphalt Jungle" (M-G) and "Please Believe Me" (M-G) (2d wk). Down to \$8,000 after neat \$14,000 last week.

'Rocketship' Swift 26G, Frisco; 'DOA' \$11,000, 'Caged' Sockeroo 17G

San Francisco, June 6.

Despite exodus of many from city to warmer climes, Market street pix theatres are doing very well this stanza. Big exploitation is putting over "Rocketship X-M" in rousing fashion at the Paramount while "D. O. A." is cashing in on fact that local background shots are in pic, landing nice session at United Artists. "Secret Fury" shapes okay at Golden Gate. "Caged" looms sock at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85)—"Secret Fury" (RKO) and "Great Plane Robbery" (UA). Okay \$14,000 or near. Last week, "Tarzan and the Slave Girl" (RKO) and "The Golden Twenties" (RKO), 6 days, barely \$10,000.

Fox (FWC) (4,651; 60-95)—"Big Lift" (20th) and "Rapture" (FC). Mild \$14,000. Last week, "Cheaper by Dozen" (20th) (2d wk), oke \$16,500.

Warfield (Loew's) (2,656; 60-85)—"Big Hangover" (M-G). Fine \$16,000. Last week, "Reformer and Redhead" (M-G), \$15,000.

Paramount (Par) (2,646; 60-85)—"Rocketship X-M" (Lip) and "Operation Haylift" (Lip). Hitting big \$26,000 in 10 days. Last week, "Eagle and Hawk" (Par), smooth \$17,000.

St. Francis (Par) (1,400; 60-85)—"Caged" (WB). Sock \$17,000. Last week, "Captain Carey" (Par) (2d wk), \$10,000.

Orpheum (No. Coast) (2,448; 55-85)—"Comanche Territory" (U) and "David Harding, Counterspy" (Col) (2d wk). Okay \$8,500 or close. Last week, nice \$16,000.

United Artists (No. Coast) (1,207; 55-85)—"D. O. A." (UA). Nice \$11,000. Last week, "Great Rupert" (EL), \$8,500.

Stagedoor (Ackerman-Rosener) (370; 85-91)—"Astonished Heart" (U). Oke \$4,000. Last week, "Macbeth" (Rep) (3d wk), \$2,000.

Clay (Roesner) (400; 65-85)—"City Lights" (UA) (reissue) (3d wk). Hefty \$4,500. Last week, \$4,800.

Larkin (Roesner) (400; 65-85)—"City Lights" (UA) (reissue) (3d wk). Solid \$4,700. Last week, \$4,900.

Key City Grosses

Estimated Total Gross
This Week \$2,023,500
(Based on 23 cities, 190 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,319,000
(Based on 25 cities and 213 theatres.)

'Colt' Sure-Fire \$24,000, Denver

Denver, June 6.

"Colt .45" is having no trouble taking top coin here this week, showing in three houses. It looks big in all three. "Three Came Home" is strong enough at Aladdin to win holdover. "Capt. Carey" also is staying over after nice week at Denham. "Wagonmaster" looms fairish at Orpheum.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Three Came Home" (20th). Big \$6,000. Holds. Last week, "Kettles To Town" (U) and "Outside the Wall" (U), smash \$7,000.

Broadway (Wolfberg) (1,500; 35-74)—"Outriders" (M-G) (2d wk). Down to light \$4,500. Last week, big \$9,000.

Denham (Cockrill) (1,750; 35-70)—"Captain Carey" (Par). Fair \$10,000, or close. Holds over. Last week, "Foolish Heart" (RKO) (2d wk) and "It's a Small World" (EL), nice \$12,000.

Denver (Fox) (2,525; 35-74)—"Colt .45" (WB) and "Four Days Leave" (FC), day-date with Esquire, Webber. Big \$17,000. Last week, "Big Lift" (20th) and "Lucky Losers" (Mono), fair \$12,000.

Esquire (Fox) (742; 35-74)—"Colt .45" (WB) and "Four Days Leave" (FC), also Denver, Webber. Tall \$3,500. Last week, "Big Lift" (20th) and "Lucky Losers" (Mono), fair \$2,000.

Orpheum (RKO) (2,600; 35-74)—"Wagonmaster" (RKO) and "Shadow on Wall" (M-G). Fairish \$12,000. Last week, "Yellow Cab Man" (M-G) and "Please Believe Me" (M-G) (2d wk), \$10,000.

Vogue (Wolfberg) (600; 60-74)—"Glass Mountain" (EL) (3d wk). Fine \$2,700. Last week, \$3,000.

Webber (Fox) (750; 35-74)—"Colt .45" (WB) and "Four Days Leave" (FC), also Denver, Esquire. Big \$3,500. Last week, "Kettles To Town" (U) and "Outside Wall" (U), \$3,000.

MPLS. HITS NEW LOW; 'HANGOVER' TEPID 11G

Minneapolis, June 6.

The drab boxoffice picture here is an old story recently, but it still prevails this week. It has reached the point where holdovers are now the exception. A new low in that respect for the current move has been reached this week with only "The Big Lift," shifted to the sure-seater Pix for a third loop week, the lone survivor from the preceding stanza. Such newcomers as "A Woman of Distinction," "Big Hangover" and "Side Street" are having plenty tough sledding.

Estimates for This Week

Lyric (Par) (1,000; 50-70)—"Side Street" (M-G). Mixed opinions for this one. Puny \$3,500. Last week, "Big Lift" (20th) (2d wk), light \$4,200.

Radio City (Par) (4,000; 50-70)—"Big Hangover" (M-G). Divided opinions for this pic despite stars in cast. Tepid \$11,000. Last week, "Reformer and Redhead" (M-G), \$10,500.

RKO - Orpheum (RKO) (2,800; 50-70)—"Woman of Distinction" (Col). Boxoffice road plenty rocky with insipid \$9,000 likely. Last week, "Wagonmaster" (RKO), \$9,500.

RKO-Par (RKO) (1,600; 50-70)—"Sudan" (FC) and "Arabian Nights" (FC) (reissues). Passable \$6,500. Last week, "Tarzan and Slave Girl" (RKO), \$6,000.

State (Par) (2,300; 50-70)—"Mother Didn't Tell Me" (20th). Thin \$6,000, and out after 6 days. Last week, "Eagle and Hawk" (Par), light \$7,500.

World (Mann) (400; 50-85)—"No Room at Inn" (Indie). Palid \$1,800. Last week, "Bicycle Thief" (Indie) (2d wk), disappointing \$2,300.

'Skin' Tough \$12,000 In Prov.; 'Jungle' NSH 14G

Providence, June 6.

Majestic's "Under My Skin" is best in town this week, with RKO Albee's "Wagonmaster" not far behind. Loew's State is not doing so well with "Asphalt Jungle."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Wagonmaster" (RKO) and "Golden Twenties" (RKO). Carrying to today (Tues.) for neat \$12,000 in 8 days.

Majestic (Fay) (2,200; 44-65)—"Under My Skin" (20th) and "Father Makes Good" (Mono). Trim \$12,000. Last week, "Ticket Tomahawk" (20th) and "Destination Big House" (Rep), \$11,000.

Metropolitan (Snider) (3,100; 44-65)—"Caged" (WB) and "Lucky Losers" (Mono). So-so \$7,500. Last week, "Jackie Robinson Story" (EL) and "Boy Indiana" (EL), \$8,000.

State (Loew) (3,200; 44-65)—"Asphalt Jungle" (M-G) and "Side Street" (M-G). NSH \$14,000. Last week, "Big Hangover" (M-G) and "Beware of Blondie" (Col), \$13,000.

Strand (Silverman) (2,200; 44-65)—"The Torch" (EL) and "Golden Gloves Story" (EL). Opened Monday (5). Last week, "Eagle and Hawk" (Par), poor \$7,500.

'Caged' Sturdy \$22,000, Philly

Philadelphia, June 6.

Rapid turnover of films indicates depressed biz at first-runs here. Houses are shutting in films after single week's run, holdovers get lean pickings.

"Father of the Bride" continues as standout with sock second week at Boyd to again pace city. "Johnny Holiday" broke fast at the Gold- man. "Caged" is clicking solidly in its Stanley run.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Sierra" (U). Dim \$6,500. Last week, "Congolaise" (FC), \$7,500.

Boyd (WB) (2,360; 50-99)—"Father of the Bride" (M-G) (2d wk). Town's best bet. Smash \$25,000 after wov \$30,000 for opener.

Earle (WB) (2,700; 50-99)—"Jackie Robinson Story" (EL) (2d wk). Down to \$9,000 after okay \$17,000 for first frame.

Fox (20th) (2,250; 50-99)—"Gun- fighter" (20th) (2d wk). Cut down to \$15,000 after roaring \$25,000 opening week.

Goldman (Goldman) (1,200; 50-99)—"Johnny Holiday" (UA). Okay \$14,500. Last week, "No Man of Own" (Par) (2d wk). Nice \$12,500 for final 10 days.

Karlton (Goldman) (1,000; 50-99)—"Story of G.I. Joe" (UA) (reissue). Outside ticket sales boosting this to neat \$8,500. Last week, "Shadow on Wall" (M-G) (2d wk), \$4,500.

Mastbaum (WB) (4,360; 50-99)—"Eagle and Hawk" (Par) (2d wk). No lift at \$12,000 after dim \$18,000 first session.

Randolph (Goldman) (2,500; 50-99)—"Secret Fury" (RKO) (2d wk). Mild \$9,000 after nice \$16,500 tee-off.

Stanley (WB) (2,950; 50-99)—"Caged" (WB). Sturdy \$22,000. Last week, "Colt .45" (WB) (2d wk), \$13,000.

Stanton (WB) (1,475; 50-99)—"Rock Island Trail" (Rep). Mild \$7,000. Last week "D.O.A." (UA) (2d wk), \$5,000.

Trans-Lux (T-L) (500; 50-99)—"Cinderella" (RKO) (11th wk). Holding profitable pace at \$6,300. Last week, \$6,500.

'Bride' Great \$28,000, Det. Standout; 'Robinson' NSG 11G, 'Eagle' Oke 15G

Detroit, June 6.

"Father of the Bride" is jumping the Michigan to its biggest session in many months. Total may reach a solid \$28,000 or over. Disappointing showing is being made by "Jackie Robinson Story" at the Downtown. "Baron of Arizona" also is shaping poor at the Fox. "Eagle and Hawk" at the Palms looks okay.

Estimates for This Week

Fox (Fox-Mich) (5,000; 70-95)—"Baron of Arizona" (Lip). Slim \$20,000. Last week, "Big Lift" (20th) and "Golden Twenties" (RKO) (2d wk), okay \$18,000.

Michigan (United Detroit) (4,000; 70-95)—"Father of the Bride" (M-G). Great \$28,000 and best in months. Last week, "Colt .45" (WB) and "Beware of Blondie" (Col), \$16,000.

Palms (UD) (2,900; 70-95)—

L.A. Loaded With H.O.'s; 'Annie' Solid \$38,000, 'Secret Fury' Trim \$25,000, 'Hunt' Fast 26G, 'Rocketship' 18G, 2d

Los Angeles, June 6.

Broadway Grosses

Estimated Total Gross
This Week \$441,500
(Based on 17 theatres.)
Last Year \$482,300
(Based on 18 theatres.)

L'ville Perks Up; 'Kettles' Hot 12G

Louisville, June 6.

Biz on the whole is perky this week. Weather has been cooler than normal for month, and strong product in the downtown houses is bringing the patrons in. Standout is "Ma and Pa Kettle" at the State, with fine session. "Outlaw" back in town at Rialto is doing okay while "No Sad Songs" at Mary Anderson looks neat.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"No Sad Songs for Me" (Col). Catching a word-of-mouth to hit neat \$7,500. Last week, "Colt .45" (WB), rousing \$8,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Outlaw" (RKO) and "Golden Twenties" (RKO). Jane Russell opus, doing nicely on return showing at \$9,000. Last week, "Ticket Tomahawk" (20th) and "Killer Shark" (Mono), \$8,500.

State (Loew's) (3,000; 45-65)—"Ma, Pa Kettle to Town" (U) and "Palomino" (Col). Trim \$12,000. Last week, "Big Hangover" (M-G) and "Great Plane Robbery" (UA), helped by Dr. Silkin horror show Fri.-Sat. nights, brisk \$10,000.

Strand (FA) (1,400; 45-65)—"Eiffel Tower" (RKO) and "Riders of Range" (RKO). Not much action at \$4,000. Last week, "Love Happy" (UA) and "Western Pacific Agent" (Lip), about same.

Seattle Slips Lower; 'Brute' Modest \$7,000

Seattle, June 6.

Reseating of main floor and re-decorating at the Palomar is closing the John Danz vaudfilm house until June 26. Biz is off generally with surplus of holdovers hurting. "Love That Brute" looks mild but as good as any newcomer. "Johnny Holiday" looks slow.

Estimates for This Week

Blue Mouse (Hamrick) (800; 59-84)—"Rosie O'Grady" (WB) and "Women at Headquarters" (Rep) (3d wk). Paced at okay \$3,500. Last week, big \$4,200.

Coliseum (Evergreen) (1,844; 59-84)—"Under My Skin" (20th) and "Young Daniel Boone" (Mono). Slow \$5,500. Last week, "Kiss for Corliss" (UA) and "Dangerous Venture" (UA) pulled after 5 days, sad \$3,500.

Fifth Avenue (Evergreen) (2,349; 59-84)—"Love That Brute" (20th) and "Custom's Agent" (Col). Mild \$7,000. Last week, "Three Came Home" (20th) and "Mystery at Burlesque" (Mono), \$6,300.

Liberty (Hamrick) (1,650; 59-84)—"Johnny Holiday" (UA) and (Continued on page 18)

First-run biz here is experiencing a post-holiday slowdown, with so many holdovers also cutting in. There are only three new openers, with sole socko trade going to "Annie Get Gun," playing in two theatres for solid \$38,000.

"Secret Fury" shapes about \$25,000, okay in two sites. "Spy Hunt" likewise is oke with \$26,000 in five houses, mostly smaller ones. Holdovers are off considerably from opening weeks, with none very impressive. "Third Man" looms as best of these with passably good \$26,000 in second round; five locations.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 60-\$1)—"Third Man" (SRO) (2d wk). Oke \$26,000. Last week, above hopes at hefty \$50,000.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 60-\$1)—"Colt .45" (WB) (2d wk). Down to \$19,000. Last week, smart \$37,000.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50-\$1)—"Secret Fury" (RKO) and "Dynamite Trail" (RKO). Okay \$25,000. Last week, "No Sad Songs" (Col) and "Counterspy" (Col) (2d wk-5 days), \$15,700.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 40-\$1)—"Eagle and Hawk" (Par) and "Destination Big House" (Rep) (2d wk). Mild \$13,000. Last week, nice \$26,500.

Orpheum, Forum, Beverly Hills, Hawaii (Metropolitan) (2,210; 2,100; 834; 1,106; 50-\$1)—"Rocketship X-M" (Lip) and "Everybody's Dancin'" (Lip) (2d wk). Off to \$18,000 in 6 days. Last week, excellent \$32,600.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-\$1)—"Annie Get Your Gun" (M-G). Solid \$38,000. Reopened Saturday (3) after being closed since May 19.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 60-\$1)—"Spy Hunt" (U) and "Young Daniel Boone" (Mono). Okay \$26,000. Last week, "Sierra" (U) and "Lucky Losers" (Mono) (8 days), \$22,800.

Four Star (UA) (900; 60-\$1)—"Pagliacci" (Indie) and "Cavalleria Rusticana" (Indie) (2d wk). Only \$1,500. Last week, fair \$2,800.

Fine Arts (FWC) (679; 60-\$1)—"Astonished Heart" (U) (3d wk). Fair \$2,000. Last week, oke \$2,500.

Wash. Sluggish Albeit 'Wagonmaster' Hot 13G; 'Gunfighter' Tall 18G

Washington, June 6.

It's a dull session all along the line here currently. "Wagonmaster," at RKO Keith's, shapes as best bet, with biggest take in weeks. "Quicksand," hyped by Dick Contino revue onstage, looks okay at Loew's Capitol. "Gunfighter" is strong at Palace. Holdovers and reissues pulling down the general average.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Quicksand" (UA) plus Dick Contino revue onstage. Nice \$22,000, with stageshow hyping take. Last week, "Kettle To Town" (U) plus vaude, better than expected \$22,000.

Dupont (Lopert) (386; 50-85)—"City Lights" (UA) (reissue) (3d wk). Firm \$5,000 after \$6,000 last week.

Keith's (RKO) (1,939; 44-80)—"Wagonmaster" (RKO). Fine \$13,000, best in weeks. Last week, "Buccaneer's Girl" (U), slow \$7,500.

Little (Lopert) (285; 50-85)—"City Lights" (UA) (reissue) (3d wk). Slipped to \$2,500 after big \$4,000 last week.

Metropolitan (Warner) (1,163; 44-74)—"Fortunes Capt. Blood" (Col) and "Beauty Parade" (Col). Okay \$6,000. Last week, "Kill Umpire" (Col) and "Mark Gorilla" (Col), \$5,000.

Palace (Loew's) (2,370; 44-74)—"Gunfighter" (20th). Strong \$18,000. Last week, "Big Hangover" (M-G), nice \$17,000.

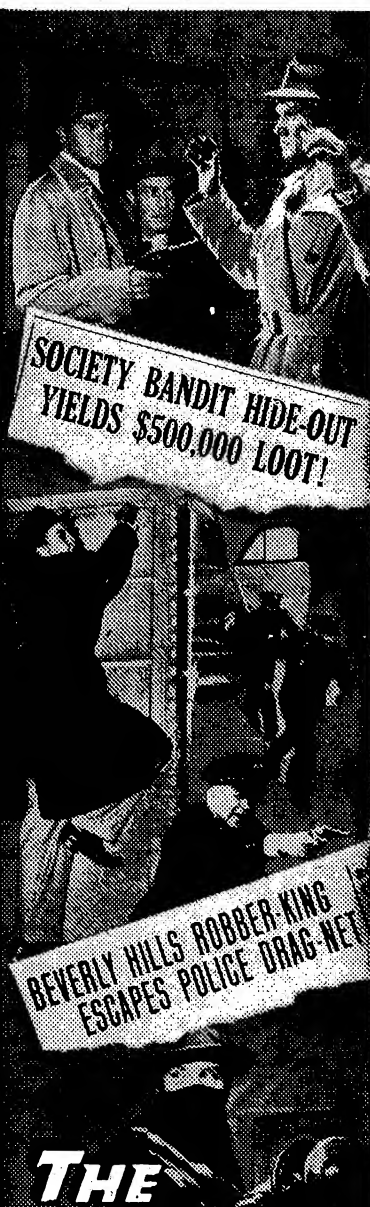
Playhouse (Lopert) (485; 50-85)—"No Sad Songs" (Col) (3d wk). Shipping fast with fairish \$4,500. Last week, disappointing \$6,000.

Warner (WB) (2,164; 44-74)—"Destination Tokyo" (WB) and "God Is Co-Pilot" (WB) (reissues). Tepid \$10,000. Last week, "Colt .45" (WB), okay \$14,000.

It's
the story
of the
amazing
Gerard
Dennis
now
serving
18 years
in

Sing Sing!

(And then
goes back
to the
Canadian
jail he
escaped
from...
for
7 years
more!)



He had
Society
in the
palm
of his
hand

**AND
IN THE
OTHER
...A GAT!**



THE

GREAT JEWEL ROBBER

STARRING
DAVID BRIAN

**MR. BIG, BLOND
AND BRUTAL
OF THE 'DAMNED
DON'T CRY'**

WITH
MARJORIE REYNOLDS · JOHN ARCHER
DIRECTED BY
PETER GODFREY PRODUCED BY
BRYAN FOY WRITTEN BY
BORDEN CHASE

WARNER BROS. TRADE SHOW JUNE 12

ALBANY
Warner Screening Room
79 N. Pearl St. • 12:30 P.M.
ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:30 P.M.
BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.
BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.
CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.
CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.
CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.
DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.
DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.
DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.
JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 8:00 P.M.
KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.
LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 2:00 P.M.
MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.
MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.
NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.
NEW YORK
Home Office
321 W. 44th St. • 2:30 P.M.
OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.
OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.
PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.
PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.
SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.
SEATTLE
Jewel Box Screening Room
2318 Second Ave. • 10:30 A.M.
ST. LOUIS
Sincro Screening Room
3143 Olive St. • 1:00 P.M.
WASHINGTON
Warner Theatre Building
1316 E. St. N.W. • 10:30 A.M.

Despite Coin Crisis, Austrian Music Royalties Hold Near Recent Years

Vienna, May 23.

Despite a definite money crisis in Austria, collection of public performance fees for music played in the country during 1949 was equal to take of recent years, when coin situation wasn't so tight, it was revealed at the fifth annual general meeting of the Austrian Society of Composers, Authors and Publishers (AKM).

However, last year's drastic change in the distribution setup caused a considerable drop in income for pop Viennese music. According to AKM's general manager Emil Oswald, the new scheme is to award only those amounts which members actually deserve.

An announcement that an 80% advance would be issued on royalties for 1950, computed on the 1949 takes, pleased the membership. Joseph Marx was elected association prexy, replacing Bernhard Herzmannsky, made honorary president. Fritz Stein was named an honorary member and v.p. Other veepees elected were Rudolf Sycziensky and Karl Sitka.

It was also decided at the session to refuse Franz Lehar's legacy because of certain stipulations which AKM felt would turn its acceptance into a loss instead of a gain. The association's suit against Ravag, Austrian broadcasting system, is going up to the supreme court. Ravag refuses to pay royalties on disks used.

Spanish Producer Sets Deal for Six Films In 2 Buenos Aires Houses

Madrid, May 30.

Vicente Casanova, president of Cifesa, is back here after an extensive tour of South America to set distribution of his pix there. Casanova, announced he had closed a deal with the Argentine government and with Agrupacion de Productores Argentinos for the sale of Spanish films in Argentina.

The Gloria and Trocadero theatres in Buenos Aires will preem Spanish pix, of which six by Cifesa already have been chosen for showing before the end of November. Casanova bought 13 Argentine pix produced by Pan-America, Inter-Americana, Emelco and Lumiton for showing in Spain. It was also agreed on his trip for Spanish stars Aurora Bautista and Arturo de Cordoba to work in Buenos Aires in films.

He plans visiting Paris in June to close a deal with French producers and distributors for an exchange of artists and directors, the bilingual pix to be made here.

'CASTLE IN AIR' BEING READIED FOR SCREEN

London, May 30.

Plans for the filming of "Castle in the Air" are well advanced and the promoters, Hallmark Productions, have no intention of abandoning the project.

Pic is based on a play by the same name, currently running in the West End with Jack Buchanan in the lead.

Eagle Star Co. Values Odeon Shares at \$2.80

London, May 30.

Eagle Star Insurance Co., with a holding of 1,475,930 ordinary shares in Odeon theatres, having par value of 70c and a current market quotation of \$1.80, has placed a nominal valuation of \$2.80 on this block of stock.

Sir Brian Mountain, chairman of the company, announced at Eagle Star annual meeting that following their usual policy of caution, the Odeon holding had been included in the balance sheet "at a purely nominal figure." It was not revealed that the stock with a current market value of approximately \$2,700,000 had been placed on the books at \$2.80.

The announcement however, did not affect the value of Odeon stock on the exchange. On the contrary, there was a rise of about 4c on the days trading immediately following Sir Brian's announcement.

2d 'Starlight Roof' Set For Brighton, England

London, May 30.

A second edition of Val Parnell's musical revue, "Starlight Roof," will be offered at the Hippodrome, Brighton, beginning in July. Barbara Perry, American actress-dancer, who played one of the featured roles in the original version of the revue at the Hippodrome here last year, will costar with English comedian Tommy Trinder. She leaves New York for London, Saturday (10), aboard the Corona.

Miss Perry was last seen on Broadway a few months ago with Burgess Meredith in the ill-fated "Happy As Larry."

Local Pix Crowd Arg. Screens

Buenos Aires, May 30.

Local film producers are rushing out their productions, ready to skim all the cream they can before the North American pix start competing again. "Arrabalera" (AAA) has already run into a sixth week at the Ambassador, where it will be followed by "El Otro Yo de Marcela" (Argentifina Sono Film) on June 13. There are approximately four other local productions awaiting release before any Yank material is set for release.

Reissues of North American hits are still doing extraordinary business. "Spellbound" ran three weeks at the Opera and was followed by "No Time for Love" and "The Uninvited," which put up considerable opposition to "El Seductor" (Interamericana), a local starring comedian Luis Sandrini at the Gran Rex. "The Seventh Veil" and "The Madonna of the Seven Moons" (U.) at the Premier, have been drawing almost as well as when they were first released two years ago.

"Casablanca" (Warner) is another hit reissue at the Ideal, which has been held over for four weeks. At the Ocean, "La Vendedora de Fantasias" (Sono) has run into four weeks, with fair grosses.

Municipal authorities are standing firm so far on their decision that the "continuous" system of exploitation must cease June 4, claiming that for health reasons pix theatres must be emptied entirely and disinfected between one show and another. Exhibitors and distributors still have hopes of avoiding this fiat, and a last-minute reprieve may be granted. Otherwise, all parties in the industry will be put to heavy losses.

'Iron Curtain' Okayed For Paris Exhibition

Paris, June 6.

Twentieth-Fox's anti-Communist film, "Iron Curtain," again will be screened here after a court held that the picture's musical score had not been wrongfully used. A French publishing organization, Song of the World, halted exhibition of the picture at the Avenue theatre last July through an injunction.

In paving the way for resumption of the film's distribution, the court ruled that Song of the World had not proved that it exclusively represented all Russian composers in France. Organization originally charged that the works of several Soviet songsmiths had been used in the pic without authorization.

Legal fight came about after police foiled repeated attempts of Communists to stop performances of the film by instigating riots at the Avenue. Besides gaining permission to release "Curtain," 20th-Fox also was handed \$8,400 in damages in the court's decision.

Italian cameramen have formed their own guild or union in Rome, called Associazione Italiana Cinemaperai. Anchise Brizzi was elected president. Brizzi lensed "Pirates of Capri" and "Thief of Venice."

Yugoslavia's 1,500 Cinemas

Washington, May 30.

Yugoslavia will have 1,500 picture theatres by the end of the five-year-plan in 1951, or one theatre for every 10,000 persons, according to an official announcement. This further said that this year 51 new houses will be opened, mostly in industrial centers as well as near mines and big factories. The state enterprise for film distribution has organized a special course for theatre managers and technical personnel.

It also said that the postwar number of 343 theatres had risen to 817 in the past year.

Malaya Pic Execs, Irked By Bluenose Censoring, Ask for Govt. Action

Singapore, May 30.

After months of constant difficulties with Film Censor Jack Evans, major company reps met with other Malayan film execs to discuss methods of belting the bluenoser out of office. Unanimously, they agreed, he should be sacked. To hasten his removal, declared Columbia Pictures' Nonce Sen, the trade will petition the governor to investigate Evans' conduct.

Meeting came on the heels of Evans' action in banning two Warner films, "White Heat" and "Big Sleep." In recent weeks he also had forbidden showing of "All King's Men" (Col.), "Three Came Home" (20th), "Knock on Any Door" (Col.), and "Blue Lamp" (Rank).

Sen, who acted as spokesman for the distributors, charged that operation of the censor's office bordered on a "dictatorial" system. "The censor," he said, "has no right to see in pictures things that are not portrayed. He has no business to put forward his own implications. It becomes fantastic when the censor bans pictures on production value. Nowhere in the ordinance is he authorized to ban a picture on production or entertainment value."

Jack Sharp, general manager for the Shaw Bros. which operate a number of houses in the area, threw further fuel on the fires under Evans. Describing the censor's modus operandi on a Chinese film, he stated, "we were told that the picture would be passed only if we cut a rhumba scene. The scene is no different from any other of its kind. Yet the censor asked for this deletion because he said that he felt it was a cheap and nasty imitation of a western dance."

MEX. INDUSTRY BANK YENS QUALITY FILMS

Mexico City, May 30.

Pic producers here are inclined to be guided by the report by ministry of interior's cinematographic department, headed by Guillermo Gonzalez. It shows that since 1932, when Mexico began a film industry here with the making of two sound pix to last Dec. 31, total production of all-Mexican pix was 885 of which only 800 have been exhibited. Last year there was a new high of 110 pix. Of these, 107 were Mexican and the others were made by U. S. and other foreign companies.

Because 80 pix can never be screened, producers have changed their minds in view of changed tastes by the public and now are stressing quality this year. Eighty pix will be the entire output as against 82 each for 1945 and 1948. Quality plan is governed by the trade's own bank, the Banco Nacional Cinematografico, which virtually holds Mexican producers' purse strings.

Metro, U In India Radio Tieup

Goa, India, May 30.

Radio Goa has made a tieup with Universal Pictures and Metro of India whereby the station broadcasts announcements of their product in the India-Pakistan area, companies in return plugging Radio Goa.

Radio Goa reports both ratings and theatre attendance as being helped.

Other Foreign News
On Page 16

Unfreezing of Gas Clips London Pix Biz; 'Stage Fright' Hefty \$11,800, 'Irma' Oke 6G; 'Place' Fat \$7,800, 2d

London, May 29.

Markova, Dolin Take Ballet To 8,500-Seat Albert Hall

London, June 6.

After breaking in arena ballet at Empress Hall and Harringay, Alicia Markova and Anton Dolin are taking their company into Albert Hall, June 26, marking the first time this 8,500-seater has been used for ballet.

Markova and Dolin finish the second portion of their English tour next week in Manchester after record-breaking grosses. Albert Hall date is for six nights, ending July 1. Duo then leave for U. S. for date at Robin Hood Dell, Philadelphia, July 6.

Mexico Seeks 70 Top Quality Pix

Mexico City, May 30.

Indications that some Mexican film producers are striving to top last year's record output of 110 pix has resulted in renewed general industry effort to keep production down to a maximum of 70 pictures in 1950. Though the figure will be the lowest in a number of years, most filmfites feel they will make out better at the boxoffice despite the decrease in production.

Feeling in the industry is that with a drop in turnout, producers would be able to concentrate on making films of higher quality. Of the 110 issued last year, only a few drew good returns.

The powerful Peliculas Nacionales combo is reportedly favoring the drive for fewer but better pix.

MARMSTEDT TO ENTER LEGIT FIELD IN FALL

Stockholm, June 6.

Lorens Marmstedt, who turned out a number of pictures for Terra-film in the past, will enter the legit field after he returns here in the fall from a vacation in southern Europe. He plans to open a theatre in Stockholm which will probably be called Intima Teatern (Intimate Theatre). Initial show will be "Beggars Opera" with Ingmar Bergman directing.

Meanwhile, with the arrival of the warm weather season, a number of houses are switching to vaude policies. The Royal, a 900-seater, recently closed only to reopen a short time later with a mixed Swedish-Danish revue tagged "Stig Lommer's Show." Business has been brisk.

China cinema also has started its usual summer vaude. Lena Horne reportedly may appear there in September.

Azteca Studio Fears Strike If Staff Cut

Mexico City, May 30.

With the June 15 deadline for their labor contract revision with Azteca film studios almost here, employees belonging to the Cinematographic Industry Workers Union (STIC) are muttering about striking unless company assures them continuance of their present jobs or guarantees of new ones. Azteca, however, which recently merged with Churubusco studios, is economically groggy from a \$600,000 fire two years ago and a recent \$11,500 blaze.

In view of the coin losses, indications from Azteca execs point to a pruning of the union staff, which includes electricians, lab help, carpenters, stage hands and makeup attendants.

PAGE BALLET HOMING

Paris, June 6.

Ruth Page-Bentley Stone Ballet Co., of Chicago, is enroute to the U. S. after closing a three weeks' run Thursday (1) at the Theatre des Champs Elysees. Company received a poor critical and audience reception throughout.

Anticipated Whitsun holiday boxoffice boom did not materialize. Probably, the freeing of gasoline tempted many people to leave London for a long weekend on the Coast, with the result that the West End biz was only slightly above average.

There were five new bills during the past week with "Stage Fright" collaring most of the press notices. It is expected to wind up its first week at brisk \$11,800 or over.

"Ambush" was the first Metro pic to be yanked from the Empire after a fortnight since the vaude film policy was instituted six months ago. A strong Universal double bill of "Deported" and "Double Crossbones" at Gaumont shapes handy \$8,500. Disney's "Ichabod & Toad," supported by "The Capture" grossed over \$7,000 in its second round. "In Lonely Place" also is fine in holdover.

All estimates do not include admission tax. Admission prices listed are inclusive of tax.

Estimates for Last Week

Carlton (Par) (1,128; 65-\$1.60) — "Friend Irma" (Par) and "Eagle and Hawk" (Par). Opened to little above average at around \$6,000. Holds.

Empire (M-G) (3,099; 50-\$1.60) — "Ambush" (M-G) and stageshow (2d wk). Final session to modest \$12,600, making it first film to be pulled after fortnight since vaude-film began. "Key to City" (M-G) in today.

Gaumont (CMA) (1,500; 45-\$1.60) — "Deported" (U) and "Double Crossbones" (U). Healthy \$8,500 or near, and continuing strong.

Leicester Square Theatre (CMA) (1,753; 45-\$1.60) — "Wabash Avenue" (20th) (3d wk). Nice at near \$6,800, almost equalling first week at \$7,000. "So Long at Fair" (GFD) moves in June 1.

London Pavilion (U-A) (1,217; 45-\$1.60) — "Ichabod, Mr. Toad" (RKO) and "The Capture" (RKO). Another strong double bill at \$7,000 in its second week.

Odeon, Leicester Square (CMA) (2,200; 45-\$1.60) — "Mrs. Mike" (UA) and "Johnny Holiday" (UA). Fairly good \$8,500. Continues.

Odeon, Marble Arch (CMA) (2,200; 45-\$1.60) — "In Lonely Place" (Col) and "Father Is a Bachelor" (Col) (2d wk). Fine \$7,800.

Plaza (Par) (1,902; 65-\$1.60) — "Black Hand" (M-G). Opened to nifty \$9,200, and holding firmly. Warner (WB) 1,735; 45-\$1.60 — "Stage Fright" (WB). Nifty \$11,800 for first week. Opening weekend did over \$8,500. Holds.

Sweden to Probe Film Biz After Hundreds Of Cinemas, Studios Close

Stockholm, June 6.

With economic conditions squeezing both producers and exhibitors, the government has now appointed a committee to investigate the situation. Trade circles welcomed the government's step, but some observers feel that such a probe will be of little value since similar committee investigations in the past were long drawn out and never accomplished anything.

On the heels of the recent closing of hundreds of theatres in rural areas due to the high admission tax, several production companies have been forced to shut down.

Chief of these is Kungsfilmm, which folded its studio May 15. Until the outlook improves, manager Inge Ivarsson declared, the firm won't make any more pictures.

Mischa Elman Winding Up 1st Postwar Europe Tour

Rome, May 30.

Mischa Elman, now playing here, goes to Florence, Turin and Milan, before sailing for the U. S. June 8. The violinist, on his first postwar tour of Europe, has drawn top critical notices and enthusiastic audiences.

His Italian tour was preceded by Belgian, French and Holland appearances and two recitals in London.

Argentine Union to Stage Vaude With Own Setup Sans Exhibs

Buenos Aires, May 30.

The Argentine Union, which for some time has been trying to persuade exhibitors to include vaudeville along with their film offerings, has given up the attempt after repeated failures. Determined to provide work for unemployed entertainers, the union is now dickering to lease the Municipal theatre here for vaude presentations. A plan also is in work to lease some of the 22 legit houses here on the one day a week they remain dark.

Possibility of presenting vaude in first-run film houses, which recently have been playing concert dates, has been scotched since the importation of U. S. films is to be resumed. Among the concert performers who have appeared here this month are Sir Malcolm Sargent, British symphony conductor; Pierre Fournier, French violinist-cello who appeared as soloist with Sargent; Wilhelm Furtwängler, German conductor; Claudio Arrau, pianist; Witold Malcuzynsky, Polish pianist; Rudolph Firkusny, Czechoslovakian pianist; Henryk Szeryng, violinist and the Trapp Family Singers. Marian Anderson is skedded to make an appearance here after an eight-year absence for the Colon Opera to be followed by a stand at the Gran Rex theatre. The Katherine Dunham troupe is also slated to appear here.

Due to the dollar shortage in Argentina, concert managements are having a tough time working out deals.

Jean Louis Barrault's French thespian company is slated to appear at the Odeon theatre here the end of June after appearances in Rio de Janeiro, Sao Paulo and Montevideo. Yehudi Menuhin is also scheduled to appear in Buenos Aires. Violinist leaves Paris for Brazil about June 17 for a concert engagement in Rio de Janeiro. Tours in Uruguay and Argentina will follow.

OLD BROADWAY FLOP NOW VIENNESE HIT

Vienna, May 25.

A Broadway flop of a few seasons ago has turned up as a hit in Vienna, having arrived, however, via Paris.

The play, "Die Kinder Edwards" ("Edwards' Children"), was first done by the American writing team of Frederick Jackson and R. Bottomley. After it flopped on Broadway, the French author Marc-Gilbert Sauvajon adapted it for Paris. After a success in Paris, it was adapted into German by the Viennese playwright Robert Blum, and began last week what promises to be a successful run in the state-subsidized Akademie theatre.

The Gallicized American comedy concerns a woman who wants children without having to take a husband into the bargain. She has three children from three different men, but marries none of them. She buys a portrait of a stranger in a second-hand shop, names him Edward and lives in the eyes of the world as his widow.

Under its original title, "Love and Learn," the Frederick Jackson R. Bottomley play was produced on Broadway during the 1920-21 season. The French adaptation was presented in Paris a year ago as "Les Enfants d'Edouard."

Finland Pix Production Off; Ban 2 U.S. Films

Helsinki, May 30.

Two American films have been banned by the Finnish Censorship Board. They are "Red Danube" and "Conspirator," both Metro pix. Among the many films which have passed through Finnish censorship and to be shown or already playing in Finland are several old American subjects including "To Be or Not to Be" (UA), "Escape to Happiness" (SRO) and "The Dictator" (UA).

Domestic production is still active but on smaller scale. During 1949 16 films were produced but only about six new pix have been turned out this year.

Ballet Rambert Little

Draw in Parisian Stand

Paris, May 30.

Ballet Rambert, Marie Rambert's London ballet company, is filling a two-week engagement at the Sarah Bernhardt here. An improvised orchestra pit is distracting to the better orchestra seats. In its fourth day the troupe is playing to half-empty houses.

This maybe due to the off-beaten-path location of the theatre; lack of proper hypnoing, and inept public relations. The company program and dance tend towards pleasant, frothy numbers with contemporary music and choreography. Young blood has a romp, and the series of short ballets are full of invention and satire. They point up the untouched fields of good comic ballet.

France May Allow Ads On Radio to Develop Lagging TV Programs

Paris, May 30.

Because radio and TV appropriations won't permit developing television properly, Minister of Information Pierre Henri Teitgen is asking Parliament to permit him to accept advertising on one of the three French national radio webs, Chaine Parisienne. A ceiling of \$1,200,000 yearly would be permitted. Advertising would have to be only by announcing the sponsor, without any other commercials. To appease the publications, any advertiser on the radio would have to take an equal amount of advertising in the press.

This appears to be a wedge for French Radio to turn commercial because when the government has tasted that source of revenue, it is not likely to stop there.

Radio and TV are both on the same appropriation but TV is currently getting only what is left over from radio.

Minister Teitgen considers about \$3,000,000 is yearly required to give three hours of television programs annually. Also that this requires about 3,300,000 feet of film. This is about 15% more than the current total output of the French studios.

U.S. Strawhat Director Scripting Vienna Play

Vienna, May 30.

The Volkstheater here, which produced Irwin Shaw's "The Gentle People" this season, has taken an option on a new play by Peter Preses, former director-playwright of the Ogunquit (Me.) playhouse. The play, "Piper of Vienna," written in collaboration with Austrian novelist Ulrich Becher, will open the Volkstheater's fall season. Although Preses has not produced on Broadway, his "Bockerer" was one of the biggest hits of the post-war Vienna theatre.

The author-director, in Vienna this season as guest director in the Theatre in der Josefstadt, was responsible for promoting the European premiere here of Tennessee Williams' short play, "27 Wagons full of Cotton." Preses will return to New York next fall.

German Screen Bits

Frankfurt, May 23.

Metro plans to release 16 pix by the end of August, including "Mrs. Miniver," "The Outriders" and "Mystery Street." Alfred Neumann to do a pic with producer Eugene A. Borkum next month. Borkum also secured rights for further Neumann scripts. Willy Fritsch took over Heinz Ruehmann's role in Comedia's latest film. Theo Lingens, Hans Moser and Lucie Englisch to star in "The Football Goal," a Willy Zeyn production. Shooting starts this month in Munich. "For Whom Bell Tolls" now being synchronized in Munich. Emuades Film renamed Neo Film. Company gives its capitalization as 100,000 marks (\$23,000). Michael Margaritow is manager. Nearly 500,000 saw Real Film's latest release, "Gabriela."

British Ban TV Pix Again

London, May 30.

The exhibitor ban on televised films has again been enforced. A documentary made by the government's Central Office of Information, which had been telecast before reissue rights after being acquired by Apex Distributors, is the latest victim.

Company has been advised by the Cinematograph Exhibitors Assn. that it would not be willing to revoke its exhibition ban.

Mex Pixers Eye Europe Market

A drive to win a greater slice of the European market is being launched by the Mexican Film Producers and Distributors Assn. (Películas Mexicanas) through its Europe, Africa and Near East rep William Karol. Associated in pre-war years with UFA, he has sailed from New York to set up offices in Vienna and Frankfurt. He took prints of about 20 Mexican pictures with him.

While abroad, Karol will also confer with top continental film men about an exchange of talent and technicians between Mexico and western European countries. Proposal is being pushed both by his organization and the Mexican government.

In line with boosting its cultural affinities with other lands, the Mexican government along with its picture industry plans to hold an international film festival in Mexico City sometime in 1951.

Karol will sound out producers' organizations in France, Britain, Italy and other countries on the proposed meet. It would be modeled after the Venice and Cannes festivals.

Czecho Claims Record Festival Entry List

Washington, May 30.

Czechoslovakia claims a record participation in the International Film Festival to be held this July in the world-famous spas of Karlovy Vary (Karsbad) and Mariánské Lázně (Marienbad). The official announcement said 21 countries will enter the contest, thus surpassing by one last year's participation in the festival, then held at Mariánské Lázně.

This year's participants are the U. S., Great Britain, Soviet Union, France, Mexico, India, Switzerland, Communist China, Austria, Sweden, the Netherlands, Finland, Norway, Denmark, Poland, Czechoslovakia, Romania, Bulgaria, Hungary, Albania and East Germany. The four new comers are China, Austria and the Netherlands, with full-length features, and Finland, with shorts and documentaries. Bulgaria and Romania will enter with full-length features for the first time.

About 25 full-length features and 60 shorts and documentaries will be shown at the festival. Each participating country may enter two pix in each category.

Claimed that the festival will be bigger than the traditional film meets at Venice and Cannes.

Current London Shows

(Figures show weeks of run)

London, June 6.

"Background," Westminster (3).
"Beau Strategem," Lyric (58).
"Brigadoon," Majesty's (60).
"Castle Air," Savoy (26).
"Cocktail Party," New (5).
"Eliz. Slept Here," Strand (32).
"Excellency," Princess (2).
"Fallen Angels," Ambassadors (26).
"Folies Bergeres," Hipp (35).
"Harvey," Prince of Wales (75).
"Hat Trick," Yorke's (2).
"Heiress," Haymarket (71).
"Holly and Ivy," Duch (4).
"Home at Seven," Wham (13).
"King Rhapsody," Palace (38).
"Knights Madness," Vic. Pal. (12).
"Latin Qt. 1950," Casino (12).
"Mr. Gillie," Garrick (13).
"Oklahoma!" Stoll (157).
"On Mon. Next," Comedy (23).
"Ring Round Moon," Globe (19).
"Sauce Piquante," Cm'brge (6).
"Streetcar," Aldwych (35).
"Traveller's Joy," Criterion (104).
"Treasure Hunt," Apollo (38).
"Venus Observed," St. J'm's (20).
"Way Things Go," Phoenix (14).
"Worm's View," Whitehall (163).

Caste, Not Cast, Greatest Headache To Lensing in India, Sez McEldowney

Hollywood, June 6.

Picture-making in India is a strenuous undertaking. That's the opinion of Ken McEldowney, prexy of Oriental-International Films. He is just back from seven months in Bengal, producing "The River."

First of all, there's the religion of the country which must be considered at every step. Castes figure prominently in general troubles, too.

Laws of India precluded equipment being shipped into country. Everything had to be personally brought in, regardless of how vital to production. To top everything else, McEldowney and Jean Renoir, who directed film, ran smack into a war between the Hindus and Moslems, with the result, Calcutta, where they headquartered, was constantly under bombardment for weeks.

McEldowney made four trips to India to prep the start of his picture. Film is financed by one of the Indian rajahs, who will back the producer in further ventures. Excessive number of junkets was necessary because laws of country kept changing.

No budget could be set here for picture due to the fact that production had never before been undertaken similarly by a foreign producer there. Film was brought in for \$6,000 under budget finally set.

What's the Hurry?

Philosophy of the country—or lethargy—also was against setting any shooting schedule. Film finally carried 112-day slate. There were no particular starting hours since native casts and helpers had no idea of time, and a 9 a. m. call frequently meant a 10:30 or 11 a. m. takeoff. Against a definite schedule also were holy days, religious holidays, which occurred at least once a week.

Holy places and sacred animals were other sources of production difficulty. A riot almost occurred on one occasion when a member of the company climbed up a holy tree. It required half a day of fast and furious talking on McEldowney's part to square this beef. Meantime another hurdle arose to throw the producer. Considering the fact so many castes were involved, seven different types of food had to be prepped.

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Almost \$200,000,000 was bet in Argentina at the gambling casinos on horse racing and the National Lottery during 1949. The Buenos Aires province government, which operates Argentina's most lucrative gambling spots, has announced that its Atlantic Coast casinos at Mar del Plata, Miramar and Necochea took in a profit of \$55,000,000 last year. Of that, the government spends 30% on public works; 30% for the improvement of the resorts themselves, and 40% for social welfare.

The lottery takes in about \$17,000,000 annually, of which about 60% is paid out in prizes. About \$112,000,000 was bet on the horses at the Palermo, San Isidro and La Plata race tracks.

General opinion here is that the 1950 take will not show as big a profit as the preceding year as indicated by upped costs and a downbeat in all lines of biz.

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Manager Guillermo Echazu provided shots to prospective filmgoers during the 23-day emergency period and handed them certificates needed for admission.

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Marvin Rothenberg, Trans-Film director, and wife sail tomorrow (Thurs.) on the Queen Mary for two months in Europe.

"Make Way for Youth," which Rothenberg made for the National Social Welfare Assembly, will be shown at the Venice film festival this year.

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On the critical side, the reviewers were as Enthusiastic as the customers. Jeritza's return to the town where she made opera history in the '20's was front page news in every daily.

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Pocono Mountains resort includes cabins and cottages as well as two clubhouses, main dining room and usual outdoor activities.

date
Peggy



and you're
dating the
whole family!



*Peggy goes to College...
and everybody goes for PEGGY!*

Two darling daughters —
with a love-sick
halfback in hot
pursuit!...and Pop
cutting capers with
a college widow!



NEVER HAS COLLEGE
BEEN SO MUCH FUN
...or so funny!

PEGGY

Queen of the Rose Bowl Parade
COLOR BY
TECHNICOLOR

SEE THE FABULOUS TOURNAMENT OF ROSES... AND THE BIGGEST GAL-FILLED JOY-SHOW OF THEM ALL!



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THE PICTURE WITH
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Produced by **RALPH DIETRICH** • A UNIVERSAL-INTERNATIONAL PICTURE



for **U-I's BIG PUSH!**

Argentine Union to Stage Vaude With Own Setup Sans Exhibs

Buenos Aires, May 30.

The Argentine Union, which for some time has been trying to persuade exhibitors to include vaudeville along with their film offerings, has given up the attempt after repeated failures. Determined to provide work for unemployed entertainers, the union is now dickering to lease the Municipal theatre here for vaude presentations. A plan also is in work to lease some of the 22 legit houses here on the one day a week they remain dark.

Possibility of presenting vaude in first-run film houses, which recently have been playing concert dates, has been scotched since the importation of U. S. films is to be resumed. Among the concert performers who have appeared here this month are Sir Malcolm Sargent, British symphony conductor; Pierre Fournier, French violinist-cello who appeared as soloist with Sargent; Wilhelm Furtwaengler, German conductor; Claudio Arrau, pianist; Witold Malcuzyński, Polish pianist; Rudolph Kirsunsky, Czechoslovakian pianist; Henryk Szeryng, violinist and the Trapp Family Singers. Marian Anderson is scheduled to make an appearance here after an eight-year absence for the Colon Opera to be followed by a stand at the Gran Rex theatre. The Katherine Dunham troupe is also slated to appear here.

Due to the dollar shortage in Argentina, concert managements are having a tough time working out deals.

Jean Louis Barrault's French thespian company is slated to appear at the Odeon theatre here the end of June after appearances in Rio de Janeiro, Sao Paulo and Montevideo. Yehudi Menuhin is also scheduled to appear in Buenos Aires. Violinist leaves Paris for Brazil about June 17 for a concert engagement in Rio de Janeiro. Tours in Uruguay and Argentina will follow.

OLD BROADWAY FLOP NOW VIENNESE HIT

Vienna, May 25.

A Broadway flop of a few seasons ago has turned up as a hit in Vienna, having arrived, however, via Paris.

The play, "Die Kinder Edwards" ("Edwards' Children"), was first done by the American writing team of Frederick Jackson and R. Bottomley. After it flopped on Broadway, the French author Marc-Gilbert Sauvajon adapted it for Paris. After a success in Paris, it was adapted into German by the Viennese playwright Robert Blum, and began last week what promises to be a successful run in the state-subsidized Akademie theatre.

The Gallicized American comedy concerns a woman who wants children without having to take a husband into the bargain. She has three children from three different men, but marries none of them. She buys a portrait of a stranger in a second-hand shop, names him Edward and lives in the eyes of the world as his widow.

Under its original title, "Love and Learn," the Frederick Jackson-R. Bottomley play was produced on Broadway during the 1920-21 season. The French adaptation was presented in Paris a year ago as "Les Enfants d'Edouard."

Finland Pix Production Off; Ban 2 U.S. Films

Helsinki, May 30.

Two American films have been banned by the Finnish Censorship Board. They are "Red Danube" and "Conspirator," both Metro pix. Among the many films which have passed through Finnish censorship and to be shown or already playing in Finland are several old American subjects including "To Be or Not to Be" (UA), "Escape to Happiness" (SRO) and "The Dictator" (UA).

Domestic production is still active but on smaller scale. During 1949 16 films were produced but only about six new pix have been turned out this year.

Ballet Rambert Little Draw in Parisian Stand

Paris, May 30.

Ballet Rambert, Marie Rambert's London ballet company, is filling a two-week engagement at the Sarah Bernhardt here. An improvised orchestra pit is distracting to the better orchestra seats. In its fourth day the troupe is playing to half-empty houses.

This maybe due to the off-the-beaten-path location of the theatre; lack of proper hypnoing, and inept public relations. The company program and dance tend towards pleasant, frothy numbers with contemporary music and choreography. Young blood has a romp, and the series of short ballets are full of invention and satire. They point up the untouched fields of good comic ballet.

France May Allow Ads On Radio to Develop Lagging TV Programs

Paris, May 30.

Because radio and TV appropriations won't permit developing television properly, Minister of Information Pierre Henri Teitgen is asking Parliament to permit him to accept advertising on one of the three French national radio webs, Chaine Parisienne. A ceiling of \$1,200,000 yearly would be permitted. Advertising would have to be only by announcing the sponsor, without any other commercials. To appease the publications, any advertiser on the radio would have to take an equal amount of advertising in the press.

This appears to be a wedge for French Radio to turn commercial because when the government has tasted that source of revenue, it is not likely to stop there.

Radio and TV are both on the same appropriation but TV is currently getting only what is left over from radio.

Minister Teitgen considers about \$3,000,000 is yearly required to give three hours of television programs annually. Also, that this requires about 3,300,000 feet of film. This is about 15% more than the current total output of the French studios.

U.S. Strawhat Director Scripting Vienna Play

Vienna, May 30.

The Volkstheater here, which produced Irwin Shaw's "The Gentle People" this season, has taken an option on a new play by Peter Preses, former director-playwright of the Ogunquit (Me.) playhouse. The play, "Piper of Vienna," written in collaboration with Austrian novelist Ulrich Becher, will open the Volkstheater's fall season. Although Preses has not produced on Broadway, his "Bockerer" was one of the biggest hits of the post-war Vienna theatre.

The author-director, in Vienna this season as guest director in the Theatre in der Josefstadt, was responsible for promoting the European premiere here of Tennessee Williams' short play, "27 Wagons full of Cotton." Preses will return to New York next fall.

German Screen Bits

Frankfurt, May 23.

Metro plans to release 16 pix by the end of August, including "Mrs. Miniver," "The Outriders" and "Mystery Street." Alfred Neumann to do a pic with producer Eugene A. Borkum next month. Borkum also secured rights for further Neumann scripts. Willy Fritsch took over Heinz Ruehmann's role in Comedia's latest film. Theo Linggen, Hans Moser and Lucie Englisch to star in "The Football Goal," a Willy Zeyn production. Shooting starts this month in Munich. "For Whom Bell Tolls" now being synchronized in Munich. Emundes Film renamed Neo Film. Company gives its capitalization as 100,000 marks (\$23,000). Michael Margaritow is manager. Nearly 500,000 saw Real Film's latest release, "Gabriela."

British Ban TV Pix Again

London, May 30.

The exhibitor ban on televised films has again been enforced. A documentary made by the government's Central Office of Information, which had been telecast before reissue rights after being acquired by Apex Distributors, is the latest victim.

Company has been advised by the Cinematograph Exhibitors Assn. that it would not be willing to revoke its exhibition ban.

Mex Pixers Eye Europe Market

A drive to win a greater slice of the European market is being launched by the Mexican Film Producers and Distributors Assn. (Películas Mexicanas) through its Europe, Africa and Near East rep William Karol. Associated in pre-war years with UFA, he has sailed from New York to set up offices in Vienna and Frankfurt. He took prints of about 20 Mexican pictures with him.

While abroad, Karol will also confer with top continental film men about an exchange of talent and technicians between Mexico and western European countries. Proposal is being pushed both by his organization and the Mexican government.

In line with boosting its cultural affinities with other lands, the Mexican government along with its picture industry plans to hold an international film festival in Mexico City sometime in 1951.

Karol will sound out producers, organizations in France, Britain, Italy and other countries on the proposed meet. It would be modeled after the Venice and Cannes festivals.

Czecho Claims Record Festival Entry List

Washington, May 30.

Czechoslovakia claims a record participation in the International Film Festival to be held this July in the world-famous spas of Karlovy Vary (Karsbad) and Mariánské Lázně (Marienbad). The official announcement said 21 countries will enter the contest, thus surpassing by one last year's participation in the festival, then held at Mariánské Lázně.

This year's participants are the U. S., Great Britain, Soviet Union, France, Mexico, India, Switzerland, Communist China, Austria, Sweden, the Netherlands, Finland, Norway, Denmark, Poland, Czechoslovakia, Romania, Bulgaria, Hungary, Albania and East Germany. The four new comers are China, Austria and the Netherlands, with full-length features, and Finland, with shorts and documentaries. Bulgaria and Romania will enter with full-length features for the first time.

About 25 full-length features and 60 shorts and documentaries will be shown at the festival. Each participating country may enter two pix in each category.

Claimed that the festival will be bigger than the traditional film meets at Venice and Cannes.

Current London Shows

(Figures show weeks of run)

London, June 6.

"Background," Westminster (3).
"Beau Stratagem," Lyric (58).
"Brigadoon," Majesty's (60).
"Castle Air," Savoy (26).
"Cocktail Party," New (5).
"Eliz. Slept Here," Strand (32).
"Excellency," Princess (2).
"Fallen Angels," Ambassadors (26).
"Folies Bergeres," Hipp (35).
"Harvey," Prince of Wales (75).
"Hat Trick," Yorke's (2).
"Heiress," Haymarket (71).
"Holly and Ivy," Duch (4).
"Home at Seven," Wham (13).
"King Rhapsody," Palace (38).
"Knights Madness," Vic. Pal. (12).
"Latin Ql. 1950," Casino (12).
"Mr. Gillie," Garrick (13).
"Oklahoma!" Stull (157).
"On Mon. Next," Comedy (23).
"Ring Round Moon," Globe (19).
"Sauce Piquante," Cm'br'ge (6).
"Streetcar," Aldwych (35).
"Traveller's Joy," Criterion (104).
"Treasure Hunt," Apollo (38).
"Venue Observed," St. Jm's (20).
"Way Things Go," Phoenix (14).
"Worm's View," Whitehall (163).

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N. Y.'s Municipal Film Unit Aims Its Cameras at Visiting H'wood Crews

Hollywood crews that have trekked to New York to train their cameras on Gotham's backgrounds are being shot by the city's own film wing, which is prepping a short to publicize the recent eastward trend in pic locales. City unit is turning out "Hollywood Comes to New York," which it will seek to release in both theatrical and non-theatrical outlets.

Municipal photographic wing, headed by Cliff Evans, has already turned its cameras on the Columbia crew while it recently lensed "Frightened City" in and round N. Y. Next target for its cameras will be the 20th-Fox troupe filming "Fourteen Hours." Twentieth's crew arrived in Gotham last week.

City's television and motion picture unit is the only municipally-operated outfit of its kind in the country. Formed by Mayor William O'Dwyer last year, it has just ended its first 12 months on a \$50,000 budget. Unit is now prepping its first feature, a 50-60 minute pic on the sources of water supply and the present crisis. In its first year, unit turned out six pix, including "For the Living," pic with commentary by Fredric March.

Films produced by the city have already been played in Japan, England, Sweden and Canada, besides getting wide distribution in the U. S. Outfit estimates that 104,000 people have viewed the pix in this country during the unit's opening year of operations.

COPLAN, BERNHARD TALK PROD. DEAL

David Coplan, head of International Film Distributors of Britain, arrived in New York last week for confabs with Joseph Bernhard, board chairman of the newly-formed Eagle-Lion Classics. Talks primarily are in connection with a joint production arrangement which Coplan's firm and the now defunct Film Classics were considering.

FC's merger with Eagle Lion, Coplan feels, will have little or no effect upon the filmmaking deal, for distributors are always in need of product. Scheme has been in the works for a number of months. It calls for a "multiple" amount of pictures to be made by IFD and FC in Britain and possibly on the Continent.

Distribution of the films would be handled by IFD in the eastern hemisphere while FC (or its successor) will market the pix in the western hemisphere. Coplan, whose firm holds the FC franchise in Britain, goes to Canada shortly for a minor operation and a rest. He later heads for Hollywood to look for talent, and plans to return to New York around Aug. 1.

Scribe Sues U For Creating 'Frankenstein'

Hollywood, June 6. John L. Balderston, screenwriter, filed suit for declaratory relief against Universal Pictures Corp., asking 1% of the gross on all Universal films using the "Frankenstein" character.

Writer declares his original contract, signed in 1931, called for that amount. Since the first "Frankenstein" picture, the studio has made "The Bride of Frankenstein," "Frankenstein Meets Dracula," "Frankenstein Meets the Wolf Man," and "Abbott and Costello Meet Frankenstein."

Jersey Allied to Hear Lasser on Film Decree

Harold Lasser, assistant U. S. attorney in the New York office who has been active in the Government anti-trust suit against the majors, will be one of the chief speakers at the upcoming annual convention of New Jersey Allied. Lasser will take to the platform June 16 in a talk labeled "Significance of the Motion Picture Anti-Trust Case to Exhibitors."

It is expected that Lasser will develop the Dept. of Justice's interpretation of the main features of the court decree. Jersey Allied meet runs June 15-17 in Atlantic City.

Publix-Gt. States In 6-Theatre Folderoo

Chicago, June 6.

Publix-Great States will shutter six of its Illinois theatres for the summer, president John Balaban announced last week. Those that will be closed are: Grand, Blue Island; Majestic, Kankakee; Majestic, Streator; Princess, Joliet; Rialto, Waukegan, and the Fox, Aurora. Each of the towns in which houses will be shuttered have at least one other Publix house.

Explaining the closings, Balaban said it was a normal procedure, except for the past few "lush years." He said closings were caused by expected summer slump and lack of product.

16 in June-July For Metro Prod.

Hollywood, June 6.

Metro will be the busiest studio in town during June and July with nine pictures on the starting list, in addition to seven currently facing the cameras. Upsurge of activity is in keeping with the recent dictum of Dore Schary, production chief, currently off the lot to recuperate from a back ailment.

June starters are "Vengeance Valley," "Shep of the Painted Hills" and "Royal Wedding." Greenlighted for July are "An American in Paris," "The Magnificent Yankee," "The Red Badge of Courage," "Running of the Tide," "Across the Wide Missouri" and "Mr. Imperium." Meanwhile, during gaps in production, the studio will continue shooting episodes for "It's a Big Country."

CAREY'S OUTDOORERS FOR INDIE PRODUCTION

Hollywood, June 6.

Victor Halperin and MacDonald Carey formed a new indie company to make three pictures in which Carey will star. Films are "The Fight for Oregon," "The Great Sierra Robbery" and "Colton of California."

Currently Carey is working in "The Great Train Robbery" for Nat Holt, and has a commitment with Universal-International to fulfill before he goes in for co-production.

Metro Signs Moss Hart To Script 'Millionaire'

Hollywood, June 6.

Metro closed a deal with Moss Hart to write an original story to serve as a starer for Lana Turner. Title is "The Kiss of a Millionaire."

Hart's last assignment at Metro was "Broadway Melody of 1935," 15 years ago. His latest Hollywood chore was "Gentleman's Agreement" at 20th-Fox.

MEX. NATIONAL OPERA SRO

Mexico City, May 23.

National Opera Co. opened its fifth season at the Palace of Fine Arts (National Theatre) with turn-away trade at a \$9.25 top. "Norma" was the opener. Maria Meneghini Callas, the Greek soprano, sang the title role.

Cast included Giulietta Simionato, Kurt Baum, Nicola Moscona, Carlos Sagarminaga and Concha de los Santos. Guido Picco is orch conductor.

Heads Albany Pix Unit

Albany, June 6.

Thomas C. Stowell, former Albany newspaperman and veteran state employee, began duties June 1 as director of the motion picture unit of the State Commerce Department's publicity division.

Stowell will have charge of all film productions of the department and will direct television shorts for other state agencies.

Better Than Imports

Continued from page 3

answer to the claim, erroneously but widely voiced, that Hollywood has slipped on its standards.

Crisis in foreign-language films has now deepened to the point where films from overseas are off 30%-40% from 12 months ago. Against this, U. S. revenue on Hollywood product has slipped 15%-20%. The average foreign pic is a dead loss in American flickeries while the Coast entry in the same calibre still stands a pretty fair chance of breaking even or better.

In the words of Joseph Burstyn, w.k. foreign pic distrib, "the days of the \$1,000,000 gross on an imported film is over, at least for the time being." Burstyn's "Paisan" and "Open City" both hit that mark several years ago. According to Robert Kronenberg, exec veepee of Films International of America, a good foreign film can do only \$100,000 domestically in the current market.

Kronenberg's outfit is handling both "Walls of Malapaga" and "Symphonie Pastorale," two of the current top-grossing imports. Burstyn's big performer is "The Bicycle Thief." While Kronenberg credits tele for current troubles, Burstyn thinks otherwise. "We cater to people who go to the theatre and not the ordinary film fans," Burstyn explained. "These people just have no money at the present time."

Estimate of the earnings of the average imported pic at present is \$25,000-\$30,000, Kronenberg said. An outstanding film can do \$200,000 or a bit more. In view of distrib costs and other factors, the average film cannot pay its own way.

Adding to the woes of foreign-pic distributors is the increased demands of French and Italian producers for big guarantees in return for U. S. rights. While the customary advance has been \$25,000, that has now climbed in the neighborhood of \$70,000. Kronenberg referred to one Italian producer who is currently asking \$70,000 apiece for eight pix.

Circuits still remain indifferent to overseas films. A top pic can command no more than 600 houses. While TV is frazzling foreign film returns, there is no balm by way of sales to that medium. Video has exhibited absolutely no demand for non-English pic. In this field, only the British have been able to reap a limited harvest.

Goldhar, Son-in-Law In Detroit Chain Buy

Detroit, June 6.

A new Detroit theatre chain has been founded with an initial investment of about \$750,000 as a result of anti-trust claims against the United Detroit Theatres. Jack Goldhar, former United Artists office manager here, and Benjamin Zimmer, are founders of the new chain. They are also partners in an automobile sales agency here. Zimmer is Goldhar's son-in-law.

Goldhar-Zimmer, Inc., became lessees of the Annex, Regent and Alger nabe theatres under terms of a settlement entered by Paramount Pictures. "The anti-trust suit against the UDT was based on its management of competing theatres in the same vicinity," said Earl J. Hudson, UDT president. Goldhar said he hopes to bring pictures to the three theatres within 30 to 60 days of the first runs in the city.

The three theatres are the only ones in the UDT chain to pass to other management under terms in the consent decree. The UDT chain now consists of 18 theatres.

New Color Process

New color process for films and television, which is said to operate with standard black-and-white film stock, is to be unveiled to the U. S. pic and TV industries this summer. Developed in France and named Dugmacolor, the process uses three primary color filters placed before the camera lens, which are synchronized with a similar lens installed on the projector head.

American rights to the system have been acquired by Caryl Barrett, pub relations counsel, who also plans to unveil this summer a new three-dimensional color TV camera and a new two-dimensional screen for use with large-screen theatre TV. Latter two inventions were developed by the DePix division of the Polalite Corp., headed up by Alvin M. Marks.

MPAA Surveys Nation's Drive-Ins

Fullscale statistics on the nation's drive-in theatres will be gathered by the Motion Picture Assn. of America's research department in an intensive survey scheduled for this summer. Organization will follow the pattern used in its survey of the entire industry in 1948 and will work through July and August, which are the peak ozoner months, according to Paul Raibourn, Paramount veepee and committee chairman.

MPAA hopes to get a record of every drive-in in the country, including those closed or under construction. It will seek information on the car capacity of each, the number of months it operates each year, its program policy, frequency of program change, circuit affiliation, etc. Material will be rounded up into a drive-in theatre directory.

N.J. Drive-In Files Anti-Trust Suit

Philadelphia. Willis Warren Smith and V. C. Smith, owners of the Starlite Drive-In Theatre, Gloucester, N. J., has filed suit in U.S. District Court asking treble damages of \$270,000 under Federal anti-trust laws on claim that they have been denied feature films until they are six months old. Named in the suit were six major distributors, three exhibiting companies which own and operate 17 houses in the Camden, N.J. area.

ALL-OUT BALLYHOO BY METRO STARS

Hollywood, June 6.

Stars on the Metro lot will be required to get out and hustle the sale of pictures, under a direct showmanship policy devised by Dan Terrell, exploitation director, after a series of conferences with Louis B. Mayer, Dore Schary, Howard Strickling, Ralph Wheelwright and other Culver City executives.

Idea is to concentrate heavily on personal appearances in key cities to put the customers in closer touch with stars and featured players who have been nothing more than celluloid names to the theatre-going public.

Pictures which will get immediate benefit from the new promotional drive include "The Next Voice You Hear," "Annie Get Your Gun," "Father of the Bride," "Stars in My Crown," "The Asphalt Jungle" and "Duchess of Idaho." Similar promotional tours will be made in connection with forthcoming releases, such as "The Happy Years," "Three Little Words," "The Miniver Story," "King Solomon's Mines," "Right Cross," "The Toast of New Orleans," "Kim," "Pagan Love Song" and "To Please a Lady."

Meanwhile, Metro is rounding up a display of \$20,000 worth of wild western props, including stagecoaches, rifles, six-guns and Indian equipment to plug "Annie Get Your Gun."

Film Reviews

Continued from page 5

Daybreak in Ubi

ple of natives' progress in the bush country. However, the film has a decidedly limited market insofar as theatrical distribution is concerned.

A more lucrative source of revenue for this entry will likely be found in schools and other educational outlets. Winner of a special Academy Award this year, the picture was lensed entirely in the village of Ubi with a non-professional cast. Under the supervision of district officer E. R. Chadwick, the area's inhabitants overcome ancient superstition in building a maternity center, roads and other symbols of civilization.

Photography of F. F. Camage is fairly good as is the overall make-up of the film. Director Terry Bishop handled his inexperienced cast well while the musical score is also an asset.

In emphasizing the social change in the natives, the British producers have a picture which is considerably above stereotyped travelogs.

Picture Grosses

SEATTLE

(Continued from page 13)

"Great Plane Robbery" (UA). Slow \$6,000 or less. Last week, "Singing Guns" (Rep) and "Reach for Star" (Rep), yanked after 3 days, poor \$1,500.

Music Box (Hamrick) (850; 59-84) — "Kettles to Town" (U) and "Undertow" (U) (4th wk). Good \$3,000 in 5 days after dandy \$4,400 last week.

Music Hall (Hamrick) (2,200; 59-84) — "Please Believe Me" (M-G). Light \$5,000. Last week, "Hangover" (M-G) and "Hills of Oklahoma" (Rep), \$7,500.

Orpheum (Hamrick) (2,600; 49-84) — "Colt 45" (WB) and "Destination Big House" (Rep) (2d wk). Good \$6,500 after big \$10,400 last week.

Faramount (Evergreen) (3,039; 59-84) — "Eagle and Hawk" (Par) (2d wk). Weak \$2,500 in 4 days. Last week, only \$7,600.

'Umpire' Kills Toronto, Big \$14,000; 'Songs' 10G

Toronto, June 6. For first time in many weeks, weekend ropes were up for "Kill the Umpire" at the Imperial, largest theatre in Canada, but elsewhere business was mainly desultory. "Big Hangover" is nice at Loew's and "No Sad Songs" looms okay in two spots.

Estimates for This Week

Downtown, Glendale, Scarborough, State (Taylor) (1,059; 955; 698; 694; 33-57) — "Quicksand" (UA), and "Two Mugs From Brooklyn" (Indie). Okay \$12,000. Last week, "Singing Guns" (Rep) and "Mutiny" (Col), \$10,000.

Eglinton, Victoria (FP) (1,180; 1,140; 38-67) — "Cure for Love" (Indie). Fair \$10,000. Last week, "Live by Night" (RKO) and "Golden Twenties" (RKO), \$7,000.

Hyland (Rank) (1,357; 46-77) — "Tight Little Island" (U) (9th wk). Okay \$4,500 for \$6,000 capacity. Imperial (FP) (3,373; 37-59) — "Kill Umpire" (Col). Big \$14,000. Last week, "Ticket Tomahawk" (20th), \$8,500.

Loew's (Loew) (2,096; 38-67) — "Big Hangover" (M-G). Nice \$8,000. Last week, "Reformer and Redhead" (M-G) (2d wk), \$5,500.

Nortown, University (FP) (959; 1,556; 38-67) — "No Sad Songs" (Col). Satisfactory \$10,000. Last week, "Stage Fright" (WB) (2d wk), \$9,500.

Odeon (Rank) (2,390; 48-\$1.15) — "Golden Salamander" (EL). Nice \$12,000. Last week, "Woman of Distinction" (Col), ditto.

Shea's (FP) (2,386; 38-67) — "Capture" (RKO). Poor \$6,500. Last week, "Big Lift" (20th), \$7,000.

Uptown (Loew) (2,743; 42-75) — "Comanche Territory" (U) (2d wk). Sad \$3,500 after last week's \$5,000.

'Robinson' Bangup 13G, Mont'l; 'Horn' Loud 17G

Montreal, June 6.

"Robinson Story" is shaping strongest of new entries, being smash at Princess. "Young Man With Horn" looms socko at the Capitol while "Rosie O'Grady" is doing well for second stanza at Loew's.

Estimates for This Week

Palace (C.T.) (2,625; 34-60) — "Maytime in Mayfair" (Indie). Dull \$8,000. Last week, "Beyond Forest" (WB), fair \$13,500.

Capitol (C.T.) (2,412; 34-60) — "Man With Horn" (WB). Socko \$17,000. Last week, "Under My Skin" (20th), \$10,000.

Princess (C.T.) (2,131; 34-60) — "Robinson Story" (EL). Smash \$13,000 or near. Last week, "Cab Man" (M-G) (2d wk), down to \$7,500 after big \$14,000 opener.

Loew's (C.T.) (2,855; 40-65) — "Rosie O'Grady" (WB) (2d wk). Okay \$12,000 following solid \$16,000 opener.

Imperial (C.T.) (1,839; 34-60) — "Mark of Gorilla" (Col) and "Chinatown at Midnight" (Col). Good \$9,500. Last week, "Comanche Territory" (U) and "Beauty Parade" (U) (2d wk), trim \$5,500.

Orpheum (C.T.) (1,040; 34-60) — "D. O. A." (UA) and "Feudin' Rhythm" (UA). Fair \$5,000. Last week, "Bicycle Thief" (Indie) (2d wk), poor \$4,000.

Casolaro Into Foreign Distrib. Salvatore Casolaro, former owner of the Cinema Verdi and Cinema Dante theatres in New York, has organized Casolaro Film Distributing Corp.

As a product supply, Casolaro picked up seven Italian films. Among them is "Il Diavolo Bianco," starring Rossano Brazzi.

"We can tell the public our movies are better than ever and we can actually give them better entertainment, but it really takes the old circus style of showmanship with gay parades and glamorous personalities."

so says...

A. H. BLANK

....AND THE PROOF IS THAT "ROCK ISLAND TRAIL" IS DOING TOP BOXOFFICE BUSINESS IN THOUSANDS OF THEATRES COAST TO COAST.

WESTERN UNION

CLARE OF SERVICE
This is a 24-hour service. It is available to all Western Union customers. It is a service which is available to all Western Union customers. It is a service which is available to all Western Union customers.

NA458 LONG DL PD-WUX DES MOINES IOWA 10.1126A.
J R GRAINGER, REPUBLIC PICTURES CORP.
1790 BROADWAY.

DEAR JIMMY: NOW THAT ALL THE EXCITEMENT AND FUN OF OUR "ROCK ISLAND TRAIL" PREMIERE IS OVER I AM REALLY GAINING A CLEAR PERSPECTIVE OF THE TREMENDOUS VALUE TO BE GAINED FROM BRINGING HOLLYWOOD TO THE PEOPLE OF THE MIDDLE WEST. I CANNOT THINK OF ANY SINGLE EFFORT THAT CAN AROUSE THE ENTHUSIASM, BRING OUT THE FASCINATED CROWDS AND WHIP UP THE INTEREST OF SO MANY THOUSANDS OF PEOPLE COMPARABLE TO YOUR COMPANY'S PREMIERE IN OUR QUAD CITIES. WE CAN TELL THE PUBLIC OUR MOVIES ARE BETTER THAN EVER AND WE CAN ACTUALLY GIVE THEM BETTER ENTERTAINMENT BUT IT REALLY TAKES THE OLD CIRCUS STYLE OF SHOWMANSHIP WITH GAY PARADES AND GLAMOROUS PERSONALITIES. I HAVE EXPERIENCED MANY PREMIERES IN MY MANY YEARS IN THIS BUSINESS AND I WANT TO CONGRATULATE YOUR COMPANY FOR THE TIME AND EFFORT THROWN INTO THIS ONE. YOUR STARS WERE RIGHT THERE AS PROMISED AND WITH THE UTMOST COOPERATION THEY GAVE FULL SATISFACTION TO THE VAST CROWDS (LARGER THAN THE ENTIRE POPULATION OF THE QUAD CITIES) WHO HAD COME FROM SO MANY MILES IN ALL DIRECTIONS. I KNOW ALL OUR THEATRES IN THIS TERRITORY WILL FEEL A REVITALIZED INTEREST IN ALL MOTION PICTURE ENTERTAINMENT AND I KNOW YOUR COMPANY AND YOUR STARS WILL BE RICHLY REPAID BECAUSE THE PUBLIC APPRECIATES THE RARE OPPORTUNITY TO BE A PART OF THE GLAMOUR THAT IS HOLLYWOOD. IT WAS A SWEET SHOW JIMMY. I ENJOYED THE SPECTACULAR PARADE AND THE CHEERING PUBLIC WAS WITH US ALL THE WAY. REGARDS.

A H BLANK

HERBERT J. YATES, presents

ROCK ISLAND TRAIL

in Tricolor

starring FORREST TUCKER

ADELE MARA

ADRIAN BOOTH

BRUCE CABOT

with CHILL WILLS

BARBARA FULLER • GRANT WITHERS

and JEFF CONEY

James Edward Grant

Based upon the novel "A Yankee Dared" by Frank J. Nevins

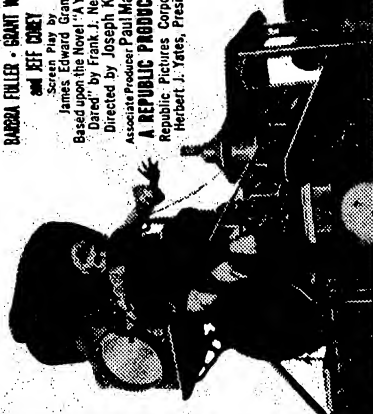
Directed by Joseph Kane

Associate Producer Paul Malvern

A REPUBLIC PRODUCTION

Republic Pictures Corporation

Herbert J. Yates, President



More Theatres Playing Ad Pictures, TV Softens Up Auds Into Acceptance

Advertising films, those 90 feet (or longer) sponsored clips that exhibitors used to throw on the screen during intermissions are heading for a banner year in 1950, a survey of exhibitors, distributors and advertisers disclosed this week. More theatres are playing 'em, more producers are making 'em and more commercial firms are using 'em as a sales medium.

Three factors account for the boom, most execs in the commercial film field agree. These are: 1. Better quality pictures. 2. Theatres need new sources of income to compensate for a declining box-office. 3. Sponsored programs on TV have softened up audiences to the point where they accept such product more readily.

R. S. Evans, veepee of General Screen Advertising Co., cooperative distributor for eight member companies, points out that since adpix are much improved, with a more subtle and sophisticated approach, they're attracting greater attention from both advertisers and agencies. United Fruit's "Chiquita Banana," which GSC distributes, is a prime example of the "modern" 90-foot sponsored short.

United Fruit stepped into commercial film advertising in 1947 with "Chiquita," according to its agency, B.B.D.&O. Results were said to be highly satisfactory, and the company this year is expected to allocate between \$200,000 and \$300,000 for adpix out of a total national advertising budget of around \$1,000,000.

Currently United Fruit has six different subjects in release out of a total of some 23 clips. Made by John Sutherland Productions in Hollywood, most of the shorts are in Technicolor and have been booked into between 2,000-3,000 theatres. Evans credits "Chiquita" as a trail-blazer which has got into houses that never played adpix before.

Skouras and Century circuits, which in the past seldom screened sponsored films, book "Chiquita" clips from time to time. Generally the deluxe chains look down on adpix, but admit that if the film is done professionally without that "knock 'em in the head" technique common in radio, it will be accepted by audiences without protest.

Sue on 'Bel Ami'

Los Angeles, June 6.

Bank of America filed suit for foreclosure of a mortgage on "The Private Affairs of Bel Ami," an Enterprise production starring George Sanders, released in 1947 through United Artists.

Bankers claim \$575,170 is due in principal and interest on a loan of \$869,000.

Decca's Anni

Continued from page 1

Henlock, perhaps the staunchest advocate of "learning by video" among industry personalities, has practically dedicated herself to its advancement.

New York Taking Lead

In such cities as Baltimore, where the Hearst-owned WBAL-TV was the recent recipient of a 1949-'50 VARIETY Showmanagement Award for its pioneer activities in Education by TV over the past two years, "video teaching" projects are already taken in stride. The New York City undertaking, however, should prove the incentive to other video centers throughout the country to integrate TV into the school curriculum.

Meanwhile, New York's Mayor O'Dwyer, anxious that the world's largest city establish itself as the key video center of the world, gives the movement a hypo when he starts his own bi-weekly Thursday night television show, teeing June 15, on WPIX. Half-hour program, being produced by Clifford Evans, who supervises the city's TV activities, will spotlight the Mayor with members of his Cabinet for a free-for-all kickaround of vital problems. Show has been tabbed "At the Mayor's Desk."

Thus far New York City has allocated a \$50,000 budget to the city's participation in video affairs. The budget, however, is due for a considerable hike next season.

FWC Honors Lollier

Los Angeles, June 6.

Testimonial dinner to W. H. "Bud" Lollier, celebrating the completion of his 32nd year with Fox West Coast Theatres, was held here last week. He has been longest in service of FWC.

Mike Gore, founder of West Coast Theatres and Lollier's first boss in show business, eulogized him, as did Oscar Oldknow, second president of the organization. George Bowser continued in the same vein, as did Charles P. Skouras, who presented the guest of honor with a set of traveling bags.

Sunday 'Charity' Shows Enable Vaude to Get Around Blue Laws

Pittsburgh, June 6.

Local theatres lately have been finding a gimmick to get around Pennsylvania Blue Laws which prevent stage shows on Sundays. They've been tying in with some well-known charity, giving a percentage of the proceeds to the organization for the privilege of using its name, and so far there have been no complaints from either authorities or ministerial associations.

For some years now, big ice shows have been doing that at the Gardens, and film houses with flesh figured why not them, too. In past, for instance, when Stanley, WB deluxer, has had a presentation, it was only for six days, Warners sending the acts to their Capitol theatre, in Steubenville, O., on Sundays. But last fall, with the Danny Kaye booking, house decided to try the full seven days and advertised that share of the Sunday gross would go to Hill City, popular youth project locally. Expecting a possible arrest for Blue Laws violations, none developed.

As a result, Penn. the big Loew site here, tried the same thing on its last two stage shows (Frankie Laine and Dick Contino), and there was no trouble either. In both instances, charities again shared in the take. Senator's four-week vaude fling before house closed down to get ready for entry into legit in the fall also operated Sundays under the same policy, and here, too, there were no complaints. Pennsy Sunday law forbids movies to open until 2 p.m., so flesh wasn't exhibited by experimenting houses before that either. Various charities, of course, are happy about the whole thing since it entails no effort on their part whatsoever.

Collier Young in N.Y. For RKO 'Outrage' Talks

Indie producer Collier Young pulled into New York this week for huddles with RKO sales topers on releasing plans for "Outrage," film directed by his wife, Ida Lupino. Young is also negotiating a large-scale deal with an undisclosed network to turn out pix for television.

While in Gotham, producer is also meeting with execs of the newly-formed Eagle Lion Classics, company which has taken over distribution of two Young-Lupino features formerly handled one apiece by EL and FC.

NBC's Special TV

Continued from page 1

past that regular broadcast programs, such as Milton Berle's "Texaco Star Theatre," might be piped into theatres, it is now believed that any shows built by the networks would have to be on an exclusive basis only. In addition to the aversion of many exhibitors against running the commercials that would go with regularly broadcast shows, the tremendous growth of video receiver circulation during the last year indicates that few customers could be found who would be willing to pay to see a program in a theatre that they might see for nothing on their home sets.

20th Orders 500 Techni Prints for 'Black Rose'

Twentieth-Fox this week set the biggest Technicolor print order in its history for its upcoming "Black Rose." Company asked for delivery of 500 prints, which are to be used in mass day-and-date openings of the film over the Labor Day weekend.

Because of the customarily long wait for Techni prints, plus the fact that these are being processed in England, 20th does not expect to have any available for trade or exhibitor screenings until a week or two before the picture is scheduled to open.

BISCHOFF TAKES OVER AS AIDE TO HUGHES

Hollywood, June 6.

Sam Bischoff checked in at RKO yesterday (5) to assume his duties as top executive producer under his new contract with Howard Hughes. His chores will include supervision over "a certain portion of the RKO production program," but will not affect the status of Edward Grainger or Howard Hawks, each of whom will make a number of indie films for RKO release.

Bischoff in recent years has headed his own indie company, which he dissolved last week before taking over the RKO post.

4 Lash La Rue Pix Go Into Work at Once

Hollywood, June 6.

Ron Ormond goes in for quantity production June 15 when he starts four Lash La Rue oaters simultaneously. Pictures are "King of the Bullwhip," "The Black Lash," "Bad Man From Bodie" and "Wanted: The Dalton." Two more of the same series, "Belle Starr Returns" and "Vanishing Outpost," start four weeks later.

In addition to his production chores, Ormond will co-direct the whole series with his associate producer, Ira Webb.

RKO Pooh-Poohs

Continued from page 3

June, July and August, as announced this week by sales veepee Andy W. Smith, Jr., are some of its most highly-touted films of the year, including "Gunfighter," starring Gregory Peck, and "Stella," co-starring Ann Sheridan and Victor Mature. But the fact that "Rose," originally set for August, has now been pushed back to September, is believed to indicate that 20th is taking no chances on not getting the most money possible out of its most expensive production for 1950.

Hot Weather Antidote

In announcing RKO's release plans, sales veepee Robert Mochrie declared he was slotting eight top films for the summer to provide an answer to the general complaint of poor biz during the hot spell and also to relieve the plight of exhibitors. RKO plans to back up its releases with major national ad campaigns. As an example, Mochrie listed the "National Treasure Hunt" lined up to plug Walt Disney's "Treasure Island," which is set for July release. Over \$300,000 worth of prizes are being offered customers, with the entire contest being supervised from the home office under the direction of exploitation chief Terry Turner.

With "Secret Fury," Claudette Colbert-Robert Ryan co-starrer released last month, to lead off the RKO parade, upcoming pictures include for June "The Woman on Pier 13," starring Ryan and Lorraine Day, and "The White Tower" (Techni), with Glenn Ford and Valli. July, in addition to "Treasure Island," will see "Where Danger Lives" and "Born to Be Bad," while two Samuel Goldwyn productions are set for the end of July or early August—"Our Very Own" and "Edge of Doom."

Twentieth has two films set for July, "Gunfighter" and "Where the Sidewalk Ends," latter co-starring Dana Andrews and Gene Tierney. For August, in addition to "Stella," are "Broken Arrow," Techni production with James Stewart and Debra Paget, and "Cariboo Trail," Nat Holt production in Cinecolor. September, in addition to "Rose," will see "Panic in the Streets," co-starring Richard Widmark and Paul Douglas, and "My Blue Heaven," Techni musical with Betty Grable and Dan Dailey.

Briefs From the Lots

Hollywood, June 6.

Alfred L. Werker directing RKO's "Gaunt Woman," which will probably be filmed on locations in New England... Stephen Ames will produce "The Story of Constable Pedley," a Northwest Mountie tale, for Metro... Jane Nigh will ride with Tim Holt in "Rio Grande Patrol" on the RKO range... Ted DeCora drew a featured role in Metro's "Vengeance Valley"... Understood a film biography of Lucky Luciano will be produced in Italy this summer by an indie unit headed by Edward G. Robinson, Charles Vidor and Harry Kurnitz... Ann Harding plays opposite Louis Calhern in "The Magnificent Yankee" at Metro... Janis Carter will co-star with Randolph Scott in Harry Joe Brown's indie, "Santa Fe"... Curtis Bernhardt signed to direct Santana's "Sirocco," starring Humphrey Bogart.

Darryl F. Zanuck ordered three special trailers, making a total of four, to plug "All About Eve," his own personal production at 20th-Fox... E. J. Leven forming a package deal to co-star John Dall and Ella Raines in "East is East," for Eagle Lion release... Paramount is readying a remake of "Diamond Lil," this time as a starer for Bob Hope... Don Weiss signed to direct three pictures for Ida Lupino's independent company, Filmakers... Jeff Donnell and Roddy McDowall drew top roles in "Tall Timber" at Monogram.

Andy Tombes returned to Hollywood after an absence of three years for a role in Metro's "Watch the Birdie"... Queenie Leonard drew a key role in Edward Small's "Lorna Doone" for Columbia release... Metro signed Arthur Walge, 250-lb wrestler, for a gladiator role in "Quo Vadis"... Warners assigned "The Trial" to Saul Elkins' production slate, in addition to "Along the Santa Fe Trail," "Call Me a Doctor" and "The Candy Kid"... Milton Sperling is readying two United States productions, "Project 7" and "Twilight Zone," at Warners... RKO assigned Bill Williams, Robert Armstrong and Frank McHugh to top male roles in the Lewis Raehml production, "Crackdown"... Robert Stillman's second indie production for United Artists release will be "Queen for a Day," slated for a late July start.

Leonard Freeman signed a three-way ticket at UI as writer-director-actor, starting as an actor in "Smuggler's Island"... Richard Carlson drew one of the top roles in Edward Small's "Valentino"... Boris Petroff's daughter, Gloria, plays a moppet role in "Lorna Doone"... Henry McKinnies, Jr., drew a term contract at 20th-Fox, starting as male lead to Debra Paget in "Fourteen Hours"... Les Selander will direct "Texas Trigger Man," Tim Holt oater, at RKO... Leon Errol returns to RKO, June 15, to make another series of two-reel comedies... Oscar Millard renewed as a writer at 20th-Fox... Claire Trevor will play the mother role in "Mother of a Champion" for Filmakers.

William Marshall and Errol Flynn are talking a deal with Vincent Price to star in their indie production, "The Confession," to be made in Italy this summer... William Dieterle signed Joan Fontaine to star in "The Little Lady of the Big House," to be filmed on a northern California location next spring... Maxwell Shane is readying a screenplay based on an idea by Darryl F. Zanuck, tentatively called "Project 9-X"... John Hoyt signed for a top spot in the Le May-Templeton production, "Quebec"... John Ireland and his wife, Joanne Dru, planned to Colorado for roles in Metro's "Vengeance Valley"... Cy Howard will function as associate producer, director and writer on "That's My Boy," to be produced by Hal Wallis for Paramount release.

Jeff Chandler will star in "Smuggler's Island," a Ted Richmond production starting June 23 at UI... "Katie" is the new tag on "Katie Did" at UI, where one-word titles are the vogue, including "Louisa," "Peggy," "Francis" and "Harvey"... Silver Raiders is the release tag on "Mexican Silver" at Monogram... Charles McGraw, Jacqueline White and Marie Windsor slated for top roles in "Target," a Stanley Rubin production at RKO... RKO borrowed Dana Andrews from Samuel Goldwyn for the male lead in "Gaunt Woman"... Jose Dominguez joined the "Dallas" cast at Warners.

Alan Reed drew a top role in Paramount's "Beyond the Sunset," directed by Leslie Fenton... Robert Buckner will use a cast of unknowns for his production, "Lights

Out," which deals with blind war veterans... Pat Hitchcock and Pamela Arliss signed by 20th-Fox for the London production, "The Mudlark"... Mercedes McCambridge talking a deal to co-star with Ginger Rogers and Jack Carson in "Illegal Bride" for Fidelity Pictures... Everett Freeman added "The Feature Syndicate Story" to his production program at Warners, making a total of three... Ann Savage plays opposite Johnny Weissmuller in "Pygmy Island," to be produced by Sam Katzman at Columbia... David Pardoll signed with Columbia as dialog director on "Born Yesterday."

George Tobias plays a meanie in "Counterfeit," a Famous Pictures production... William Ching signed a term pact at Republic, with "The Black Hills" as his first effort... Harry Hines shifts from the stage for a screen bow in "Harvey" at UI... Robert Douglas will play a German submarine commander in "Men of the Sea" at UI.

'O'Grady' Tops

Continued from page 4

spot, "Big Hangover" (M-G), inclined to be a bit spotty, rounded out the Big 10 list.

Top runnerup pix were "No Man of Her Own" (Par), "Colt 45" (WB), "Ticket to Tomahawk" (20th) and "Riding High" (Par), which was third in April. Placing of latter in such category reflected the fact that the Bing Crosby picture in May was finishing up key city engagements, appearing in big keys only a couple of weeks in the month.

"Annie, Get Your Gun" (M-G), expensive musical, is not carried in the May ratings since it was only out on a few pre-release dates, some of them to test the feasibility of upped admissions. When the original few test engagements at slightly increased scales did not work out so well, Metro opened "Annie" in N. Y. at the State at regular prices and apparently happier results. This picture from the legit musical success apparently will be heard from plenty when on regular release, test dates hinting sock possibilities, and great crix praise helping.

"Father of Bride," another from Metro, shapes up as one of stand-out new entries likely to be heard from soon. Two dates for "Bride" point to a real boxoffice stalwart, film being in third great week at N. Y. Music Hall and duplicating this success in first week in Philadelphia.

"In a Lonely Place" (Col) looms as a winner for Columbia based on strength shown at the N. Y. Paramount, and near-rave notices the Manhattan reviewers gave it. "Secret Fury" (RKO) hints future potentialities while "Jackie Robinson Story" (EL) looks to do strongly during the baseball season.

"Colt 45" (WB), which wound up second in the final week of May, also looms as a big grosser. "Caged," from the same stable, shapes up quite promisingly judging from initial playdates. "Rocketship M-X" (Lippert) cashing in on the novelty of theme, racked up some good biz as the month ended. "Eagle and Hawk" (Par) ranged from perky to light the final week in May.

"City Lights" (UA), out on re-issue, is proving in strong fashion that this Charlie Chaplin comedy still is boxoffice.

"Francis" (U), up with the blue-ribbon winners for two months, after being champ in March, finished eighth one week and gave the distrib some additional nice coin. "Yellow Cab Man" (M-G), held up surprisingly big in the few new playdates in May. "Big Lift" (20th), described by some exhibitors as hardly getting off the ground, was quite disappointing despite a number of crix liking it. "Wagonmaster" (RKO) was in about the same category. "Capt. Carey, U.S.A." (Par) also did not fare well last month.

"The Gunfighter" (20th) teed off big in Philadelphia. "Kill the Umpire" (Col), okay in several spots, did badly in as many other cities. "Johnny Holiday" (UA) turned in some nice biz on numerous dates. "Kid from Texas" (U), while inclined to be uneven, checked in with some sizeable sessions last month.

Industry Divided

Continued from page 3

than an outfit turning out few or no pix in Britain.

These companies argue that the base figure should be computed at \$14,000,000 rather than the \$17,000,000 generally regarded as the starting point. Then each company would be credited with 50% of the amount spent in frozen pounds for production besides getting its proportion of the \$14,000,000. The \$14,000,000 is fixed by deducting 50% of \$6,000,000 (average amount consumed in frozen pounds over the past two years in American filmmaking in England) from the \$17,000,000 total set by the British.

At the two-hour N. Y. meet, which shelved a decision for 10 days, Johnston himself indicated favoring acceptance. MPAA prexy, however, made it clear that his own reaction was a personal one and he had no desire to sway opinion one way or another. Meeting broke up with some companies convinced the deal is a good one, others just as sold that the British were again proving themselves to be the toughest bargainers in either hemisphere.

While a meeting of the MPAA's exec committee, consisting of company presidents, is slated within a week, a decision may not be reached at that time. It is possible that the conferees will agree to hold out on action until word is received from Richard F. Walsh, head of the International Alliance of Theatrical Stage Employees. En route to the U. S., Johnston confabbed with Walsh in Dublin. Union leader then told the MPAA head that he must first confer with other union toppers before advising the majors as to their reaction to the British offer.

Unions Key Factors in Situation

Unions loom large in this case since the Britishers have baited the new deal with a bonus-penalty system aimed at boosting production by American distribs in Britain. Johnston disclosed at the meet that Walsh would give no answer on union reaction until he has his talks with the Hollywood labor toppers. Yank companies will get more or less than \$17,000,000 in dollar remittances yearly, depending on whether they boost or decrease their rate of production.

There were no surprises turned up by the MPAA chieftain as to the terms of the deal since all the salient features had been learned in advance of his appearance. One last-minute change only was noted. British relented from one demand that the Americans invest all frozen currency remaining after expiration of the next two years in 10-year British government bonds.

Instead, distribs would be permitted to use this iced residue in any of the 27 uses provided in the current pact. All the coin, however, must be spent in one way or another within two years following expiration of the new accord; that is, by the middle of 1954. As for the approximately 1,000,000 pounds which have now accrued under the present deal, that sum must be expended within two years running from June.

Questioned still unanswered is whether production must take place in England, where the studios are going begging for tenants, or whether filmmaking anywhere in the sterling block will fill the bill. Two two years which end June 14 will be used as the base to determine if the American distribs are exceeding past performances or not. British wanted to use June, 1949-June, 1950, as the test year while Johnston asked for the preceding 12 months. Compromise was reached by including both years and dividing by two to determine the basic figure.

Shelving of a decision was partly due to the need for further figures from Britain, which are expected to take 10 days. These figures mainly refer to the total in frozen pounds spent by the Americans in the past two years on British production. These sums, of course, are highly relevant to the deal.

Much concern was expressed at the meet over the possible repercussions of the deal in other countries. Should the American distribs accept the terms, particularly in reference to production, it is believed France, Italy and other nations would ask for similar pacts as a way of reviving local production. This one fear is believed to

be the greatest single obstacle in the way of acceptance.

In light of the background, some majors regard the offer as entirely disappointing. British dollar position has improved immeasurably in the past two years while the economic position of the American film industry has deteriorated in the same time. Hence, it is felt that the British are giving less than they did previously while the Americans are asked to concede more.

Yank Filmites

Continued from page 3

surge in the U. S. The upswing, definitely not reflected in the film biz, is attributed by Reuters to a worldwide boom in raw materials which has upped the British price on rubber, wool, copper and other commodities.

Reuters estimates an improvement in Britain's dollar position of more than \$100,000,000 monthly. London dispatch notes that it is a far cry from the \$60,000,000 slash in dollar income a year ago. Obviously, then, filmite reason, the unexpectedly tough British attitude has more to it than a hunger for dollars. Only other conclusion being made among film biggies is that the British will insist on an American lifesaver thrown to British production regardless of its hurt to Hollywood or the industry here as a whole.

Because of the resentment, one faction would like to restrict American film exports to Britain as a retaliatory blow while accepting the deal. Another is intent on battling it out even if it means a temporary licking in dollars overseas. It is still not thought probable that either of these dissident wings will win out. But regardless of decision, the scars are expected to show in Anglo-U. S. dealings for some time to come.

Pine-Thomas Shift From Nassour Studio

Hollywood, June 6.

Two Bills, Pine and Thomas, who have been producing at the Nassour studio for four years, are hunting other quarters, with KTTV taking over ownership of the lot.

Meanwhile, Robert Lippert will continue as a tenant on the lot, at the invitation of Harrison Dunham, KTTV general manager. Same invitation was offered Pine and Thomas, but they decided to move.

Incidentally, Edward Nassour, former landlord of the Nassour studios, has learned how it feels to be a tenant. No sooner did KTTV take possession of the lot than its representatives moved in and announced a substantial raise in rent.

Now the Nassour brothers are moving their goods and chattels to General Service studios.

Minn. Situations

Continued from page 9

larger centers provides him with grounds for optimism regarding the outlook for the remainder of 1950. For some reason that he's unable to fathom he believes the "atrocious weather" since the first of the year has hurt patronage worse in Minneapolis and St. Paul than elsewhere around the chain.

In French's opinion, the boxoffice damage resulting from television competition in Minneapolis and St. Paul is still infinitesimal, but he admits an inability to put his finger on the cause for the severe Twin City patronage drop, with even outstanding pictures failing to deliver at the b.o. in recent weeks. He is not considering any admission price cuts or retrenchment. Big screen theatre television will be installed in the circuit's Radio City theatre here late this month, and Danny Kaye is scheduled for a personal stage show appearance at that house in July.

FCC Raps Zenith

Continued from page 4

product for the three-month test but that the quality of some of the films may not justify the \$1 charge.

It was disclosed also that KTTV, the Los Angeles-Times-CBS-owned station in L. A., has obtained the first refusal on a licensing for Phonevision in the L. A. area.

In reply to the FCC's inquiry into its Phonevision promotion, McDonald denied in Chi that his firm's advertising had at any time given the impression to the public that Phonevision might soon or ever be available on a regular basis. (Avoidance of giving that impression was one of the conditions under which the Commission okayed the 90-day test scheduled for this fall in Chi.)

McDonald did admit, however, that in several isolated instances some independent wholesalers or dealers had used newspaper space with such phrasing and captions as "Phonevision Will Soon Be Here" and "Phonevision—Exclusive With Zenith." In each case, McDonald pointed out, just as soon as these ads came to Zenith's attention, the wholesaler or dealer was notified that such advertising was false and misleading, and that Zenith would pay for no part of the ads; also, any repetition of such copy would cause Zenith to cancel the dealer's franchise.

As to the charge that McDonald had written leading set manufacturers urging them to install Phonevision decoder outlets now by offering them "contingent credit against future royalties," McDonald said he had made it specifically clear that the FCC had approved, only a test of the medium. By installation of the decoder at the time of manufacture, McDonald pointed out that the cost would be from seven to 25c, as compared to a cost of "millions of additional dollars" to the public to have their sets later converted to Phonevision in the event the pay-as-you-see medium should come into general use.

To the charge that Zenith was at-

tempting to force manufacturers to conform to Zenith's standards of "scrambling," McDonald pointed out that his only reference to standards to other manufacturers was to the effect that "the design and connections of the decoder outlets must conform to necessary standards." We did not say Zenith standards; nor were we endeavoring to impose any standards to other television manufacturers." McDonald said that he had already demonstrated to the film industry, telephone and broadcasting industries that several types of scrambling are workable and that he knows many other types are possible.

Video School

Continued from page 1

also been with Decca during its 16 years of operation.

The Andrews Sisters started with the indie firm 14 years ago and are still in the major league coin bracket. "I Can Dream, Can't I," made by the Andrews last year, was one of Decca's biggest money getters. Currently, the trio's "I Wanna Be Loved" appears to be rolling in the same direction.

Carmen Cavallaro and Russ Morgan have each been with the waxery for 12 years and are both still top money getters for Decca as well as in theatres and one niters. Morgan is now handling a weekly television program over KECA-TV. Dick Haymes has been with the firm since he left Harry James orch and moved out on his own.

Louis Jordan and Fred Waring have been with Decca for better than 10 years and are still riding high. Though Jordan did leave, he is now back in the fold. Gordon Jenkins is one of the newest Decca acquisitions in the big bracket, having been with the firm only five years. Jenkins, however, has been one of firm's biggest sellers during the past 12 months.



Ella Raines as she plays opposite Vaughn Monroe in "Singing Guns"

"I'm a Lux Girl" says ELLA RAINES

This beauty care really makes skin lovelier! In recent Lux Toilet Soap tests by skin specialists, actually 3 out of 4 complexions improved in a short time.

"Lux Soap facials leave skin softer, smoother," says Ella Raines. "I work the creamy, fragrant lather well in, then rinse, and pat with a soft towel to dry."

Try the big new bath size cake, too—so fragrant, so luxurious!

Starring in Republic's Tricolor Production

"SINGING GUNS"

Now Showing Locally

For a fragrant beauty bath get this big BATH SIZE

Another fine product of Lever Brothers Company

9 out of 10 Screen Stars use it — Lux Girls are Lovelier!

Clips from Film Row

NEW YORK

Longterm lease for Ridgeway theatre to be built in the new Ridgeway shopping center, Stamford, Conn., inked by Nathan Steinberg, indie exhib. New house will seat 1,200.

Metro gives its "Annie Get Your Gun" a big push in June when company is having some 60 key city engagements. Included are every Loew's theatre situation plus a number of indie houses. Company reports that "Father of Bride" is outgrossing "Battleground," biggest earner of previous year. Pic is ahead in all its first dates including N. Y., Philadelphia, Albany and Ithaca.

KANSAS CITY

Gloria Swanson in town last week to plug "Sunset Boulevard," with Harry Hamburg, Paramount branch manager, host at a screening and party. She also is taking an official part in the city's Centennial celebration. Miss Swanson figured as a personality in the parade opening the Centennial Saturday morning.

Howard Burkhardt, manager of Loew's Midland, is back at his desk after a three-week vacation sojourn in the East. Mike Cullen, Loew division manager, handled reins at the Midland during Burkhardt's trip.

Changes in Fox Midwest theatre managers brings Bob Hockensmith to the Warwick theatre, midtown subsequent run. He replaces Roy Cato, who is taking a leave of absence for his health. Bill Collier moves over to the Gladstone to fill position left by Hockensmith. Collier had been assistant to Charles Barnes, Jr., at the Granada.

DALLAS

Dave P. Callahan, former Robb & Rowley Circuit manager at Little Rock, Ark., transferred here to homeoffice of circuit as assistant to C. V. Jones, general manager of chain.

Woodrow Weidner named city manager in Taylor for Robb & Rowley circuit. For the last five years he has been assistant city manager for circuit at Hillsboro, Tex.

G. L. Griffin and J. W. Griffin purchased the Encore here, the house operated by Alfred N. Sack.

Conley Cox, former manager of Trail Drive-In in San Antonio, operated by Claude Ezell & Associates, promoted to a district managership by Claude Ezell.

PITTSBURGH

With merger of Eagle Lion and Film Classics, Leo Gottlieb, head of FC office here, becomes manager of the combined exchanges and John Zomnir, EL branch boss, takes over the post of sales chief. James Hendel, whom Zomnir succeeded, is the new western division manager for Eagle Lion Classics, having been transferred there from EL's Metropolitan slot in New York.

Rialto theatre in Evans City, closed for more than a year, taken over by Frank Russo, who formerly operated the Fox at Briar Hill, O.

Harry Finley, manager of Holly-

wood theatre in Johnstown, named manager of the newly-created Convention and Visitors Bureau there.

With elevation of F. D. (Dinty) Moore to a district managership, Jerry Wechsler, one-time WB salesman in Pittsburgh and more recently exchange manager in Cleveland, comes back here to head the local office. Pete DeFazio named Buffalo chief in same switch.

J. Allen Figurel acquired lease on Heights theatre from Nate Terper, who will continue to operate the New Herron.

Bob Dunbar, one-time WB salesman in Pittsburgh, transferred to Jacksonville, Fla., as head of exchange succeeding the late E. B. Price.

ST. LOUIS

One of few remaining Airdomes in St. Louis, the Arcade, lighted for season last week.

The Town Hall, a new house in Hardin, Ill., lighted by George Varble.

Mrs. Louis Gus Keraostes, wife of manager of Grand, Springfield, Ill., escaped serious injuries when the automobile she was driving ran off a road near Champaign, Ill.

Dominic Giachetto, treasurer of the Frisina Amus Co., copped a trophy for bagging the largest number of new members in a Y.M.C.A. drive in Springfield, Ill.

The Strand, Pocahontas, Ill., dark for several weeks, relighted by Sherman L. Mason, former manager of Commonwealth Theatres, Inc., Kansas City, Mo.

Vernon Whitesides, for 20 years with St. Louis Amus Co., now is manager of the Congress, owned by David Litvak.

Ray Parker resigned from Fanchon & Marco's ad staff to manage new 600-car ozoner in St. Louis County.

The Ivanhoe, operated by St. Louis Amus Co., is first of smaller houses in St. Louis to be shuttered for summer.

ALBANY

A stipulation signed in U. S. District Court discontinuing the anti-trust action which Ernest J. Wolfe, of the Town Hall in Louisville, brought against two Schine-operated companies and eight film distributors over the clearance of 14 days which the latter had given Schine's strand in Carthage.

Division of operations of three-Fabian-Hellman drive-ins and sale of a fourth announced by Si Fabian, head of Fabian Theatres, and Neil Hellman, head of Hellman Theatres. The Mohawk and the Saratoga went under Fabian management June 1. The Lincoln, in Philadelphia, switched to Hellman operation. The George F., at Binghamton, was sold recently to Comerford Theatre Circuit, of Scranton, Pa.

CHICAGO

James Booth, former manager of Oriental theatre, joined Schoenstadt circuit as general manager last week.

Herb Ellisburg, former owner of Studio theatre, appointed to advertising promotion staff of Filmmack Trailers.

Danny Newman took over flackery for Oriental theatre under manager Harold C. Costello, replacing Aaron Cushman.

Variety Club of Illinois moved into its new Michigan Avenue quarters Saturday (3).

Monument for Henri Elman, founder of Henri Elman enterprises and former chief Barker of Variety Club of Illinois, unveiled last week. Oriental booked "Annie Get Your Gun" for date starting June 22. Pic will run with stageshow, not yet booked, at regular admissions.

Film attorney Seymour Simon moved his offices to Board of Trade Building.

MINNEAPOLIS

Film salesmen organizing baseball league with all exchanges to be represented.

L. J. Ludwig, former Minnesota Amus Co. executive and now Jamestown, N. D., exhibitor, ill in St. Barnabas hospital.

Bill Elson, former Northwest Variety club chief Barker, circuit owner, named International Variety club's field representative for Minneapolis, Kansas City, Omaha and Des Moines.

Dick Steinman and Morrie Steinman resigned as Film Classics branch manager and salesman, respectively, to take over interest in

Lippert-North Star independent film exchange.

Louis Orlove, Metro exploiteer, back in town after battling North Dakota towns.

PHILADELPHIA

Gloria Swanson is due here June 15 to appear as hostess at a screening of "Sunset Boulevard" at the Commodore Theatre.

William Goldman bought "Annie Get Your Gun" for his Randolph Theatre. Pic opens June 7.

Charles and Ben Goldfine opened their South City Drive-In Theatre and Amusement Center, first ozoner within the city limits.

Maurice Gable, first-run zone manager for Warner Circuit, resigning soon to go into private business.

Lou Berger last week sold his South Philly houses, the Ideal and Empress, to Charles Stiefel. Berger is retiring because of ill health.

BOSTON

Meyer Feltman, branch manager of Universal, recuperating from minor operation at New England Baptist Hospital.

Samuel Pinanski, prez of local American Theatre Corp., and national prez of Theatre Owners of America, kudoed by Hub's Staley College at institution's Golden Jubilee. Degree, highest awarded by college, was for his Pinanski's distinguished record of achievement in great humanitarian causes.

Philip Bloomberg, prez of North Shore Amus. Co., will take over the operation of the Plaza, Salem, at expiration of present lease held by E. M. Loew interests.

TORONTO

Leonard W. Brockington, C.M.G., K.C., appointed prexy of Odeon Theatres (Canada) Ltd., succeeding the Hon. J. Earl Lawson, who died a fortnight ago. Brockington also becomes president of the J. Arthur Rank Organization of Canada, Ltd. He was first chairman of Canadian Broadcasting Corp. and has also been active in the Canadian operations of the Arthur Rank interests in Canada.

DETROIT

United Detroit Theatre chain is down to 18 houses as result of selling three nabes, Alger, Regent and Annex, to Jack Goldhar, former United Artists biggie here.

Frank Fitzpatrick purchased the second-run Clinton in Clinton, Mich., from Mrs. Nita Phillips, who operated this theatre about 12 years.

Pic Chiefs

Continued from page 5

traditionally maintained because of the high inflammatory nature of acetate film. Use of smaller office space is estimated as saving the majors many millions of dollars in rentals annually.

One other means of cutting overhead would be the consolidation of exchanges from the present total of 32 for each company to 18 or so centrally located offices. That step is also under study by the presidents. It would mean the slicing of clerical and shipping personnel. No reduction in sales forces, however, is contemplated.

If the plan for pooling shipping facilities gets the greenlight, an inquiry would be directed to the Dept. of Justice to determine whether the Government would consider such a move as violative of the anti-trust laws and existing decrees. Company attorneys believe that the pool, confined strictly to physical handling of films, would win a clean bill-of-health from the Government. This would stand so long as no attempt is made to combine on sales operations.

Several companies are now studying the complete centralization of billing and clerical work in the homeoffices. Number are experimenting with special computation machines to test the efficiency of the centralized operations. Wraps are on these tests since they would affect the morale of exchange workers.

Regardless of which move or moves are taken by the prexies, the currently intense probing of distrib overhead is expected to bring about drastic changes in pixeddilling during the current year. Surveys have already indicated that the distrib overhead is far greater than that of other industries. Since production has been the subject of intensive cost-saving shortcuts in the past few years, that heat has now been turned on the sales end of the business.

Inside Stuff—Pictures

Members of the 20th-Fox homeoffice ad-publicity department, with eight different stars, producers and directors in New York this week, are meeting themselves coming and going in the various rounds of interviews, press parties, radio shows, etc., they've set up to ballyhoo the personalities. Now in Manhattan are stars Cecile Aubry, Gregory Peck, Valentina Cortese, Debra Paget, Paul Douglas and featured player Stanislaus Zbysko, latter a former wrestling champ who appears in "Night and the City." Director Henry Hathaway is now in N. Y. with a full crew, working on "14 Hours" in the city's streets, while producer Anatole Litvak stopped off last week en route from Hollywood to Germany where he's to lens "Call It Treason."

Howard Dietz, Metro's ad-pub veepee, and Howard Lindsay, legit producer-actor, crossed swords in an exchange of letters over M-G's "The Asphalt Jungle," film recently directed by John Huston. Nixing a request by Dietz for a quotable plug for the pic, Lindsay declared the film "highly immoral" and "diabolic" because he claimed it enlists the audience sympathies with criminals.

Dietz countered by letter, asserting that the pic is in the tradition of both Greek drama and Shakespeare. The Bard's treatment of Richard III, Dietz said, was "not unsympathetic." Only by understanding a criminal can you understand what motivates him, Dietz argued.

RKO's contract for the release of "The Golden Twenties" contains a special clause under which the distributor agrees "not to include any reference to the Dempsey-Firpo bout or the second Dempsey-Tunney bout." These two battles were the most widely discussed pugilistic events of that era, but newsreel rights on both fights are tied up. The clause was inserted in the distribution contract to steer clear of legal trouble.

Some 400 member theatres of the Metropolitan Motion Picture Theatres Assn. of New York are showing a special appeal trailer this week in cooperation with the Police Athletic League's annual drive. Reel was prepared by M-G-M's News of the Day and Loew's Theatres. There is no theatre solicitation.

Court Spurs

Continued from page 3

theatres which 20th proposed to divest.

Warner Deal Holds

The Warner dickerings with the Government are probably not seriously affected by the Supreme Court's fast ruling. An understanding on all main points of a decree (including divorcement within 18 months) still stands. It is conditioned on a favorable Treasury Dept. ruling on a plan for the issuance of debentures. Since both sides are now waiting for that ruling, it is probable that the Government will go through with the deal as reached if Treasury comes through with the sort of decision asked by Warners.

Should word from the revenooers be unfavorable, it is conceivable that the whole settlement would blow up. However, there is more likelihood that Warners will push for a revised decree rather than depend on a plan submitted to the federal district court. As for Metro, although it has made no settlement move to date, it can still swap a shorter time limit on divorcement in return for improved terms from the Government.

Aside from its obvious impact so far as divorcement and divestiture is concerned, the high court's decision has broad repercussions in the field of exhibitor anti-trust litigation. By affirming the decree, court has made it final for all other suits. It can be introduced into evidence as prima facie proof of what its findings contain including those holding the companies guilty of monopoly. As such, it undoubtedly will be used in many of the 90 pending actions against the majors.

While all sides expressed surprise at the fast decision handed down without oral argument in court, that sort of action has been taken frequently in the past. Legalites believe the court found that its mandate on the previous appeal had been properly followed by the lower bench and that there was nothing further to argue.

Little Rehearing Chance

Records on appeal presented both a synopsis of the points attacked by the defendants as well as an outline of their reasons for asking a reversal. Since the Supreme Court vote was seven to nothing (with two judges not participating), there is but small chance of a rehearing being granted.

Actually, the majors lost nothing by attempting the appeal. They picked up five months added time along the way since divorcement does not start running until the Supreme Court's mandate is sent back to the lower court. From then on, three companies will have six months to present a plan of divorcement and one year to file a list of theatres for divestiture.

Time for complete divorcement is three years. Those 36 months start running from the date the

mandate comes back to the district court, or within the next week or two. A plea for reargument could delay the operation of the decree for another few weeks at best.

Should the majors seek any other delays, a knockdown legal battle would develop. Government cross-appealed against the three-year period because it feels that leeway is too great. It would not consent to further postponements regardless of reasons presented.

Industry Split

Continued from page 9

a suggestion by William F. Rodgers, Metro's sales chief, that COMPO consider arbitration at its recent Chicago conclave. In the face of that proposal, TOA issued a blast against handing COMPO any powers to pass on trade practices. Rodgers thereupon dropped his plan for bringing the matter up in Chi.

In TOA's eyes, arbitration could be the answer to most of the industry's internal ills. According to Herman Levy, general counsel for the group, "there is a greater need for arbitration than ever before because of the new wide avenues of arbitrable matters. There is almost no matter other than those involving dollars and cents paid for films that is not arbitrable," Levy told VARIETY.

Indicating the importance that TOA attaches to arbitration is the shelving of a code governing exhibitor relations pending outcome of its plan. If successful, TOAers say, arbitration would eliminate the need for a code.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
SPENCER TRACY & JOAN BENNETT
ELIZABETH TAYLOR
"FATHER OF THE BRIDE"
DON TAYLOR & BILLIE BURKE
A Metro-Goldwyn-Mayer Picture
Plus Spectacular Stage Presentation

JAMES STEWART
SHIRLEY WINTERS • DURYEA
STEPHEN MCNALLY
WINCHESTER '73
PARAMOUNT
Midnight Feature
Nightly

PAUL DOUGLAS
JEAN PETERS
in "Love That Brute"
On Stage—
SID CAESAR
with IMOGENE COCA
Extra! FAYE EMERSON
MOVIES ARE BETTER THAN EVER!

4 ENGINE DOUGLAS DC-45
Direct from LaGuardia and Newark
Round Trip Special
1 STOP
CALIFORNIA \$80 each way
Fly Now—Pay Later 1 WAY \$88
Miami \$35 non-stop Chicago \$24 Plus Tax
Fly NORTH AMERICAN AIRLINES
Make your advance reservations now!
BRYant 9-6492
503 5th Ave. (at 42 St.), Suite 100
UL 5-3888 Hotel St. George
Free Ticket Delivery Irregular Flights
TRAVEL AGENTS RECOGNIZED

OUTDOOR REFRESHMENT CONCESSIONAIRES FROM COAST TO COAST OVER A CENTURY
NOW SPECIALIZING IN REFRESHMENT SERVICE FOR DRIVE-IN THEATRES
SPORTSERVICE Corp. JACOBS BROS.
202 MAIN ST. BUFFALO, N. Y. WA. 2808

WEB-OWNED COMICS CALL TURN

Lever Seeking Out on Amos 'n' Andy; Poses Ticklish Treading for CBS

Despite the fact that its contract still has two years to go, Lever Bros. has asked CBS for an out on its sponsorship of the Sunday night "Amos 'n' Andy" show, which plugs Lever's Rinso product. Lever is paying \$33,000 a week to CBS for time and talent on the 7:30 to 8 program, but doesn't feel that this kind of coin outlay for future Rinso commercials is warranted.

With A & A now working for Bill Paley, who bought them a couple seasons back lock, stock and barrel for \$2,000,000 in the first of the series of capital gains maneuvers, the cancellation would leave CBS holding the bag unless a new sponsorship deal was effected. It would also mark the first serious defection of the CBS Sunday night lineup since the Jack Benny-A&A-Edgar Bergen-Red Skelton parlay started to dominate the Nielsens and Hoopers.

For CBS, the current discussions with the Lever hierarchy present a ticklish problem. While the network can point to its two-years-to-go contract, on the other hand it can't afford to antagonize this particular client. For one thing, there's an item known as "Lux Radio Theatre," which rules the CBS—or any other network's—rating roost, and Lever has thus far failed to commit itself on a CBS contract for next season, meanwhile lending an ear to NBC's blandishments to "come on over." Also, the continued Lever sponsorship of "My Friend Irma," which follows the Lux show on Monday nights, might also conceivably be at stake if CBS were inclined to get tough about the A & A contract.

On top of that CBS has copped the Lever Godfrey sponsorship (see other story) and two Lever half-hours on TV.

NBC's New Gold Via Old Gold Ams

Just when CBS was figuring on a pot of new gold by effecting a switchover of Old Gold's "Original Amateur Hour," NBC stepped into the picture with a time offer that looks more appealing to the P. Lorillard sponsor boys and Lennen & Mitchell agency, and indications now are that the 45-minute radio show will move to NBC in September.

Program is currently heard Thursday nights at 9 on ABC. NBC is offering the same time segment on its own facilities, the segment occupied this season by Camel's "Screen Guild Theatre." (Camel is dropping the show.) CBS looked all set to cop the billings with its offer of a Friday night niche, but apparently the client prefers to stay with a Thursday audience.

Video version of "Amateur Hour" won't be disturbed. It's seen Tuesday nights at 10 on NBC-TV.

It's Toscy 2 to 1

Cleveland, June 6. Nielsen, Hooper, etc., to the contrary, Arturo Toscanini outdraws Jack Benny in Cleveland.

Official figures of the Toscanini-Benny one-night stands in Cleveland's Public Auditorium show the Maestro of the Baton outdraws the Maestro of the Gag by better than 2 to 1.

Paul Hurd, commissioner of the Public Auditorium, reports that when the NBC Symphony played (21) to a house scaled from \$4.80 to \$2.40, the gross attendance was 9,304. One week later, May 28, the Benny house, scaled from \$3.70 to \$2.25, drew only 3,935.

Benny grossed approximately \$9,000; Toscanini's take was over \$22,000.

Mack in Lights

Ted Mack, emcee of the "Original Amateur Hour," last week came into possession of a diamond-encrusted cigarette lighter, estimated to be worth several thousand dollars.

Jeweled lighter was originally owned by the late Major Bowes, who bequeathed it to Cardinal Spellman. His Eminence last week turned it over to Mack, who is emceeing the "Amateur Hour" Catholic charity benefit at Madison Sq. Garden, N. Y., next week, with the comment: "This should be long to you, rather than me."

De Soto Cool To Wooing by CBS On Marx Time

Detroit, June 6.

CBS brass converged on Detroit last week (prexy Frank Stanton flying in from the Coast and Jack Van Volkenberg from New York) on an errand of mercy—to try and persuade DeSoto-Plymouth to stick with CBS with a new show instead of making the switchover to NBC with Groucho Marx. CBS would like the auto company to buy the Amos 'n' Andy team, which Lever Bros. want to drop.

The pleas, however, fell on deaf ears, for when Marx goes to the NBC post in the fall, he'll still be carrying the DeSoto-Plymouth sponsorship colors, despite the CBS arguments that, Groucho or no Groucho, the swing is still to CBS with its top-rated shows and No. 1 programming status.

For one thing, the auto company, speaking on behalf of the dealers who pro rata the cost of the show, contended that for the first time in years, after a series of ill-fated sponsorship deals, it was now getting a healthy ride for its money via the Marx program, and wants to keep it that way.

Auto company's contract for the CBS Wednesday time runs out in September, with "Pays to Be Ignorant" in as the summer replacement show.

NORMAN QUIT'S WNBC SALES FOR COAST SPOT

Don Norman checks out of WNBC, the NBC New York flagship station, as sales manager of the AM and TV operations, to take over as sales manager of the web's KNBH video station on the Coast. Norman will thus rejoin forces with his ex-WNBC boss, Tom McFadden, who recently switched from manager of the New York station to head the Coast operation.

Ted Cott, who succeeded McFadden in N. Y., will follow the parent company network pattern of splitting the sales job "down the middle," with separate AM and TV sales structures. He's currently on the prowl for managers of the two setups.

Skippy Is Mollified

Although initially miffed with CBS over the web's reneging on its promise to give its "Skippy Hollywood Theatre" the Thursday at 10 p.m. period during the summer, the Skippy Peanut Butter people said last week it was willing to forgive and forget and stay put in the 10:30 time.

CBS was obliged to recapture the time when Wrigley negotiated its bundle deal of 36 half-hours, on condition that Thursday at 10 go with it.

NETS PUT SELVES IN \$ JEOPARDY

By GEORGE ROSEN

The era of the freelance comic is gone. Today he's got a boss—who goes under the name of either NBC or CBS. But in many cases they're only the nominal bosses. For today it's the top web-owned comic in radio (and in TV tomorrow) who is calling the turn.

Before the new season gets rolling, probably every top radio (and potential TV) personality will be bound to either of the two webs under exclusive contracts. For

NBC Exclusives

Groucho Marx.
Bob Hope.
Fibber McGee & Molly.
Phil Harris-Alice Faye.
Fred Allen.
Eddie Cantor.
Martin & Lewis (for TV).

CBS Exclusives

Jack Benny.
Bing Crosby.
Edgar Bergen.
Arthur Godfrey.
Burns & Allen.
Garry Moore.

ABC Exclusives

Ozzie & Harriet.

On Bidding Block

Jimmy Durante.
Jack Benny (for TV).

the privilege of calling Groucho Marx its own, NBC is forking over a reported \$3,000,000. Ditto for Bob Hope, and if Hope had wanted to "sit it out" next season in his tiff with Lever Bros. (which he threatened to do before Lever announced his cancellation yesterday), it all serves to accent the new trend—where the comic today has the upper hand and is complete boss.

In grabbing off the top talent that looks promising for TV, it's costing the webs plenty out-of-pocket millions. Many question the wisdom of the networks putting themselves in such jeopardy.

With most of the contracts calling for pay on a "play or don't play" basis, it leaves the webs out on a financial limb if, for example, a Burns & Allen, a Phil Harris or a Bob Hope, presently without sponsors, aren't inked to new bank-roller deals.

Pacting of all available cream talent gives the networks top-dog position. It signifies the "New Order" in the radio-TV talent picture; the determination of the networks not to repeat in TV the sins of the AM fathers in allowing programming to get "out of the house" and into agency hands.

With the Allens, Bennys, Bergens, Crosbys, Fibbers, etc., now playing the NBC-CBS "owned and operated" time it puts the networks in the dominant position of shaping the future destinies of radio and video, talent and production-wise.

But whether such network supremacy is worth achieving at the rate of \$3,000,000 per personality, despite NBC's boast of a \$100,000,000 RCA bank reserve, is regarded as the major economic Ripley of the business today.

SANKA TO STAY IN RADIO THO NIXING 'GOLDBERGS'

Although Sanka Coffee (General Foods) has decided to drop the radio version of "The Goldbergs," heard Saturday nights on CBS, the company has notified its agency, Young & Rubicam, that it wants to stay in radio and is currently auditioning several properties being pitched up by Y & R.

GF will probably stay with the same Saturday time segment.

Meanwhile, TV version of "Goldbergs" goes off for the summer, with the creator of the show, Gertrude Berg, going to the Coast for a pic version.

Lever, Hope Part; Soap Co. Buys Godfrey Cross-the-Board, Also 2 CBS-TV Half-Hours; Blow to NBC

D'Oily Cott Show

Ted Cott, manager of WNBC, N. Y., has pacted Arthur Treacher to do a Sunday disk jockey show for the station built around Gilbert & Sullivan recordings. Program tees off on June 25, in the 12:30-1 p.m. segment.

Winnie Schaefer, assistant to Schuyler Chapin, in the press department, has parodied G & S's "When I Was a Lad" from "Pinafore" for a press release going out next week announcing the show's premiere.

Paley, Staffers Wail 'Ouch-o' In Loss of Groucho

No one around CBS last week was even attempting to conceal the gloom that shrouded the web's N. Y. headquarters in the wake of NBC's acquisition of the Groucho Marx show. It didn't particularly help matters, either, that the comedian turned in an unusually sock comedy program on his last time up last Wednesday.

CBS board chairman William S. Paley was reportedly no little disturbed over the NBC victory, since the Marx show is generally recognized as one of the prize packages of the year, and for the next few years, either AM or TV.

While on the one hand CBS contends that Paley ordered the withdrawal of the web's bidding on the ground that the kind of money NBC was willing to pay didn't make economic sense, it's claimed elsewhere that Paley tried to reopen the bidding after NBC was declared the victor—at a reported cost of \$3,000,000 covering an eight-year period.

WOR INCEPTS RADIO DRIVE: 'IT'S STILL THERE'

To offset the trend in public opinion that radio is on its last legs, WOR, N. Y., will shortly launch a campaign to sell the industry as the world's greatest mass entertainment medium.

Based on the idea that radio, which sells billions of dollars of goods for sponsors, hasn't taken time out to sell itself, the Mutual key station will buy ads in trade and consumer papers and use heavy on-the-air promotion.

The theme will be that today more people own radios than ever before, and it will be supported by Broadcast Measurement Bureau and other statistical data showing the increase in set ownership and total listening. The drive will point up the large out-of-home audience; that "radio goes wherever the people go—in autos, beaches, summer cottages, trains, (Continued on page 61)

P&G Buys David Rose

Chicago, June 6.

Russel Seeds agency is building a show around the David Rose orch to fill in last five weeks of Red Skelton's 13-week summer layoff from his Sunday night CBS stint for Procter & Gamble. Sponsor is taking eight-week hiatus when comic bows off for season June 25.

Rose show debuts Aug. 27 and will fill slot until Skelton returns Oct. 1. New show will also originate on the Coast.

Lever Bros. yesterday (Tues.) revealed a drastic re-patterning of its network radio programming set-up and at the same time announced an all-out bid to entrench itself in the video picture.

Lever, which has been tiffing with Bob Hope, agreed to let its contract lapse. It still had four years to go. At the same time Lever let it be known it was relinquishing the Tuesday Hope time on NBC. Instead, Lever is purchasing Arthur Godfrey cross-the-board in the 10:15-10:30 a.m. segment.

Move comes as a blow to NBC, for it not only means loss of the half-hour time, but solidifies CBS' position in the client jockeying, since Columbia also has Lever's "Lux Radio Theatre" and "My Friend Irma," two of the bankroller's top-rated shows. (NBC has been making overtures to woo over the Lux program.)

The Columbia-Lever wedding was further cemented with the outfit also buying two half-hours of CBS video time. Effective Oct. 1 (same date that Lever picks up the Godfrey sponsorship), it takes over the Monday 8:30 to 9 CBS-TV segment (leading into the Lux show at 9 on radio), and on Oct. 4, takes over the Thursday 9:30 to 10 p.m. time. The two half-hour packages are still to be selected.

Atlass Buying Station for Jr.

Chicago, June 6.

Effective June 10, WKLV, Madison, Wis., divorces itself from its Mutual affiliation and joins the CBS affiliate bandwagon.

The switchover of the 5,000-watt nighttime (10,000-watt daytime) operation goes deeper than that, however. Les Atlass, a big wheel in the CBS dynasty and boss man in the midwest, is reportedly buying the station for his son, H. Leslie Atlass, Jr., and in the process is bringing it into the Columbia family. Young Atlass until now has been identified with the CBS Chi operation, WBBM, which Atlass, Sr., heads.

All the Wrigley-sponsored business moves to WKLV and kicking off the June 10 CBS identification will be the Gene Autry Show, sponsored by the gum magnate. Autry is also cutting a flock of promotion spots for the inaugural.

STERLING BOWS OUT OF 'BRIDE & GROOM'

Sterling Drug is cancelling out of "Bride and Groom" on ABC on July 1, after having backed the cross-the-board stanza for five years. Sponsor had picked up time on ABC's morning strip, "My True Story," and prefers the earlier hour to "Bride's" 3 p.m. slot.

Agency is Dancer-Fitzgerald-Sample.

Carter Going It Alone As 'Sing It Again' Sponsor

CBS' Saturday night "Sing It Again" giveaway will be whittled down to a single sponsor after July 1 when Sterling Drug bows out after a 17-week ride. Company meanwhile is undecided about resuming in the fall.

Remaining client is Carter Products, plugging Arrid. Meanwhile, CBS is aiming for a simulcast of the hour-long program.

Radio's 'Magic Touch' Can Offset 'Frustration,' Femme B'casters Told

Cleveland, June 6. Broadcasters who acquire the "magic touch" can offset the "frustration" found in AM radio today. So declared Ralph W. Hardy, director of government relations for the NAB, in a luncheon talk (3) "Whither the Magic Touch?" to the Assn. of Women's Broadcasters holding their seventh annual convention in Hotel Cleveland.

"The country," declared Hardy, "is full of frustrated broadcasters who can't develop the magic touch." And he defined the "magic touch" as personality plus the human approach which comes from the heart.

Hardy told the 250 delegates to "create the personal touch . . . the intimate relationship between yourself and your audience. Your effectiveness of your role is measured by the way you take part in your community. You have to plow back into the community the precious gift of service."

Another speaker was Mrs. Dorothy Lewis, coordinator of station relations for the United Nations. She declared women broadcasters can "talk over the back fence to nations of the world and help bring peace."

In forums during the three-day meeting, the delegates heard Meg Zahrt, assistant director of NAB's BAB, cite the advantages of buying time on women's programs. She maintained that "successful retailers know that it is the woman who buys the lion's share of everything from food to clothing to home furnishings."

In other sessions, Esther Mullin, WGAR, presided over talks on "Programming for Children"; Gloria Brown, WTAM, led a talk on "Public Relations"; Doris Corwith, WNBC, was the moderator for "Women in Television"; and Nancy Dixon, WTAM, conducted a gas laundry equipment demonstration program.

"A Forum on Foods" was presented by the Grocery Manufacturers of America with the following participating: W. Howard Chase, General Foods' public relations director; Milton Fairman, Borden's top flack; Steve Nisbet.

(Continued on page 61)

Jamming by Phone Calls, Bell Co. Threat, Bring Change in Pitt Format

Pittsburgh, June 6. Regular format of Tune-O, listener participation musical game, had to be changed here when the Bell Telephone Co. told KQV to do something about it—or else. Although the station had six lines to receive incoming calls during the half-hour period the program was on the air every afternoon, a flood of telephone calls was jamming a couple of downtown exchanges to such an extent that it was almost impossible for anybody else to cut in on them, even for an emergency. Banks, business houses and even hospitals put up such a howl that the phone company finally had to take some action.

As a result, Tune-O doesn't get any calls from the outside now, but Al Nobel, emceeing the program for joint sponsorship of Fashion Hosiery Shops and Brent Cleaners, now puts in the calls himself and rings up the winners from a chart he has of the cards currently out. It used to be that the first one in under the gun with a winner got the prize; that produced the jamming.

'Lie Detector' Set For ABC Audition

"Lie Detector," an audience participation in which contestants will have to answer questions about themselves while hooked up to a lie detector, will be auditioned by ABC this month. Typical stunt would be to query a man about kissing other women with his wife and the truth machine standing by to watch his answer.

Show is being wrapped up by ABC program topper Leonard Reeg in association with Martin Stone Productions. Prizes will be awarded to quizzees telling the truth.

Mich. Grid Sponsor

Detroit, June 6. Speedway Petroleum Corp. of Detroit, has purchased nine University of Michigan football games and one between Michigan State and Oregon State for broadcasting over WWJ.

Ty Tyson, veteran WWJ sportscaster, will do the commentary, as he has for the past 26 years.

Transit Radio Survives 1st D.C. Legal Test

Washington, June 6. Transit Radio survived its first court test here last week when Federal Judge Edward A. Tamm, of the U. S. district court for the District of Columbia, ruled out objections to music-as-you-ride on constitutional grounds. Court denied contentions of a local group called Transit Riders Assn. that the service violates the rights of bus and trolley passengers and makes them a "captive" audience.

"After a study of all the elements in this case," Tamm ruled, "it is the court's opinion that basically no rights of the individuals involved were invaded, threatened or violated by the Public Utilities Commission of the District of Columbia."

Simultaneously, the Congress of Industrial Organizations petitioned the FCC to hold a public hearing on the license renewal application of station WWDC-FM, which holds the TR franchise in the Capital. Franklin Pollack and Guy Martin, two local lawyers, had previously requested the Commission to hold up WWDC's license, pending an investigation of the legality of TR.

According to the CIO petition, Transit Radio forces riders to give attention to the broadcasts, interferes with their right to read or not to read, listen or not to listen, and prevents them from thinking, talking or resting. "If Transit Radio's sordid exploitation of a captive audience for commercial gain is permitted," CIO asserted, "it is but a step to forced listening to political propaganda."

In a press release accompanying its petition, CIO said that a number of its unions have complained that their members are being forced to listen on company time to factory broadcasts containing "thinly disguised attacks on the principles of free unionism and the Fair Deal."

75% of Streetcar, Bus Riders Polled in St. Loo. Okay Transit Programs

St. Louis, June 6. In a six-day poll during which 23,537 riders in local streetcars and buses were queried, 74.9% expressed approval of radio programs in public carriers, 15% are against the policy and the remaining 10.1% are neither for or against the policy. The poll was made by the Bureau of Business and Economic Research of the School of Commerce and Finance of St. Louis U. for the (Pulitzer) St. Louis Post-Dispatch. Latter has been against the FM programs of Radio Transit and broadcast by station KXOK, owned and operated by the St. Louis-Times, another p.m. rag and bitter rival of the Pulitzer sheet.

Interesting facts were developed by the poll. Members of the white race were found to be 73.6% for; 16% against, and 10.4% had no opinion. Members of other races were 81.7% for; 9.6% against, and 8.7% neither for nor against. Interviews were obtained from 19,758 white persons and 3,829 of other races.

Riders 50 years of age or older were 54.5% for; 31% against, and 14.6% neither. In this age group 5,171 passengers were queried. Those from 35 to 49 years of age were 69.5% for; 17.6% against, and 12.9% neither.

AFRA WINS \$4 RAISE FOR SO. CAL. GABBERS

Hollywood, June 6. American Federation of Radio Artists has negotiated new wage contracts with four San Diego stations and one outlet in San Bernardino Valley.

The San Diego stations, KFSD, NBC; KCBQ, CBS; KFMB, ABC and KGB, Don Lee, have inked two-year contracts with the Guild. New pacts call for announcers to get \$65 for a two-month probationary period; \$68.50 for the next six months; \$72 for the following 12 months and \$75 after 20 months. Contract does away with the \$61 for six months rate and raises the scale after 20 months from \$72 to \$75.

Contract with KFXM, San Bernardino, calls for announcer-technicians to get \$70 weekly; a \$10 raise. Announcers only will get \$66.50 for five days instead of five and a half as called for by previous contract. Contract was negotiated by AFRA and the International Brotherhood of Electrical Workers.

Manufacturers Finance Radio, TV Series For Merchandising Tieups

Hollywood, June 6. Six merchandise manufacturers are putting up the coin for a radio and television series which will star Guy Madison and Andy Devine. This group will not sponsor the video or radio venture but plans to profit solely through the merchandising opportunities involved.

Manufacturers are Robert Bruce Knitwear, Irvin B. Foster Sports-wear, De Luxe Wash Suit, Variety Manufacturing, Western Junior Manufacturing and George Schmidt Manufacturing. Firms will set aside a portion of their advertising and publicity budgets each year for the promotion of the AM and TV shows thus giving the sponsor a free buildup.

Madison and Devine, each having been tied up for five years, will star in a weekly half-hour television film series wrapped around Wild Bill Hickock. Madison will portray Hickock and Devine his sidekick. Project is due to go into production immediately. Radio layout will be a strip package rolling 15 minutes daily.

MIAMI STATION OWNER KUDOS BY ECUADOR

Miami Beach, June 6. Col. A. Frank Katzentine, owner of WKAT (MBS) here, was awarded a special citation from the Republic of Ecuador for the station's work in aiding relief of that country following the disastrous earthquake of 1949.

In ceremonies at the station, Dr. Carlos Puig, Consul General of Ecuador, presented the citation in behalf of President Lazo Plaza. Broadcast of the event was waxed for rebroadcast in South American countries.

Bob Lido, Spanish commentator for the MBS outlet, also received a scroll and citation from the Ecuadorians for his work through which tons of supplies of all kinds were rushed to the stricken areas. Station (and Lido) also raised some \$2,500 for Red Cross work there.

WKY Scraps FM

Oklahoma City, June 6. WKY here last week dropped its FM adjunct, "due to the apathy of the public in regard to the purchase of receivers," prexy E. K. Gaylord announced.

Back in '47, Gaylord said, "there was a great deal of interest in FM possibilities and WKY installed the most modern equipment at considerable expense." He added that "ever-increasing interest in television has completely overwhelmed the lagging interest in FM sets."

Since the first of the year some 30 stations have dropped FM.

Advertising Comes in for Lacing, Radio Seen Bullish, at AFA Meet

By FRED TEW

Detroit, June 6. Advertising got its ears boxed, radio was represented as being on the brink of a great and immensely profitable new era and television was said to need watching—not in a facetious sense but in a regulatory sense to make performance standards uniform in all areas of the country.

That was the gist of expressed opinions at the 46th annual Advertising Federation of America convention. The meeting attracted nearly 1,000 delegates to Detroit's Hotel Statler.

Walter Weir, president of the New York advertising agency bearing his name, took advertising to task severely for some of its tactics.

"Most of our criteria for measuring advertising today are based on the blindly accepted definition that advertising is a means of selling in the mass," Weir said. "As a result, we tend in media, for example, to concern ourselves with amount of circulation rather than kind; and, in copy, to strive for quantity of reading rather than quality of reading."

"We judge the value of our complete advertising plan on number of readers reached per dollar rather than number of buyers converted to our product. We make the easy assumption that the more readers we attract, the more sales we will make. And there is just enough of truth in this, in my opinion, to mislead us miserably."

Weir warned against the evils of untruths or half-truths in advertising copy because they would inevitably ruin the business. "Must a responsible manufacturer make the statement about his product that 'no other cleanser does the job so fast and easy?'" he asked. "Is the reliability of advertising as a shopping guide enhanced by such statements as 'Jeanne Crain, starring in 'Cheaper by the Dozen,' has stopped paying fancy prices for floor wax?'" With Jeanne there in bare shoulders and a seductive look in her eyes, will anybody believe that she is even interested in floor wax?

"I see no reason why, with modern research facilities, we need to resort to extraneous devices or exaggerated claims or weasel words in order to make our advertising more effective."

"I think we could have advertising respected for what it is—"

(Continued on page 61)

ABC is stepping up its division into AM and TV sections, but it will not be as drastic and as formal a split setup as at NBC.

One of the reasons for the greater segregation was the exit of Charles (Bud) Barry, the web's overall programming fiefdom, who this week took over the top AM programming spot at NBC. With Barry leaving, ABC took the opportunity to further divorce its radio and video program staffers. Tele program supervision is in the hands of Alexander (Sandy) Stronach with Leonard Reeg overseeing AM shows. Reeg is slated this week for promotion from eastern to national program director.

In the sales department, AM and TV account executives have been working separately for some time, with the TV division being built up. With the volume of teevee business increasing, overall sales v.p. Fred Thrower will concentrate on video with eastern sales manager Charles Ayres specializing in AM, although reporting to Thrower. While no decision has been made as yet, it's possible that Thrower will eventually devote 100% of his time to TV.

For the past year ABC's table of organization has been moving toward a non-integrated setup, but with a fair amount of overlapping functions. It's not expected that the split will be as definite as NBC's, which was undertaken after prolonged study by Booz, Allen & Hamilton. Engineering and technical staffs are segregated in their lower echelons, but unified at the top. Service departments such as continuity acceptance, publicity, etc., will remain integrated.

Top echelons will continue unified also, and there will not be twin AM and TV toppers as in the NBC plan.

Miller Sees NAB Code As an Aid in Curbing Deceptive Advertising

Washington, June 6. With the cooperation of the broadcasters and the business community, the NAB code may help to encourage "accurate and non-deceptive advertising," organization prexy Justin Miller told the Association of Better Business Bureaus here yesterday (Mon.), some of the NAB standards, said Miller, "are frankly ideals to be striven for, rather than practices already generally accepted; just as it is true of similar standards adopted by physicians, lawyers, educators and other professional groups."

Miller said that so far NAB has not attempted to adopt standards for television. Some of the radio standards are equally applicable to video, he thought, and others can be made to fit. "As to some problems which arise in connection with TV," he said, "we need more experience before we can draft appropriate standards."

"For example, anyone who is acquainted with the possibilities of deception in photography will see at once the dangers inherent in advertising by TV. Again, when we consider the values which lie

(Continued on page 40)

Cut in Rate Structure Brings Same Demands From Other Sponsors

Stations yielding to pressure from some advertisers to reduce the rate structure are finding other bankrollers demanding similar concessions.

Last week the William Esty agency wrote station reps asking for the same kind of alternate-week deal obtained on some stations by Cunningham & Walsh for Chesterfield. Latter outfit recently changed from a weekly spot schedule to an every-other-week schedule, but asking for the same rates; with many broadcasters turning down the offer as a way of cutting rates.

R. C. Grahl of Esty asked the reps for a list of stations taking the alternate-week business and added, "If you do this for one advertiser you should do it for others."

Commenting on the Grahl letter, Tom Flanagan, managing director of the National Assn. of Radio Station Representatives, said that Grahl is right in asking equal treatment, terms and rates for all sponsors. "Those few stations that thoughtlessly accepted the Chesterfield contract amendment will now see they have made a serious breach in the customs of the broadcasting business, one which is bound to have an adverse effect on their income."

"Broadcasting produces such high volume business for advertisers at such a low marketing cost," Flanagan said, "that stations need not go bankrupt in delivering their service to advertisers. They should stick to published rates and terms. They need not succumb to the wiles of the bargainners."

NBC'S \$750,000 SUMMER SPREE

Hooper's N.Y. Top 15—AM & TV

(April-May)

RADIO
Lux Radio Theatre
Jack Benny
Godfrey's Talent Scouts
Groucho Marx
Bing Crosby
Mr. Keen
Crime Photographer
Gangbusters
Suspense
Walter Winchell
Fat Man
Hallmark Playhouse
This Is Your F.B.I.
Mr. Chameleon
Lone Ranger

TV
Milton Berle
Godfrey's Talent Scouts
Toast of the Town
Godfrey & Friends
Lights Out
Studio One
Saturday Night Revue
Suspense
Philco Playhouse
Goldbergs
Break the Bank
Fireside Theatre
Silver Theatre
Lone Ranger
Kraft Theatre

MOST AMBITIOUS LINEUP TO DATE

NBC will announce later this week its complete summer lineup. It represents an outlay in excess of \$750,000, and is the most ambitious summertime programming projection in the web's annals. Entire roster has been coordinated by Tom McCray as national program director before he moves to his Coast assignment.

William Powell, Charles Boyer, Ilona Massey, Joel McCrea, Cass Daley, Sara Berner and Joan Pickens, the latter starring in a revival of "Chamber Music Society of Lower Basin Street," with Hot Lips Levine again fronting the band, are all set to ride the NBC kilocycles, with the network putting particular accent on femme personalities and adventure-type shows.

Lineup of new shows, including summertime shifts, follows:

SUNDAY

At 3 p. m. a new family situation comedy called "The Truitts" starts June 11. From 4 p. m. on through the "Sam Spade" 8 o'clock show, the emphasis is mystery adventure, including "Cloak and Dagger," "High Adventure," "The Big Guy," a new one called "1,000 Reward" which gets the Sunday at 7 time and a revival of "The Saint" at 7:30. The sequence is broken only by a new Tex Williams oater series, "Western Caravan," which gets the 6:30 to 7 slot. The William Powell show, "My Mother's Husband," a situation comedy located in St. Louis at the turn of the century, gets the Sunday night 9:30 to 10 time. Bill Tassman is the writer on this one. It starts July 2.

MONDAY

Most of the regular commercials stay put on Monday night, with the Ilona Massey show, "Top Secret," international spy series directed by Harry Junkin and written by Alan Sloane, the only new entry, in the 10:30 to 11 time, starting June 12.

TUESDAY

Charles Boyer's new show, "Adventures of Marcel," adventure series directed by Nat Wolfe, gets the 9:30 to 10 p. m. period, starting June 20. Penny Singleton situation comedy, already started, moves into the 9 o'clock time June 20 and "Who Said That?" gets the "Cavalcade of America" 8 o'clock segment starting July 4.

WEDNESDAY

"Dangerous Assignment," with Brian Donlevy, moves into the 8 o'clock period for General Mills effective July 19, and the "Falcon" switches over from Sunday to Wednesday 8:30 as the Kraft summer replacement for "Gildersleeve."

THURSDAY

Flock of new ones for Thursday airing include "For Your Approval" at 8:30 (series of eight one-time properties to showcase available packages, teeing off with "Voices of Walter Schumann," a 32-voice choral ensemble). It starts July 13. The Cass Daley comedy program goes into the 9 o'clock time starting July 6 and Sara Berner's "Sara's Private Caper," starts June 13.

FRIDAY

"Stars and Starters," already on, occupies the 8 o'clock niche. "Dimension X" science-fiction series, also current, moves into the 8:30 period starting July 7. Jack Lait's "Confidentially Yours" adventure series, with Lait as the narrator, gets the 9:30 spot starting July 7, and a new on-location taped mystery series called "Wanted" gets the 10 o'clock segment effective July 7.

SATURDAY

Jane Pickens' "Chamber Music Society" goes into the 10 o'clock time starting July 8. Preceding half-hour will be occupied by Joel McCrea's "Tales of the Texas Rangers," also effective July 8.

D-F-S, Gen. Mills Execs' Partnership

In Per Inquiry-Direct Sales Firm

Arouses Ire of B'casters, Reps

Chicago, June 6.

Formation of Radio Values, Inc., here last month has aroused the ire of some stations and station reps who are opposed to per inquiry (PI) business.

Basis of the complaints are letters sent to stations by J. James Neale, veepee of Dancer-Fitzgerald-Sample, on the letterhead of Radio Values. This missive reads, in part: "Lowry Crites [media director of General Mills], whom you know through GM; Harry Hobbs, a former business associate here at DFS, and yours truly have formed a small corporation. This is aside from Lowry's and my functions at GM and DFS. Harry Hobbs is the president and will spend full time on our business."

"The purpose of the corporation," Neale's letter continues, "is to sell merchandise direct to the radio and television audiences. I would appreciate your reviewing the attached order form and writing Harry Hobbs at the above address as quickly as possible. Please send copies of your letter to Lowry Crites at his home address, Route 1, Box 197, Excelsior, Minn., and to me at Route 22, Bedford Village, N. Y."

A postscript adds, "For the time being Lowry and I would like to be anonymous partners and would appreciate your confidence." A second postscript says that negotiations have been completed with "approximately 20 major stations who normally do not take direct sale business."

Two weeks ago Hobbs denied that Neale and Crites were partners in Radio Values, Inc. In New (Continued on page 40)

CBS Sets Monday Night Summer Comedy Lineup

CBS has completed the Monday night comedy lineup which goes in as summer fillers while "Lux Radio Theatre" and "My Friend Irma" take hiatuses.

The Gale Gordon "Grammy's Green Acres" situation comedy goes into the 9 o'clock spot; "Count Your Blessings" with Hal March, gets the 9:30 time, and Joey Adams' "Rate Your Mate" comedy quizzer is set for 10 o'clock. All tee off July 3.

Summer Rating Dilemma Snarls Webs on Sales

The networks are trying to untangle themselves from a summertime rating dilemma, now that the Hooper bi-weekly service is a thing of the past.

The fact that Nielsen—the only national rating service to choose from—is still five weeks behind in his audience measurements is posing a problem for the webs in trying to sell their summer shows.

A sponsor coming in for the eight or 13-week ride can no longer get the benefit of an immediate rating impact; has no way of determining whether his show is clicking or how it stacks up against other programs. Even a three-week lapse, the webs argue, would help considerably in arriving at some measurement or yardstick, but the five-week interval leaves the sponsor and the networks in a suspended state of animation—and wondering.

The webs aren't equipped to do the job themselves and unless Nielsen speeds up the service, the only possible week-to-week check is through a computation of the Pulse 10-city ratings or the Hooper city-by-city count.

B'caster Airs Mpls. Game From Bldg. Outside Park To Avoid Picket Line

Minneapolis, June 6.

With Nicollet Park, home of the Minneapolis (American Assn.) baseball club, being picketed by "locked out" AFL union KSTP technical workers, because the station is televising the games from there, Dick Enroth, WLOL sports-caster, who announces the contests by radio, is refusing to enter the park out of respect to the picket line.

Enroth, however, is still able to continue etherizing the games without entering the park and ensconcing himself in the broadcasting booth atop the grandstand. He sits at a microphone in an open third-floor window of a building just outside the park and lamps everything over the center field wall.

Enroth denies an accusation that he's watching KSTP television to get his play-by-play reports.

Enroth is reported saying he'll continue to operate the same way until the strike ends, but may try to get the official scorer to send him some information from time to time on a walkie-talkie. He says the reason he hasn't told listeners the location of his new broadcasting "booth" is because they'd think he was trying to alibi in case of a mistake.

Pauley & Paley in Tossup Over Buy Of Don Lee Estate; Liberty Net Bids

Hollywood, June 6.

It was a tossup today (Tues.) between CBS and Ed Pauley as to which bid takes title to the Thomas Lee estate. Out of an original dozen prospective buyers on the \$9,000,000 estate only two, and possibly three, remained in contention as the zero hour approached for the public administrator and a bevy of attorneys to make their choice.

CBS is being represented by an investment house, which would sell KTS-LV and the Don Lee \$3,000,000 building to the network and dispose of the other assets piecemeal. Pauley heads a syndicate of oil men and capitalists, and would unload all but the TV station. Another possible contender, although with only an outside chance, is the Liberty network, an auxiliary of Tri-State theatre circuit of Dallas.

When the bids were called for more, than a score made offers. Among these was MCA, which was said to be fronting for CBS. It is known that William S. Paley ordered a strong pitch for the estate as the net must have its own station for its television city, and Earle C. Anthony has refused to hold still for the purchase of KFI-TV. Other TV stations are either unavailable or unwanted.

Speculation arises on a successful bid by the investment house whether sale of the TV station would be made to CBS or Pauley.

ABC's AM, TV Spot Sales Up

Spot sales on ABC's five owned-and-operated stations have shown a great increase this year in both the AM and TV sectors, but video hasn't boomed at the expense of radio, ABC veepee Murray Grabhorn told VARIETY this week.

Total spot billings for the first five months of '50 are up 27% over '49, which was a banner spot year for the web. Radio spot sales for the January-May span are approximately \$1,250,000, or 3% over the same period last year. Tele spot biz, approximately \$500,000, is up 170% over '49.

Grabhorn said he sees "nothing at present which would indicate anything more than the normal summer dip in spot radio, but there will be no warm-weather slump in TV spots." While some spot bankers are hibernating for the dog days, their places are being picked up by new ones.

CBS Tim Pan Alley Show

CBS over the weekend auditioned a new hour-long radio show called "Songs for Sale," with Jan Murray as emcee. Herb Moss produced, the latter going on staff for that particular assignment.

Program has a music business format, bringing on songwriters, lyricists, publishers, etc., along with semi-pro and amateur talent, designed to ferret out new Tin Pan Alley talent. Program has been formatted to permit for 15-minute sponsorship segments.

Don Roberts to SSC&B

Don Roberts, former CBS western sales manager, will join Sullivan, Stauffer, Colwell & Bayles agency as veepee July 1. Roberts exited CBS last February reportedly because of policy differences with Les Atlass after seven years with the web.

His joining SSC&B is giving rise to reports that agency may open a Chicago office.

Fulton, Cottone Tangle Holds Up Richards Hearing

Washington, June 6.

The FCC yesterday (Mon.) postponed the G. A. Richards hearings in Los Angeles until June 14 in order to consider an appeal expected from its general counsel, Benedict Cottone, to reverse an examiner's ruling which permits Richards to present his case first.

The commission said it was informed that at a pre-trial conference in L. A. last Sunday (4) examiner James Cunningham ruled that Richards' counsel, Hugh Fulton, should proceed with introduction of evidence. Agency said it was also advised that Cottone intends to file an appeal from that ruling.

Cunningham was appointed examiner in the case following the death of J. Fred Johnson, who presided until April 1 and died in Washington during a recess.

Advertising Confab Picks Five for Its Hall of Fame; Beatrice Adams Kudosed

Detroit, June 6.

The Advertising Federation of America convention named five men to the Hall of Fame for service to advertising. Beatrice Adams was named "Advertising Woman of the Year" by the Council of Women's Advertising Clubs.

New members of the Hall of Fame are F. Wayland Ayer, founder of N. W. Ayer & Son in 1869, and its active head until his death in 1923; Stanley Clague, one of the founders of the Audit Bureau of Circulations, and its managing director from 1917 to 1927; Benjamin Franklin, who pioneered in both newspaper and magazine publishing; James H. McGraw, founder of the McGraw-Hill Publishing Co., and Merle Sidener, of Indianapolis, chairman from 1914 to 1920 of the National Vigilance Committee of the Associated Advertising Clubs, the parent of the Better Business Bureaus. He was the founder of the Sidener & Van Riper Agency and its president until 1945.

Miss Adams is executive vice-president of the Gardner Advertising Co., St. Louis. She was presented the "Advertising Woman of the Year"

T or C' on AM-TV To Philip Morris

Hollywood, June 6.

Deal has been finalized for Ralph Edwards to move "Truth or Consequences" to CBS, both for radio and television, under sponsorship of Philip Morris. It would mean cancellation by Biow agency of Edwards' other show, "This Is Your Life." It's understood CBS and NBC fought bitterly for "T or C," but CBS won out because of availability of time more acceptable to the cigaret sponsor.

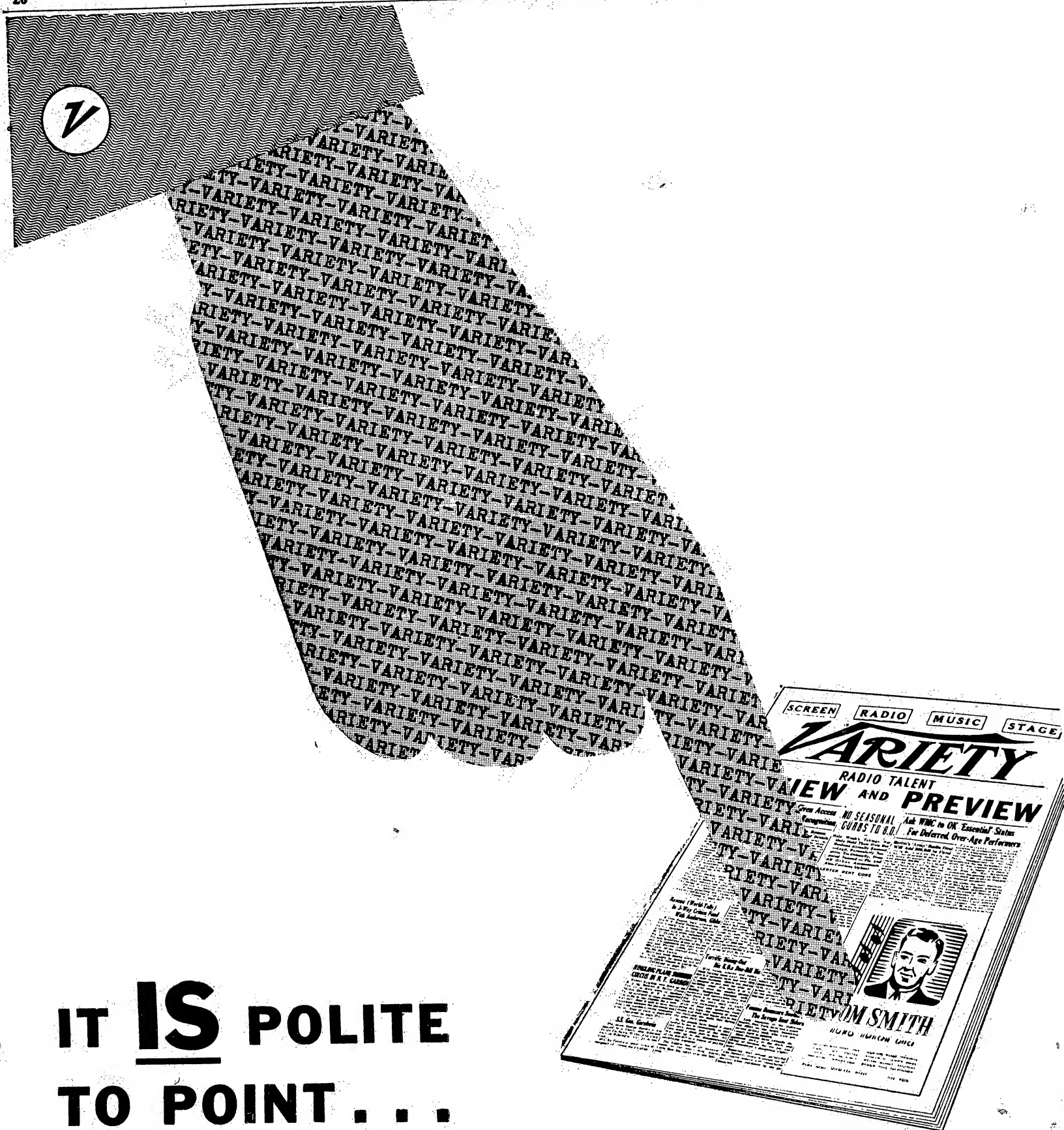
Edwards takes his entire crew abroad July 1 for six weeks of taping "T or C" and "Life" in Germany, Austria, Paris, Berlin, Rome and London.

Procter & Gamble recently dropped "T or C" but was eager to retain the video rights. Edwards decided to go along with the sponsor who buys the radio show. It's likely show will be simulcast this fall.

Garry Moore CBS Show Set as AM-TV Simulcast

New Garry Moore program, originally scheduled to be aired on CBS-TV only, will be simulcast by the web. Program, to be aired from 7 to 7:30 p. m. across-the-board, is slated to tee off on radio July 3, with its video bow tentatively set for a week earlier.

Web's "Stork Club Show," starring Peter Lind Hayes and Mary Healy, is to be broadcast on TV two nights a week. On those nights, it will replace 15 minutes of the Moore show, although the exact time has not yet been determined. Irving Mansfield, who will produce the series originating from the eatery, lensed the first kinescope audition of the program last Saturday night (3).



IT IS POLITE TO POINT...

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PENNY SINGLETON SHOW
With Mary Lee Robb, Sheila Kuehl, Jim Backus, Bea Benaderet, Gale Gordon; announcer, Frank Martin; Music, Von Urbanski
Producer-writer: Robert Soderberg

30 Mins.; Tues., 9:30 p.m.
GENERAL MILLS
NBC, from Hollywood
(Knox-Reeves)

First of General Mills' summer buys on NBC, which moves up to the 9 p.m. slot on June 20, shapes up as a likable family comedy. No great yock-yock series, it nevertheless has some warm characterizations, leading off with Penny Singleton as a war widow who has to combine her real estate work with bringing up two kids. Daughters are a romantic 13-year-old and a sharp-tongued eight-year-old played by Mary Lee Robb and Sheila Kuehl. Added to these troubles are two persistent suitors, Miss Singleton's not-so-bright real estate partner (Jim Backus) and an ardent judge (Gale Gordon).

On the preem Tuesday (30) yarn concerned an artist who inveigles practically the entire town to pose for pictures which he says will be used on the covers of national magazines. It's a phony racket, of course, but meanwhile exposes the little vanities of the principals and also provides a touching moment when the teenage youngster discovers the fraud and learns she'll have to face the friends to whom she'd boasted.

Stanza gets its humor from typical moppet foibles, the interplay between the wooing males, and the caricature of a mosey old gossip (Bea Benaderet). Miss Singleton's role of the woman who works and has a hectic family too is an appealing one and a change from the scatterbrained Blondie she used to enact.

Commercials for Wheaties used a Jackie Robinson testimonial and had Miss Singleton's family tout the cereal.

THE PAUSE THAT REFRESHES
With Percy Faith Orch, Dorothy Kirsten; Joe King, announcer
Director: Edmund Anderson
Producer: Paul Lewis
30 Mins.; Sun., 8 p.m.
COCA-COLA
CBS, from N. Y.

(D'Arcy)
Returning to the airlines in the CBS segment vacated by the Edgar Bergen show, "Pause That Refreshes" is palatable summer fare. Straightforward format is designed for easy reception with a minimum of gab spotted between the musical offerings. Without any other pretensions, this show is standout for its good taste on a popular level.

Basis of this session, is Percy Faith's glistening orchestrations. On the preem (4), Faith dished up his versions of "A Wonderful Guy," a Latin American number, and a couple of elaborately dressed spirituals. All were executed in brilliant style.

Teeling off the roster of guests to appear on this show, Dorothy Kirsten stylishly handled a brace of pop tunes in a manner that belied her operatic training. Miss Kirsten, who's slated for several pop tune dishing sessions at Columbia Records, managed to hit a couple of fine blue notes in Gershwin's "Embraceable You." She also sang "Bewitched" and "Strange Music."

Plugs for the soft drink were brief and pleasantly delivered by Joe King.

LIVE LIKE A MILLIONAIRE
With Jack McCoy, emcee; audience participants, announcer, John Nelson; musical director, Van Ditmars
Writers: John Reddy, Don Ross
Producer: Masterson, Nelson & Reddy

Director: Marvin Beck
30 Mins.; Mon.-thru-Fri., 2:30 p.m.
(EDST)

GENERAL MILLS
NBC, from Hollywood
(Knox-Reeves)

A Masterson, Nelson & Reddy package, "Live Like a Millionaire" gives away everything but the kitchen sink. For this cross-the-board half-hour airtel which preemmed on NBC Monday afternoon (5) hands out watches, bicycles, RCA Victor combination radios, miniature airplanes and a week's tour of New York financed by 3% interest on \$1,000,000 with use of a limousine and other gratuities tossed in.

In a new twist on amateur shows, "Millionaire" brings on children (from three to teens) who intro their parents. Latter, in turn, give out with their respective talents. An 82-year-old grandmother who played a harmonica and yodeled was top prizewinner on Monday's show. Her victory makes her eligible to compete on Friday (9) with winners of four other days for the cash interest.

(Continued on page 40)

ABC'S OF MUSIC
With Robert Q. Lewis, Ralph Flanagan Orch, guests
Producer: Lester Gottlieb
Director: Jean Hight
30 Mins.; Wed., 9:30 p.m.
LIGGETT & MYERS
CBS, from New York
(Cunningham & Walsh)

This year's Chesterfield summer replacement for Bing Crosby is a dull hodge-podge of chatter, music, disk jockeys and guests that will have to show marked improvement over the opening stanza last Wednesday night (31) if it expects to hold any of the habitual dialers to this time slot. As premiered, program was overrun with guests and top heavy in format, with most of it adding up to very weak entertainment.

Robert Q. Lewis has little to do as emcee other than engage in mild chitchat with batoneer Ralph Flanagan, program's only other permanent personality, and with the five guests the show proffers. Visitors are culled from the ranks of the country's disk jockeys—three of them on each show—plus two vocalists or vocal groups weekly. Format has each of the trio of jocks giving an "ABC report card" of his most-requested disks of the previous week, with the "A" platter (the number one record, "B" being the second choice, "C" the third) then sung by the artist who waxed it.

On the initial session, d.j. threeosome was comprised of Martin Block (stepping out of his platter-spinner role at program's end for a Chesterfield pitch), Bob Storey of Norfolk, Va., and Hap Ellis of Scott's Bluff, Neb. "A" on Block's "report card" was the Flanagan cutting of "Joshua," the orch obliging with an in-person rendition, while Storey's and Ellis' topers brought Toni Arden and Vic Damone, respectively, to the mike. Warbling of the latter two accounted for the only highspots in the half-hour.

Flanagan crew was listenable in a couple of instrumental numbers and as backing for the vocalists. Leader also displayed a nice radio personality and the ability to toss off a line with excellent timing. Only trouble was that the lines he was called upon to toss off should have been tossed out at rehearsal. Curious switch, incidentally, is Flanagan's appearance on a CBS series, inasmuch as this is the orch sponsored by Victor Records and into which that RCA division has put so much money.

On the announcing end, Tony Marvin is a bit too heavy-voiced and dramatic, both in opening and closing the show and on the commercials.

WEEKEND HOLIDAY
With Allyn Edwards, Al Schneider, Bill Gordon, Joe Stetson
Producer: Dick Pack
Directors: John Grogan, Steve White
Writers: Mort Levin, Hal Hackady, Vivian Jacobs
55 Min.; Thurs., 9 p.m.
Sustaining
WNEW, New York

This represents a new and successful kind of block programming which skeds four different stanzas linked by the theme of helping New Yorkers plaff their weekends. Individual shows are "Travel Time," hints for motorists; "Make Mine Manhattan," suggestions on things to do in Gotham; "Enjoy Yourself," tips on weekend vacationing; and "Let's Go Fishing," angles for anglers.

The quartet of offerings should be a welcome aid to city dwellers who want to beat the heat. Opening quarter-hour, presented in co-operation with the Automobile Club of New York, was mostly musical, with records on the driving-in-the-country motif. However, the advice given provided a useful service, including recommendations on scenic trips and car care (such as how to avoid over-heating).

Attention is paid to economy: budget for the junket mentioned was \$19 for two. On "Make Mine Manhattan," a young couple re-manned on a weekend for \$5 in the city, covering museum visits, skating rink, the cuffed Davenport theatre and a no-cover, no minimum Dixieland nitery in the Village. This airtel, which had most general appeal, also spotted interviews with Spencer Tracy on the new Arena Theatre and the skipper of a Staten Island ferry which offers a 45-minute cruise for a dime.

"Enjoy Yourself" featured Allyn Edwards in some amusing advice on how to train for weekendening, recognition and treatment of poison ivy and the etiquette of hostess gifts. Edwards' manner was relaxed, but his use of cliches such as "boing" and "hm-mm" detracted. "Fishing" was meaty fare for the Izaak Walton set, both veterans and neophytes, and had a full quota of news in the flounder and weakfish world.

STEVE ALLEN SHOW
With Allen, Jack Benny, Groucho Marx, Eve Arden, Ilene Woods; Johnny Jacobs, announcer
Producer-director: Al Span
30 Mins.; Sun., 6:30 p.m.
COLGATE
CBS, from Hollywood
(Bates)

For approximately three minutes (at the very opening), the new Steve Allen show on CBS gave promise of developing into big-time comedy kilocycle fare. It was in those three minutes that Jack Benny and Groucho Marx stepped in for transcribed quickies to help launch Allen as Cogate's summer replacement for the Eve Arden show, "Our Miss Brooks."

But when Allen went at it on his own, as CBS' newest entry among standup comics, it deteriorated into pretty feeble stuff. Miss Arden was around for most of the show, too, for Allen's kickoff, but it didn't help much.

For some months Allen had been doing a glib emcee job on a CBS audience participation show called "Earn Your Vacation," his off-the-cuff banter with the participants giving the show a pleasant and often hilarious comedy hypo.

In his present role as a standup comedian, Allen tries to inject the same ad libbed casualness (agency and network, in fact, claim there are no writers on the show). But it was pretty obvious on last Sunday's (4) premiere that, bereft of that audience participation crutch, Allen could use a couple of slick writers. He has a good delivery. You could easily warm up to him. But without material he was in a bad way.

Aside from the Arden-Benny-Marx assist, Ilene Woods was in for a pleasing chorus of "Bewitched."

GUY LOMBARDO TIME
With Guy Lombardo orch, featuring Carmen and Lebert Lombardo, Kenny Gardner, Bill Flannigan
Producer-director: Harlan Dunlap
30 Mins.; Sun., 7 p.m.
AMERICAN TOBACCO CO.
CBS, from New York
(BBD&O)

Guy Lombardo and the Royal Canadians started their summer replacement stint in the Jack Benny slot last Sunday (4) and turned in exactly the same sort of pleasant, tuneful and unexciting performance that has characterized this crew over six CBS engagements since 1936. Pattern of the current series (which will run through Sept. 3, with the Benny troupe returning Sept. 10) is the same as it was last year—and the same as it was when the Lombardos were on the air for Esso and other products a decade and a half ago.

Band plays old and new songs in the melodic, easily-identified style that hasn't varied since Lombardo came out of Canada 25 years ago and played his first U. S. stand in Cleveland. Guy has always pitched—and appealed—exclusively to the segment of the population which wants unadulterated melody lines, unencumbered arrangements and uncomplicated rhythmic beats. How large that segment of the population is, is very plainly attested by the fact that after a quarter of a century of being scoffed at by professional swingsters and amateur jazzophiles, Lombardo has been at the top of the dance orch heap longer than any other group in band history.

Sunday's opener offered a varied selection of current and past ballad and bounce tunes, with five of the 11 numbers grouped in customary Lombardo medley fashion to wind up the half-hour. Except for a couple of new songs and a bright version of "Canadian Capers" on twin pianos, Lombardo's announcing made many references to "Your Hit Parade" and the past or present position thereon of the ditties played. Angle gives the straight music-making a certain continuity, and also serves to get in some nice plugging for the Lucky Strike Saturday night show.

Another Lombardo format staple is the playing for the first time on the air of a brand new number, accompanied by the leader's prediction of future success for it. On the initial stanza it was a ballad tagged "Of All Things," not particularly worthy of the maestro's prognostications.

Vocals—of which there are many—are handled by Kenny Gardner, Bill Flannigan and the orch's quartet. Featured also is Flannigan's guitar work, heard to good effect on the leadoff tune Sunday, "Third Man Theme." Arrangements are also liberally sprinkled with keyboard passages from the double Steinways.

Ciggle commercials are delivered in much the same way as on the Benny program, and while un-leavened by the humor of the Sportsmen quartet they still don't get in a listener's hair.

CROSSROADS OF AMERICA
("Hallmark Playhouse")
With Jane Wyman, Robert Young, James Hilton, Lyn Murray orch, Bee Benaderet, Ted Osborn, Isabel Jewell, Ted DeCorcia, Hans Conried, Parley Baer, Herb Butterfield, Lon Clark, Roger deKoven, Maurice Tarplin; Frank Goss, announcer
Producer-director: William Gay
Scripter: Jean Holloway
60 Mins.; Thurs. (1), 10 p. m.
HALL BROS.
CBS, from Kansas City
(Footle, Cone & Belding)

To wind up the second season of its "Hallmark Playhouse" series, the makers of Hallmark greeting cards moved their program to their native Kansas City Thursday (1); enlarged the 30-minute airtel to a full hour, and made the program a tribute to Kaycee as a prelude to the city's forthcoming centennial celebration. It was good promotion all around, for sponsor, program and Kansas City alike, and a good program for the average radio listener.

The production was a dramatization of the just-published book, "City of the Future," by Henry Haskell, Jr. and Richard Fowler, which recounts the beginnings and the struggles of the midwestern city to arrive at major stature. Although the program was a little talky and self-conscious, sometimes, with more than a modicum of grandiloquence and self back-patting, it was also on the whole a simple, idyllic and rather appealing presentation. The scripting was plain and unpretentious, and in several of its dramatic highlights was inspiring. Jane Wyman and Robert Young, brought from Hollywood to do the narration, were warm and enthused over their story, for an infectious effect.

Script, a good combination of narration and dramatization, covered the story of Kansas City from its pioneer early 1800's beginning; granting of its city charter in 1850; the dark days of the Civil War in a town where North and South met, and on through the days of railroad growth, to 1900. There was nothing beyond 1900, which may have been just as well, the latter 50 years being marred by the clouds of civic corruption and gangsterism. There's more than a strong suspicion that this program was planned to take some of the latter-day onus and stigma from the city, by a recital of the town's better civic achievements.

The story itself wasn't too dramatic, but the facts at hand were well handled and given the full dramatic treatment. Some of the moments were thrilling, as when the city's mayor and wife broke up over the Civil War issue; the convention hall burned down and had to be rebuilt, or when a Kansan pleaded before Boston bankers for aid in getting a railroad and river bridge into Kaycee. These were very well done. Lyn Murray's original music score caught the spirit and flavor of the occasion, and though in brief, scattered segments, had a continuity and theme that stood out. James Hilton acted his usual suave host.

DIXIELAND STORY
With Jean Barge, Mason-Dixon Five
Writer: Barry Olesker
Producer: Dick Pack
Director: Jack Grogan
30 Mins.; Sat., 5 p.m.
Sustaining
WNEW, N. Y.

With Dixieland jazz enjoying a new-found popularity, WNEW hopped on the bandwagon Saturday (3) with a half-hour weekly series. Reminiscent of the format employed by Canada Lee on his disk jock show for WNEW a few years back, program enhances its rhythmic offerings with a strong dramatic quality achieved via intelligent scripting, production and direction. However, one of show's most potent assets is songstress Jean Barge, whose mellow-voiced handling of both the vocals and running narration makes for relaxed listening.

Program ties in its music-making with yarns related to the Dixieland era of the '20s and early '30s. Teeling off airtel had Miss Barge offering what appeared to be a legendary story of how Dixieland music spread from its birthplace in New Orleans to Chicago. Interspersed with the narration were lively two-beat rhythm renditions by the Mason-Dixon Five and vocals by Miss Barge. Latter does nicely in the blues department.

It's doubtful whether program at 5 p.m. will draw the full potential of summer listeners it might give an airing later in the evening. Incidentally, Miss Barge is among the growing contingent of performers who as a result of tele appearances have garnered berths in other mediums of entertainment. In addition to her radio shot, gal handles a 15-minute show over CBS-TV labeled "Blues by Barge."

CLEAR AND PRESENT DANGER
With Everett Sloane, Santos Ortega, Karl Weber, Joe De Santis, Sidney Paul, Don Appell, Erle Dressler, Maurice Tarplin, Arnold Robertson, Humphrey Davis, Rod Henderson, Vinton Hayworth, Merrill Joels, Roe Rogers, Helen Shields, Helen Choat, Jay Meredith, Leona Powers; David Broekman, music director
Producer: Robert Saudek
Director: Martin Andrews
Writer: Joel Sayre
Script Editor: John C. Turner
60 Mins.; Mon. (5) 9 p.m.
Sustaining
ABC, from New York

ABC's seventh documentary, dealing with the nation's three-year-old loyalty program, was a slickly scripted hourlong suspense tale, and publicized as such. It was written by Joel Sayre, who co-authored "Martin Kane, Private Eye" on NBC-TV. The roster of actors included several whodunit investigators: Everett Sloane of the "Peter Salem" mystery; Santos Ortega, the omniscient "Hannibal Cobb"; Joe De Santis, Police Captain Jim Scott of "Under Arrest"; and Maurice Tarplin, "The Mysterious Traveler."

The handling, too, was basically that of a cloak-and-dagger thriller. It wove a story of intrigue around a hypothetical Operation Montezuma of which Soviet agents are trying to learn the details. Leaks are discovered and a moderately high-placed Government employee is summoned before a loyalty review board. Meanwhile an FBI undercover man, who has been planted in the spy ring, discovers the leak in a boss of the Bureau of Metals Procurement, thereby clearing the original suspect. When the latter asks why the loyalty program has to give the people it is probing such a bumpy ride, his departmental security officer answers, "It's rough, especially on the innocents hauled in, but we just can't afford to have a single member of the Government disloyal in these times." The danger is clear and present.

The evidence of clear and present danger was summarized in a short introductory segment which listed 15 Americans, Britons and Canadians whom the airtel charged with acting as agents of the Soviet Union. The names were from recent headlines and included Alger Hiss, Judith Coplon, Dr. Klaus Fuchs, Elizabeth Bentley and Julian Wadleigh, among others.

Following the drama was an editorial which declared that the loyalty program has been refined and improved and that there can be no charges of witch hunts or police state in this country. It made three recommendations: that lower loyalty boards not be composed of members of the various government divisions they are investigating; that all federal officials be bound to the same loyalty rules so they work uniformly; and that congressional committee probes conduct their investigations with fair play and responsibility.

The weakness of this editorial coda was that it was separate from the body of the stanza and that the points it made did not follow from the material in the story itself. Additionally, in view of the controversial nature of the subject, the story would have been more cogent with a more factual and less emotional handling. The airtel's theme, that the loyalty program is required because of the clear and present danger, needs objective, documentary treatment to convince those who fear governmental encroachments.

Production and direction, which were on a slick professional level, were in the hands of Robert Saudek and Martin Andrews, who also turned out ABC's "Communism—U. S. Brand." Sloane was effective as the undercover FBI agent and Joe De Santis did a good narrating job. Supporting cast included some top thespians and David Broekman's score added to the dramatic impact.

JEWISH LIFE
With Stan Telchin, Harry Brager; Nelson Griggs, announcer
Writer-Producer-Director: Larry Frommer
30 Mins.; Sun., 5:15 p.m.
Sustaining
WLJB, N. Y.

New half-hour entry is geared to WLJB's large Jewish following, dealing predominantly with various incidents in Jewish history. On initial airtel Sunday (4), Yiddish songs were used to help pad out the story material. Kickoff program, dealt with Bal Shem Tov and the effect of his Hassidic movement on the lives of the Jews.

Stan Telchin did well in a short story, about the Bal Shem, while Harry Brager did a smooth job in handling the commentary. Gros.

SAG, TVA in Verbal Fireworks as Each Claims Better Terms for Tele Thesps

Announcement of Screen Actors Guild demands for salaries and working conditions in video have touched off a battle in which both SAG and Television Authority are claiming they're asking better terms for tele thespians. Meanwhile, Preliminary NLRB hearing with the webs and both unions will be held June 15.

web toppers and vidpic producers are wondering whether they'll be Basic minimums set forth by SAG are \$55 for an eight-hour day and \$175 for a 48-hour week, for a single role in a single pic. TVA, on the other hand, asks for \$6 for each hour of rehearsal plus a fee depending on the length of the finished show—\$85 for a 30-minute stanza.

A half-hour show shot in two days, according to TVA exec secretary George Heller, would net a performer only \$110. On the TVA scale the actor would earn \$85 plus \$96 for rehearsing; or a total of \$181. Heller said, "While a 48-hour week would give a performer \$175 under the SAG proposals, the TVA topper said, the TVA scale would give him \$373."

SAG stresses that it has provision for continuous employment, which would pay performers on the weekly rate even though there are days when they aren't working. Heller replies that vidpic production differs from lensing of features for theatre exhibition and a tele show usually requires no more than two days' actual shooting.

Schedule proposed by SAG, the Coast union said, requires payment to the actor of his original earnings for subsequent re-use of the vidpic, while TVA proposes repayment of the fee only and not the rehearsal pay. This, Heller charges, is a "deliberate distortion and anyone who can read English can see that TVA's demand means payment of the full original fees. He told VARIETY he wonders if SAG would stand firm on its reissue demands, "because it yielded the principle in regular motion pictures."

SAG said it would get day-players time-and-a-half overtime based on their salaries and not on the minimum, and that it is proposing double pay for Sunday and holiday work.

Heller said, "Every important aspect of TVA's wage demands is substantially higher than SAG's. Under the pretext that they are asking higher rates, SAG leaders are actually undercutting TVA's demands by half."

NBC PICKS LAWRENCE TO HYPO SALES SETUP

In a move to cement its competitive position among the major TV networks, NBC this week named Ruddick S. Lawrence, until now associate ad manager for Fortune magazine, as chief of its TV sales development department. He will report to TV sales manager George Frey.

Appointment of Lawrence follows recommendations made to the web in the recent Booz, Allen & Hamilton survey, which also saw Edward Madden join NBC as a veepee in the video department. Lawrence is to coordinate the activities of the sales promotion staff, headed by James Nelson; special research development, being handled by Dr. Thomas E. Coffin, and research and sales planning, which is under the supervision of Robert W. McFadyen.

Auto Sponsors May Stick On 'Toast' Thru Summer

Lincoln-Mercury Dealers, originally slated to take an eight-week summer hiatus from CBS-TV's "Toast of the Town," may stick with the program throughout the summer.

Sponsor this week put through a 13-week renewal order, effective July 30. While the order gives L-M the right to bow off for the summer after one or two weeks of the new cycle and wind up the 13 weeks in the fall, it's expected they will ride the show through the summer. Emcee Ed Sullivan, meanwhile, will take several weeks' vacation, with guest emcees substituting.

Gruen Seen Picking Up 'Blind Date' for Fall

Gruen watch is about set to pick up the tab for "Blind Date" on ABC-TV, starting Sept. 28. The Bernard L. Schubert package will remain in the Thursday night lineup, but will be heard 30 minutes later, at 9:30 p.m. Agency is Stockton-West-Burkhardt.

"Date" is currently sponsored by Esquire polish, which is dropping out this month when the show takes its summer hiatus.

Low Budgets To Hamper Canadian TV For 5 Years

Toronto, June 6. With only a \$4,500,000 federal grant to start with, the Canadian Broadcasting Corp. will have its first television station in operation in Toronto by Sept. 1 next year. This is to be followed by another in Montreal, but the budget will be low and deficits can be expected for the first five years. This was the statement of Davidson Dunton, chairman of the CBC board of governors, to the Parliamentary Committee on Radio.

Manifestly, the state-owned TV system in Canada will never have \$30,000 to \$40,000 to spend on a production and \$2,000 looks like the top figure, according to Ernest Bushnell, CBC program director, but the intention is to present a limited program service that will be first-class, despite purse-tightening. As a starter, the Toronto station will operate two or three hours daily, with inclusion of some U.S. programs, but also a good proportion of in-Canada material.

Canadian television will have to do a good job with a slim bankroll, according to Dunton, and will be in the red for the first five years. The delay of TV in Canada has been due to a wait-and-see policy.

(Continued on page 32)

JERRY LESTER GOES OFF DU MONT 'CAVALCADE'

Jerry Lester is slated to leave DuMont's "Cavalcade of Stars" on July 1. He's been with the show since March 4 as a replacement for Jack Carter. Reason ascribed to Lester's departure is his going to the Coast to work in a film being produced by Lou Mandell, his manager, which will star Larry Parks and Betty Garrett.

No replacement has been set for Lester. Reginald Gardiner is being considered.

L.A. Video Pic-Happy; Using 60 Second-Run Feature Films Weekly

By MICKEY FREEMAN

Hollywood, June 6. West Coast television is proving a haven for distribution firms peddling motion picture films, features and westerns. Seven television stations operating here are burning up feature films at the rate of 60 per week. At this rate, local television will spend \$1,000,000 on video film fare this year. What's more none of these pix will be first runs, insofar as TV is concerned, in this area.

In addition to this, local outlets are beaming one and two reels which they lease for from \$15 to \$75 per showing. Also there are some specially tailored teevee films being transmitted. Inclusion of these films brings the coin expenditure for pix well over the million mark.

KECA-TV is the only network station devoting a substantial part of its telensing time to pictures. ABC outlet is beaming 16 hours and 15 minutes of pix every week. Four hours of this is devoted to

WPTZ SETS 'CALLBOARD' AS PUBSERVICE STINT

Philadelphia, June 6. WPTZ has launched "Community Callboard," a news service which carries items of local and neighborhood news interest (Monday through Friday—1:45 to 1:55 p.m.) to obtain a closer working relationship with both its listening audience and the smaller newspapers in the area.

The "Callboard" brings information about church suppers, club meetings, benefit shows and ball games, social and other items not normally publicized by average TV coverage. The information is presented on moving tape, backed with recorded music. To place an item or notice, viewers are asked to send the facts to WPTZ, where they are processed and used the following day.

Arrangements have been made with the community papers to use suitable items, giving full credit to the newspapers whenever an item is used. WPTZ instituted the program to furnish a daily outlet for the numerous requests to publicize affairs at the local level. Staffer Roy Neal handles the interviews, an average of 10 a week. Show is part of WPTZ's expanding public service program, which calls for 10% of all station breaks to be used for such announcements, as well as public interest announcements on every sustainer.

General Mills OKs 26 More 'Lone Ranger' Telepix at 12½¢ Each

Hollywood, June 6. Jack Chertok has been inked by General Mills to make 26 more "Lone Ranger" television films. Deal was set over the weekend with Freddie Fralick negotiating the contract in behalf of George W. Trendle, owner of the "Ranger" package.

Extension of the series calls for Chertok to receive an additional \$325,000 or \$12,500 per half-hour film. Coin, per pic, is the same as collected by Chertok in the original deal calling for 52 "Ranger" films. Pictures become the property of General Mills upon completion.

Chertok has completed 48 of the initial 52 pic he inked to produce. Films are being shown over the ABC-TV web; KECA-TV locally. General Mills has purchased an additional 30-minute time segment each week over ABC outlets and is airing the series twice weekly with second section starting at the beginning.

'Great Talent Hunt' Lampoon for Morgan

Henry Morgan is making a kinscope addition of "The Great Talent Hunt" for NBC in which Morgan will present some odd performers. Arnold Stang and Milton De Lugg will be regulars on the show. Idea is to lampoon displays such as Arthur Godfrey's "Talent Scouts" and Robert Q. Lewis' "The Show Goes On."

The Essex Story' Reveals Patterns In WBAL's 'Little World TV Survey'

Merman Guest on CBS' 'Stork Club' Auditioner

Baltimore, June 6. Inspired by recent reports giving the Baltimore area the status of No. 1 TV city of the country, and encouraged by WBAL-TV, a "little world TV survey" was begun in the town of Essex, adjacent to Baltimore, several weeks ago to discover the changes in the modus vivendi of Americans since television came into the home.

Essex is considered a typical cross-section of the country, and the ratio of new information obtained is believed to apply generally in all TV areas. The survey has just been completed and some of the results are:

NBC Rate Boost Tied to Receiver Circulation Boom

Theory that television time charges can continue to climb indefinitely, so long as there is a corresponding increase in receiver set circulation, was pointed up this week by a general boost in NBC's network charges effective July 1. According to web spokesmen, the rate increase generally runs slightly over 30%, but set circulation since last Nov. 1, when the last previous increase was effected, is up 113.2%. Thus, the advertiser's cost to reach 1,000 viewers is actually down 36.2%.

Rate hike affects 26 of NBC's interconnected outlets and 13 non-interconnected stations. Increase per station ranges from \$50 to \$200, depending on set penetration in each area. Class A time for WSB-TV, Atlanta, for example, goes up in cost from \$250 to \$325, while WNET, N. Y., jumps from \$2,000 to \$2,200 and WPTZ, Philadelphia, goes from \$1,000 to \$1,200. Rates for 22 additional stations of the NBC web remain unchanged.

According to NBC, the cost per thousand viewers to an advertiser who buys time after July 1 on all stations is \$2.71. Sponsor buying only the interconnected web has a cost-per-thousand of \$2.89. By comparison, the cost-per-thousand impressions in Life magazine, based on ABC circulation figures, is \$2.98 and, in the Saturday Evening Post, \$2.96.

Those sponsors using NBC facilities prior to last Nov. 1 will receive an added bonus when the new rates take effect in July, since they benefit from their six-month protection clause for both the new rate hike and the last previous one. NBC spokesmen pointed out that they received protection under the old rate for six months, or until May 1, when the November rates took effect for them. Then they work under the November rates until next Jan. 1, when the new rates being put into effect July 1 are applied to them. Thus, according to NBC, these advertisers will enjoy a boost in set circulation of 240%, while their cost per thousand viewers is down 49%.

INT'L SILVER CHECKING OFF 'THEATRE' & TELE

International Silver, which gave up radio ("Ozzie & Harriet") a year ago to stake a claim in video with its "Silver Theatre," is also checking out of TV, cancelling the half-hour dramatic show as of June 26. It doesn't plan a return to either medium.

Meanwhile, Young & Rubicam, which packages the filmed dramatic stanza, is pitching it up to other clients.

Willis' CBS Series

Richard Willis, fashion hints authority, has been pacted by CBS on an exclusive basis for a new series of television and radio shows.

Willis will start on CBS radio June 24, when he takes over the Saturday morning 10:30 to 11 slot now occupied by "County Fair." When Morton Downey, returns in the fall to move into that position, Willis will tee off his video series at a time not yet determined.

Baltimore, June 6. Inspired by recent reports giving the Baltimore area the status of No. 1 TV city of the country, and encouraged by WBAL-TV, a "little world TV survey" was begun in the town of Essex, adjacent to Baltimore, several weeks ago to discover the changes in the modus vivendi of Americans since television came into the home.

Essex is considered a typical cross-section of the country, and the ratio of new information obtained is believed to apply generally in all TV areas. The survey has just been completed and some of the results are:

TV has knitted families closer together; has reduced street accidents to children; improved the behavior of children in view of corrective threats to deny them favorite programs; has not generally affected eye-sight, but has increased the use of eye-glasses; housework is speeded up to free the housewife for entertainment at night; film attendance has slowed down considerably; everybody goes to bed later, including kids; and the average amount of viewing per week is between 14 and 21 hours; interest in sports, civics, science, rearrangement of furniture has increased appreciably—and there is much less idle conversation.

The survey was conducted by principal Joseph Barlow of the Essex elementary school and members of the faculty. Questionnaires were sent to every parent, and 528 homes responded. Among the 528, 311 have TV sets; 79 will have them within next month. Of the 217 who do not have TV, 129 of them do not plan to buy receivers. Most of the children who have no TV in their homes are permitted to visit neighbors and stores to watch programs. The average viewing time per week is somewhere between 14 and 21 hours.

Family Life Closer

Of 302 families which answered the question about TV effects on eye-sight, only 11 reported ill-effects, but many others stated they had purchased glasses for themselves and children since acquiring TV. About 75% of the glasses purchased, however, were non-prescription and put into use on the basis of sun-glasses.

Television affected the lives and habits of families in diverse ways. There is less listening to radio in 139 of 209 who replied to a specific question; everybody reported fewer trips to the films, less going out at night. Two cases reported persistent headaches; all said there was less need for baby-sitters. Four reported a drop in children's studies. Some habits and activities were hardly affected by the advent of TV. Newspaper reading has remained the same in 108 of 151 cases; the reading of books and magazines remained the same in 86 of 141 cases; some bought more books as a result of commercial plugs. Comments by parents, aside from response to stated questions, indicated some broad trends.

The statement made most often was that the family had grown closer together. Closely connected with this statement is that lots of more time is spent at home. A majority reported children going to bed later, but added that child behavior has improved less, as punishment, the recalcitrant be deprived of a favorite show.

There was a lot of controversy over placement of the receiving set. The popular place is the living room, and a number of housewives bought new furniture and built around the set. But there are many homes where the TV is kept in the dining room. This choice is based on an unmistakable tendency of children to rush through meals in order to leave the table and go into another room to see Hopalong Cassidy or some other hero. Excitement over impending TV entertainment has caused many children to lose appetite. Hence, if the set is already in the dining room, everything goes well.

In answering the last question in the survey questionnaire, an overwhelming majority of respondents said they foresaw the possibility of TV being used to supplement school work during the day. Forty-six called the notion improbable, and one misogynist said: "It's not only unfeasible, but I am opposed to any such screwball idea."

MUNDT-TV TO WIN 'COLD WAR'

Bergen to Do Three TV Shows for Coke Next Season, in Both Film & Live

Charlie McCarthy & Co. will do three video shows for Coca-Cola on CBS next season, according to Edgar Bergen. He flew to Europe Sunday (4) for three weeks motorizing in France and a week in England. Coca-Cola has Bergen pacted for AM and TV in '50-'51 and has first refusal for next year.

Bergen said that the trio of half-hour telecasts will be shot on 35mm film. However, those segments which can also be done live will be duplicated in Gotham studios on trips east. Reason for having portions of the airers on celluloid, Bergen explained, is that some of the effects planned for his wooden partners can be handled best on film. Vidpix will be lensed by Bergen's own company, Cal Interests, with Coke taking care of the time buying.

"We don't know the answer to TV's problems, and we expect to make mistakes," Bergen revealed. "But we know video will be so great an influence on American life that it must be educational as well as entertaining. And if its standards are to be raised, shows should be skedded on an alternate week basis, which will give us better productions and twice as many performers."

Stressing that every-other-week programs would improve the industry, the comedian asked "how long would pic stars last if they were seen on local theatre screens once a month?" He said that only "exceptional personalities such as Berle, Wynn and Godfrey can hold their own on a weekly basis." Aside from Berle's show, he added, which is basically a variety stanza, the secret of the Wynn and Godfrey lure is the relaxed personality.

Bergen, with 10 years of vaude (Continued on page 38)

CBS-TV Summer Sked Takes Shape

CBS television this week had about half of its summer replacement schedule filled, with three-and-a-half nights of programming each week still to be accounted for. Still wide open are Wednesday, Friday, Saturday and most of Sunday, although the web programming chiefs hope to have the complete schedule lined up by next week.

As was expected, CBS is utilizing much of its open time during the vacation period to showcase new house packages and those of indie producers, with an eye to interesting bankrollers in them for the fall. In addition, the web is attempting to replace each vacationing program with another of the same general format, in order to capitalize on its present audience's viewing habits. Number of shows currently being aired, moreover, will continue through the summer, either on a sponsored or sustaining basis.

Monday night schedule for the summer, as tentatively set up, will have "Starlight Theatre," series of half-hour dramas, taking over the 8 to 8:30 slot, to be followed by a new show starring Cedric Adams and titled "Prize Performance." "Candid Camera" continues in its present 9 to 9:30 period under (Continued on page 54)

Liebman to Produce 1-Shot Drama for NBC

Producer-director Max Liebman, of "Your Show of Shows" on NBC, will probably do a one-shot straight dramatic show on NBC before his TV revue resumes in the fall.

Liebman is thinking of it as a change of pace. Little known is that Liebman has produced directed dramatic shows before, on Broadway.

GLOBAL VIDEO WEBS PROPOSED

Washington, June 6.

A boldly imaginative plan to establish television networks abroad as a global strategy to combat communism and win the cold war was proposed in the senate yesterday (Mon.) by Sen. Karl E. Mundt (R., S.D.), co-author of the Smith-Mundt Act, under which the Voice of America operates.

Mundt suggested that to the Voice of America we now add the "Vision of America." He predicted that this "see bomb" can produce chain reactions for constructive good "which will rival in their magnitude the destructive consequences of the chain reactions of the A-bomb."

The senator declared that the size of the problem and the scope of the challenge in the areas outside the Iron Curtain is so great that to try and solve it by direct economic aid might well bankrupt the United States. "Our problem, therefore," he said, "is to find a technique which will achieve this objective before these areas are taken over by the communists, and which would do so within the budgetary limitation of our own natural resources and abilities."

I think it stands without fear of successful contradiction that if we could supplement our know-how with some concentrative, repetitive, understandable, sympathetic and practical show-how we could improve the lot of mankind and at the same time we might well arouse mass sympathetic desire to embrace the philosophy of freedom and democracy which has made all this possible."

Mundt said his proposal would not require the use of individual television receivers. "The trend of world affairs and the tempo of the cold war," he asserted, "is too vast to permit us to wait for the time when the world's multitudes will have their own television sets available for individual use. This plan will use community receiver sets such as are now available and such as are now in general use in America, except that their construction costs and operational expenses are greatly reduced by virtue of the fact that they are attuned to a single television projection channel."

"These community receiver sets will display their powerful television picture on screens ranging upwards of a surface six feet wide and six feet high... the foreign audiences can assemble in theatres, school houses, amphitheatres, public halls—even in tents or out-of-doors, where the situation requires—and where from 500 to 1,000 human beings can simultaneously witness the pictures."

The senator estimated that a network could be established in a nation like the Philippines for \$3,860,000, or less than the cost of one B-36 bomber.

He expects to discuss the program in greater detail in a subsequent address to the senate.

CH'FIELD, OLDS SET FOR CBS-TV STRIPS IN FALL

CBS television wrapped up another half-hour of its fall schedule this week, selling the 7:45 to 8 p.m. across-the-board slot to Chesterfield and pacting with Oldsmobile to take over the full 15-minute slot five days a week from 7:30 to 7:45. "Olds has been bankrolling "Douglas Edwards and the News" in that period Mondays, Wednesdays and Fridays and now adds Tuesdays and Thursdays to the schedule.

What show Chesterfield will put into its new time has not been determined, but it is expected to be a musicale, possibly patterned after radio's "Supper Club." Takeover of that period on CBS will anchor the cliche outfit directly opposite Camels, which sponsors the "Newsreel Theatre" at the same time on NBC-TV. Agency for Chesterfield is Cunningham & Walsh, and for Oldsmobile, Dr. P. Brother & Co.

Berle's New Telethon

Milton Berle will emcee a two-and-a-half hour variety show over the full NBC-TV network Saturday night (10) to raise funds for the Cerebral Palsy Assn. Show, to be aired from 9:30 p.m. until midnight, will be staged by NBC in conjunction with the amusements division of the CPA, which is chairmanned by Paramount Theatres veepee Robert Weitman.

In addition to Berle, the talent lineup will include Tony Martin, Dean Martin and Jerry Lewis, Martha Raye, Robert Merrill, Tex McCrary and Jinx Falkenburg, Kay Armen and Jane Pickens and her Escourtiars.

Coulter, Munro To NBC-TV Staff As Anchor Drags

Douglas Coulter, former program veepee for CBS radio, took over last week as exec producer on NBC-TV's Anchor-Hocking show, "Broadway Open House." He replaces NBC producer Vic McLeod, who will be assigned to another series, as yet undetermined. Meanwhile, Paul Munro, who resigned from the CBS-TV staff two weeks ago, replaced Joe Cavaller as the program's director.

Coulter, who joined the NBC-TV staff, will be in direct supervision of three units set up by the network and the Weintraub agency, which handles the A-H account, to work on the show. One of the groups is now staging the hour-long, cross-the-board program, while the second is involved in working out a permanent format and seeking a permanent emcee. Third unit works exclusively on screening guest talent for the series.

Both the web and the agency still hope to find a permanent emcee, but plan to continue testing guest emcees for the next few weeks. Thus, Peter Donald took over the program Monday night (5) and Dave Garraway, star of NBC's "Garraway at Large," is due in from Chicago for two stanzas this week. Weintraub, in the meantime, is continuing its efforts to tie in local breweries as co-sponsors of the series in each market and has succeeded in lining up Ruppert's for the N. Y. area.

Biz Slump Forces Emerson to Cancel Coast Ball on Video

Hollywood, June 6.

Emerson Radio and Television is dropping out as part-time sponsor of the L.A. Angels baseball games, telensed over KFI-TV. Emerson, which picked up the tab on one-half the diamond matches, while Eastside beer purchased the remaining portion, will hand the games back to the station after July 12.

Emerson laid out \$40,000 for the right to sponsor 50 of the 100 games. Firm, which quits after the 25th diamond tilt, will get \$20,000 in refunds. Cancellation is blamed on a heavy biz slump. Pontiac Dealers Club of Southern California will pick up where Emerson leaves off sponsoring the remaining 25 ball games.

KFI-TV, through the cancellation, will emerge \$2,500 to the good as Pontiac is laying out \$22,500 for the remaining games. Station thus clears the season with \$42,500 for half the games, instead of \$40,000. East Side also paid \$40,000 for their half the games.

NBC to Buy Hudson Theatre, N. Y., At 700G for TV; Mull Center Buy

TV Aids Fight Fans

Chicago, June 6.

Thanks to television, Chi fight fans will be able to attend the Tuesday night amateur boxing bouts at Rainbo Arena with the purchase of a nominal tax ducat after June 27. In a tail-wagging-dog act, ABC-TV has been carrying the fights on its full network with often as few as 15 persons watching the bouts at ringside.

Apparently satisfied with the reported \$500 weekly he's getting from the net, promoter Leonard Schwartz is doing away with admission fees in an attempt to entice in some fans for background for the telecasts.

Balto Sings 'Snafu Blues' In TV Snarl

Baltimore, June 6.

The three television stations in Baltimore are having triangular trouble over audience surveys and rates. The regional Hooper on May 27 again gave top place to WMAR-TV between 6 and 10 p.m. In February and March it did the same thing. The new figure is 21% of the average Sunday-through-Saturday audience, and again the statistics confirm Baltimore's national TV leadership with 53.4% of the 6 to 10 p.m. audience.

Because WMAR-TV went heavy on promotion even back in February and March when the Hooper gave it 19.6 compared to WBAL-TV's 17.5 and WAAM's 14.3, the latter stations countered with figures from the American Research Bureau which covers the audience figures from 5 p.m. until the various signoff times of all three stations, which never occur at the same hours. The ARB figures give WBAL-TV the higher average.

This situation lines up like this: WBAL-TV and WAAM-TV are snooting at WMAR-TV claims. But another situation has developed (Continued on page 40)

Pittsburgh Full of Beefs On 'Kukla' Ousting by WDTV For 'Captain Video' Show

Pittsburgh, June 6.

Town's only television station, WDTV, owned and operated by DuMont, has been getting plenty of beefs over dropping "Kukla, Fran & Ollie" from the 7 p.m. across-the-board slot in favor of DuMont network's own program at that time, "Captain Video." The puppet show was the first bigtime TV click in Pittsburgh and its cancellation a few weeks ago kicked up quite a storm.

It's unlikely to abate either when "Kukla, Fran & Ollie" come back on WDTV June 19 via kinescope at a new time, 4:30 in the afternoon, inasmuch as Burr Tillstrom and Co. have their widest following among the adults, and that daytime slot isn't going to do the grownups much good. Local management of WDTV had no voice in the matter, however, inasmuch as "Captain Video" locally was a DuMont "must," straight from headquarters.

Once before, WDTV dropped a show, "Mama," in favor of a DuMont murder program, but kept it on only a week, restoring "Mama" again, when protests, especially from teachers and parents' organizations, piled up. There's no such hope for Kukla and gang, however; it's going kine in the afternoons and that's that.

NBC television this week was set to buy the Hudson theatre, N. Y., and is reported negotiating to take over the now-shuttered Center theatre, N. Y., perennially occupied by ice shows. With a number of new vaudeo shows opening up on TV in the fall, the web also is on the prowl for more theatre space.

NBC is paying a reported \$700,000 for the 1,057-seat Hudson, taking title to the house in five or six weeks. Negotiations have been going on for several weeks, with the theatre's owners having turned down several bids by the web to lease the theatre, instead of buying it outright. Hudson is now occupied by "Detective Story," but the lighter has been operating under its stop clause for the last several weeks and is expected to close soon. Theatre is owned by Howard S. Cullman, Elliott Nugent, Leland Hayward, Howard Lindsay and Russel Crouse, with the title in the names of their respective wives, children and other relatives.

Reiterating his contention that N. Y. will continue as video's program center for at least the next couple of years, Sylvester L. (Pat) Weaver, NBC-TV chief, revealed this week that the web is on the prowl for new theatre and studio space on and around Broadway to house major productions.

Although he wouldn't designate the theatre (it's believed to be the Center).

Weaver said he hopes to have at least one more theatre available by next season. He added that the web would be interested in buying or leasing "marginal" film theatres being forced to shutter because of bad business. Web at this time owns only the International theatre in Manhattan's Columbus Circle, which shares most of the current vaudeo shows with Studio 6-B in Radio City.

With its studios in Radio City, the RKO-Pathé building and those (Continued on page 36)

Montgomery TV Show Going Wkly.

Robert Montgomery's "Lucky Strike Theatre," aired on an alternate week basis this season over NBC-TV, is slated to go once-a-week in the fall. With CBS-TV's "Ken Murray Show" also switching to a once-weekly basis next season, "Ford TV Theatre," also CBS, will be the only big-scale, full-hour video show to remain on the alternate week system.

Plans for the Montgomery series are not yet complete but it is believed that Montgomery will serve as exec producer for two separate units, each of whom will stage a show every other week. Similar system is used by CBS-TV's Worthington Miner for his "Studio One" series. Norman Felton is expected to be director of one of Montgomery's units, with the second director yet to be named.

Radio and legit agent John E. Gibbs, meanwhile, is scheduled to leave for the Coast July 21 to line up properties and stars for the show, which returns on Aug. 28 after its hiatus. Gibbs is also expanding to larger offices in the RCA building, N. Y.

Michigan State College Gets 100G for TV Station

Washington, June 6.

Michigan State College advised the FCC yesterday (Mon.) it has received an appropriation of \$100,000 toward establishing a television station on its campus at East Lansing. The college asked the commission to allocate an unoccupied channel now assigned to Grand Rapids for the educational station.

Lansing has one television outlet—WJIM-TV.

Tele Chatter

New York

Earl Wrightson, of ABC-TV's "Paul Whiteman Show," goes to Milwaukee July 18 for Rodgers & Hammerstein summer theatre production. WNEU scripter **Mort Levin** adapted Jules Verne's "Michael Strogoff" for "Mr. I. Magination" June 18. **Paul Tripp**, star of "Mr. I. Magination," has penned a sequel to his "Tubby the Tuba" album which will be voiced by **Danny Kaye**. **Bill Farrell**, now at the Capitol, slated for a teevee show over DuMont Aug. 7. **June Graham** replaces **Don Saddler** as choreographer on ABC-TV's "Holiday Hotel." Saddler is going Texaswards for the Dallas Summer Theatre.

Henry Morgenthau III upped to producer of **Dorothy Doan** CBS-TV's "Vanity Fair" strip. **Ronald Dawson**, who marks his 23d year in radio this week, has a double-header with parts in "Circle Theatre" and "Famous Jury Trials."

Eva Langford into "Famous Jury Trials" on WABD tonight (Wed.). **Nat Brunisloff** back from Arizona for plunge into the New York TV-radio maelstrom.

Stuart Ludlum named television chief of the Duane Jones agency. He was formerly with Blackett-Sample-Hummert and McCann-Erickson. NBC producer **Caroline Burke** scheduled to hand out the **George W. Barbier** awards this week at graduation ceremonies at Ridgefield (N. J.) high school. **Pat Meikle**, star of DuMont's "Magic Cottage," telling her mope-pet audience she'll be away in "story land" while she vacations for two weeks starting June 17. **Hal Cooper**, as Pinocchio, will substitute. **Stuart Erwin** signed for the second "Armstrong Theatre" show on NBC-TV next Tuesday (13), with **Nina Foch** scheduled to star the following week. **Ben Parker** joined the staff of TV Features, Inc. New cyclorama to provide a sky background for video dramatic shows now in use by NBC. Measuring 80x14 feet, it is rigged between two pipes for maximum spread and tautness. **Necco Wafers** pacted to sponsor

DuMont's "Small Fry Club" Thursday nights. DuMont also set 29 new participations and 16 spots during the week.

Hollywood

Frank Wisbar and **Sidney Smith** will put 10, 30-minute TV pix into the works starting July 10 for their "Fireside Theatre." Pair will launch another series or eight in September and still another eight in November, for the same program sponsored by Procter & Gamble. **Alfred Zeisler** will film "Direct and Detect" in August. Teevee film will run 30 minutes. Just the pilot reel will be made for sponsor presentation.

Bill Watters has packaged a video layout featuring **George Fenneman**, **Lillian Randolph** and the **Ernie Felice Quartet**. Show has been tagged "California Garden Party." Westlake Camera Shop is picking up the tab on KFI-TV's "Feature by Feature" program. Show stars station's afternoon personalities in an evening quiz layout. "The 39 Steps" and "Scream in the Night" have been leased by KTTV for beaming on "Request Theatre."

Fred W. Kline has been transferred from KTTV to the L. A. Times' new television distribution firm. Kline will handle coordinating problems of the new corporation. Cine Video Corp., has been formed by **Miguel de Zarraga**, prexy, and **George Freisinger**. **Noel Madison**, **Crane Wilbur** and **Warner Baxter** have organized a company to make a series of 12 half-hour telepix starring **Baxter**. Initial filming is scheduled to get under way in August. Madison will produce and Wilbur write and direct.

Chicago

Tele sets sales during April were 36,373 bringing total number of sets in Chi area to 493,938, according to latest report from Chi Electric Assn. **Clifton Utley's** 10:30 p. m. WNBQ news show is now sponsored on all four nights with Rock Island Railroad picking up Monday and Wednesday segments. Peabody Coal Co. sponsors Utley

on Tuesdays and Thursdays. **Al Benson**, emcee of Saturday night talent hunt on WBKB, is heading a fund drive to aid victims of city's tragic street car accident. Drive will be climaxed with a benefit show Thursday night (8) at the Club DeLisa. **Gene Antry** in town last week huddling with CBS veepee **Les Atlass** and **Phil Wrigley** on future plans for his recently completed telepix.

Arvin will introduce its 1951 line of tele sets, radios and combinations at a special distributors convention June 19-20 at Highland Park, Ill. **Mary Hartline**, ABC-TV's "Super Circus" queen, has been tagged flower girl of the month by the Chi Park District.

Fran Wood is femceeing WBKB's "Word to the Wives" beamed Thursdays 11:45 a. m. to 12 (noon) for Betty Boltz Model agency and Robert Wagner & Assocs. ABC-TV's "Super Circus" gang did a personal appearance stint Saturday (3) at Evanston's Dyke Stadium for the benefit of Evanston Boy Scout organization.

Walgreen Drug Co., through **Schwimmer & Scott**, ordered the 4:45-5 p. m. period on WNBQ on Sundays, June 11, 25 and July 9 for special travels plugging new photo contest. **Wayne Griffin** is emceeing five-minute sports feature Wednesday nights from Rainbo Arena following the wrestling bouts. Show, sponsored by Home Crafts publishers will be heard this month on 17 ABC tele outlets.

London

Joan Hopkins and **Raymond Huntley** have the leads in J. M. Barrie's "The Admirable Crichton" which **Royston Morley** is producing next Sunday (11). **Harcourt Williams**, **Jane Barrett**, **Derek Blomfield** and **David Markham** have featured roles. **Eric Fawcett** is producing "Mother of Men," which is being revived for a single performance next Tuesday (13) with **Barbara Mullen** as star. **James Drake** and **Ian Scott** are in support. New TV series, "Ideas in Focus," starts Friday (9) with a discussion on the "cold war." Principal spokesmen will be **Quintin Hogg**, M.P., and **D. N. Pritt**, K.C., a former M.P., with **Donald McLachlan**, assistant editor of The Economist, taking the chair. Animated diagrams and film sequences will be used to illustrate the statements.

Inside Television

A study of sources and costs of films for television stations was launched last week by the NAB. Organization is seeking data from broadcasters. Data will be supplemented later by information from motion picture producers.

Questionnaires sent to stations call for info on dramatic subjects, westerns, shorts, serials and cartoon strips. Overall results will be made available to membership.

Broadcast Advertising Bureau is releasing this week its first in a new series of TV advertising studies. The report is based on the experience of the Hecht Co. department stores in Washington, D. C. and Silver Spring, Md., with the "Shop By Television" program.

The video shopping stanza prompts on-the-spot immediate buying, the brochure reports, with each broadcast bringing an average of 18 new charge accounts. Dollar volume on orders resulting from the show increased from 74 orders totaling \$582 on Jan. 31 to 646 orders totaling \$2,600 on Feb. 28. A complete blueprint on the operation is included.

Best Foods, participating sponsor in Josephine McCarthy's cooking show on WNBT, N. Y., is kinescoping three of the broadcasts next week for distribution to salesmen, brokers, etc., as a sales training and intra-company educational aid.

Show has also picked up another sponsor, Morgan-Jones women's clothes.

NBC has a special promotional stunt on tap for the Sammy Kaye ("So You Want To Lead A Band?") telecast which bows over the network Sunday (11). At a reported cost of around \$2,000, NBC has placed an order for 10,000 batons autographed by Kaye. These will be distributed each week to all members of the studio audience.

Kaye's policy in the past has been to give autographed batons only to those members of the audience who participated in the show.

B & B Realignment

Series of promotions has been given the top brass at Benton & Bowles, with board chairman A. W. Hobler elected to the newly created office of executive committee chairman.

Board chairman spot is being taken over by **Clarence B. Goshorn**, whose post as prexy is being filled by **William R. Baker, Jr.** Latter's spot as executive veepee goes to veepee **Robert E. Lusk**. Hobler is expected to continue actively with the agency, a contract calling for his full-time services having some years to run.

Cleveland—**Elmer Krause**, secretary-treasurer of WGAR, on Sunday (4) shot a hole-in-one. Playing at Shaker Heights Country Club, Krause sank a number seven iron shot on 110 yard number 16 hole. It was Krause's first ace. Normally shoots around 100.

OATUNE PLATTER SHOW PACKAGED FOR REXALL

Hollywood, June 6. "Rexall Rhythm Roundup," packaged by **Garry Goodwin** and **Bob O'Sullivan** and produced by **Will Scott**, has been sold to 150 Rexall drug stores in 41 states. Radio layout features western platter personalities. Show is built around transcribed voice tracks of oatune vocalists. These tracks are used as an intro to their records.

Producers will realize about \$3 from each program. Show is slated to roll from three to five times a week in each market. Producers have cased six complete programs on every 16-inch platter and have figured cost, including mailing, at 41 cents per show. Talent works for nothing with the blessings of AFRA which permits the transcribing of the tracks on the grounds that it is not a performance and stimulates interest in the artist.

The leading station in the leading market for food sales

The leading market—Los Angeles

County's food sales are the highest in the nation . . . \$1,220,244,000 per year. In fact, Los Angeles County's volume of food sales is greater than the combined dollar value of such sales in the home counties of Pittsburgh, Cleveland, Baltimore and Atlanta. There are 6,950 outlets for food store products in Los Angeles County.

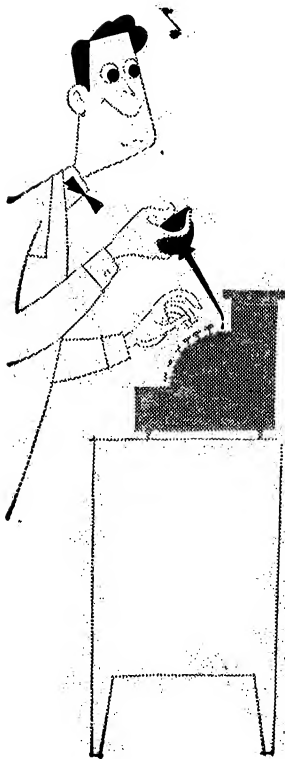
For a bigger share of the nation's biggest food market, be sure your story is told on

The leading station—KNX is the

most-listened-to station in Los Angeles. Says Pulse: KNX is first in twelve out of the total of eighteen one-hour time periods, Monday through Friday, including one first-place tie . . . and first in total rated time periods.

KNX

**LOS ANGELES
50,000 WATTS
COLUMBIA OWNED**



HOPE and CROSBY

DRAW 366,000 MORE FAMILIES

on MBS



This was really a welcome turn at bat. This time they were pitching us the same stuff the others faced...

General Mills scheduled that all-star battery of Bob Hope and Bing Crosby in "Welcome Back Baseball!"—on three networks, three successive days before the 1950 season opened. To make it stiffer, we got second crack at it, against the toughest competition of all...with these results:

Network Y: 10-10:30 p.m., Saturday
7.0 Nielsen Rating: 2,849,000 homes.

Mutual: 7-7:30 p.m., Sunday
...opposite Jack Benny...
7.9 Nielsen Rating: 3,215,000 homes.

Network Z: 5:30-6 p.m., Monday
3.9 Nielsen Rating: 1,587,000 homes.

This means Mutual delivered 366,000 more families than the next best network (at far lower cost, of course). It does not mean you have to buy time on the other networks to prove, for yourself, Mutual's grand-slam effectiveness.

Mutual Broadcasting System

1440 BROADWAY, NEW YORK 18, N.Y.

Canada TV

Continued from page 25

while the industry in the United States and the United Kingdom carried out the experimental groundwork. Also the lengthy reluctance of the federal government to make grants toward TV development in Canada and the refusal of the federal authorities to grant station licenses to such private would-be operators as Famous Players (Canadian) and stations CFRB and CKEY, Toronto, which offered to gamble their own money on their separate projects a year ago and promised to have actual operations on TV screens within the year—which would be now.

Meanwhile, the CBC is faced with the further financial problem, apart from a skimmed federal grant, that there has been a lack of decision as to what owners of TV sets will be charged for household licenses. The general opinion, as advanced by Dunton, is that this will be an annual \$10 tariff per set. (Canadian radio setowners now pay an annual \$2.50 levy). There

is the other question as to whether TV should take priority in a state-owned communications system over the present radio situation in which there are outstanding examples of unserved radio areas in Canada. Dunton believes that both interlocking media should go hand in hand but, while admitting the need for greater radio coverage, insists that TV in Canada should at least make a start. Meanwhile, there is the resentment toward what Canadian TV setowners and would-be independent TV station operators believe to be a dog-in-the-manger attitude, with the state-owned system holding title to the channels that have been allocated to Canada.

Lincoln, Neb. — First Federal Savings Assn. has bought World Broadcasting's "Forward America" for bankrolling on 10 midwest stations and is mapping sponsorship on an additional 25 outlets.

Cortland, N.Y., Indie Is Sold for \$100,000

Cortland, N. Y., June 6. WKRT, 1kw indie here, has been sold to Radio Cortland, Inc., for \$100,000. New owners include Leighton Hope, an officer of the National City Bank, and his brother Robert, formerly general manager of WWWB, Jasper, Ala., and once associated with WOR, N. Y. Principal stockholder of the selling corporation is J. Gerald Mayer, of the Mayer, Rigby and Ryan law firm.

Deal was handled by Blackburn-Hamilton media brokers.

GOEBEL'S NAG TAB

Detroit, June 6.

Goebel Brewing Co. has picked up the tab for nine weeks of telecasting harness racing from Northville Downs over WWJ-TV. Agency is Brooke, Smith, French & Dorance.

Brewery also sponsors Tiger baseball games and a fall football show starring Bo McMillan, manager of the Detroit Lions, over WWJ-TV.

GALLIC FILM SERIES SET FOR WOR, N.Y., BOW

A "French Film Theatre," offering English-titled Gallic pix, will be launched on WOR-TV, N. Y., in seven weeks, at the conclusion of its 13-week cycle of Italian product. Show will be packaged and edited by Erberto Landi, who has also been handling the Italian reels.

The Italian stanza has three of the four quarter-hour segments sponsored by Italo-American food distributors. Tele-Pulse rating has averaged a 4.0, which is higher than the rating of the periods that follow it. While the WOR-TV audience for the time slot has increased, other Gotham stations haven't lost audience, indicating that the pix are attracting new viewers.

Des Moines—Robert Harter has elected president of the Advertising Club of Des Moines. He is regional sales manager for WHO. Station's sales promotion manager John Henry Schweiker, has been elected vice-president in charge of publicity of club.

RCA Thesaurus, WNBC Cuddle Up

As part of the tighter integration of RCA divisions such as NBC, RCA Victor and RCA Thesaurus, NBC's Gotham flagship WNBC and the Thesaurus transcription library are working out a closer tie. New policy is cued in by the tighter competition in the transcription library field, where some stations feeling the economic pinch are cancelling their subscriptions in favor of over-the-counter records.

The Thesaurus-WNBC tieup fits in with the current trend in the music library field for tailoring transcriptions so they can be combined into programs which the outlets can sell, therefore paying the cost with library-produced income. While library services on their own have to guess at what will go over with the stations, the new liaison will pre-test Thesaurus packages to meet broadcasters' needs.

Additionally, the setup will provide agencies and sponsors, interested in the expanding local market, with a Gotham showcase for the stanzas that are available on Thesaurus-subscribing outlets across the country. Since the bulk of time-buying is done from New York and outlying stations have had trouble peddling their transcribed wares to Big City agencies, Thesaurus airmen on WNBC will be promoted to prospective bankrollers and their agencies.

As part of the setup, Thesaurus and WNBC will pool ideas, talent and budget. As an example, if WNBC has written a special type of announcement it will be recorded by a Thesaurus artist and later go into the regular library for use by the record service's 400 other subscribers. Thesaurus also welcomes the closer integration as a boon in its artist relations, providing talent with a New York showcase often not available for a waxed show.

Details of the new entente were worked out last week by WNBC general manager Ted Cott and program manager Harvey Gannon with Thesaurus program manager Bert Wood and promotion director Ben Rosner.

FOUR NEW DIRECTORS PACTED TO AFA BOARD

Detroit, June 6.

The Advertising Federation of America reelected five members of the board of directors and named four new directors at its 46th annual convention.

Reelected were Fairfax M. Cone, chairman, of Foote, Cone & Belding, Chicago; Leonard Hornbein, director, public relations and advertising, Famous-Barr Co., St. Louis; George S. McMillan, vice-president, Bristol-Myers Co., New York (retiring AFA board chairman); Robert S. Peare, vice-president, General Electric Co., Schenectady, and Ralph Smith, executive vice-president, Duane-Jones Co., New York.

Elected as new board members were: Vernon Brooks, advertising director, Scripps-Howard Newspapers, New York; Robert Gray, director of advertising and sales promotion, Esso Standard Oil Co. of New Jersey, New York; Henry G. Little, executive vice-president, Campbell-Ewald Co., Detroit, and Wesley I. Nunn, advertising manager, Standard Oil Co. of Indiana, Chicago.

The board of directors elected the following officers: Chairman, Graham Patterson, publisher, Farm Journal and Pathfinder News magazine, Philadelphia; treasurer, Ben R. Donaldson, director of advertising, Ford Motor Co., Detroit; and secretary, Grace Johnson, director, continuity acceptance, ABC, New York.

Elon G. Borton continues as full-time president and general manager of AFA.

St. Louis was chosen for the 1951 AFA convention, which will be held May 6-9.

Detroit—Ed McKenzie, WJBK's Jack the Bellboy, tripled his quota of \$4,000 when he set out to pay tribute to Michigan's hospitalized war veterans. Disk jockey asked listeners for donations to purchase 11 canteen books—worth \$1.75 at the hospital PX—for the 4,000 vets. In 12 days fans contributed \$12,000, some of it coming from mass collections in Detroit's industrial plants.

WMAR

SUNPAPERS TELEVISION

THE A. S. ABELL COMPANY

BALTIMORE 3, MARYLAND

VARIETY

PLAQUE AWARDS FOR 1949-1950

"Responsibility to the Community"

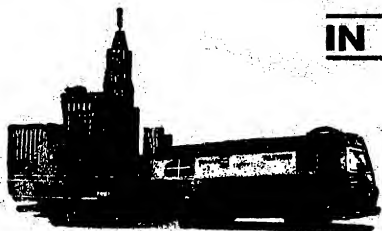
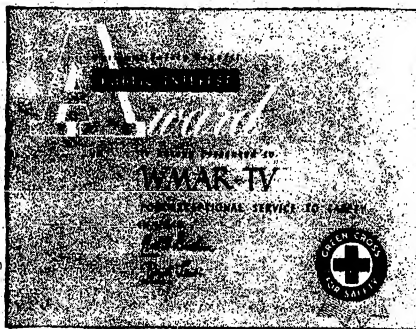
WMAR-TV BALTIMORE

Sunpapers TV station shone brightly this year in the nation's shiniest TV town. In video-happy Baltimore, WMAR-TV won the distinction of becoming the first sight station in nation to outrank all AM stations in its market in average evening audience. In the process of ralling up ratings, WMAR-TV did not overlook public service and came up with two important PS series in "Atomic Report" and "Slums."

Former show brought in front of the cameras some of the nation's top atomic authorities to explain to the average viewer the atomic facts of life. That was WMAR tackling a world problem. On the local front, the station resourcefully drew upon facilities and

talents of its own newsreel unit for "Slums," a documentary about Baltimore's No. 1 local problem. Hard-hitting documentary had several performances on station, and then was given additional circulation by showings at various organizations and civic groups around city. Out of this TV documentary came "The Baltimore Plan" for slum clearance, which has attracted national attention. As WMAR sums it up, the "Slums" picture was the "... vanguard of a reform which began with the city examining its conscience and then going to work to destroy the blight of slums. . . ."

Entry Wednesday, May 24, 1950



IN MARYLAND MOST PEOPLE WATCH

WMAR-TV

CHANNEL 2

REPRESENTED BY THE KATZ AGENCY, INC.

NEW YORK • DETROIT • KANSAS CITY • SAN FRANCISCO
CHICAGO • ATLANTA • DALLAS • LOS ANGELES

TELEVISION AFFILIATE OF THE COLUMBIA BROADCASTING SYSTEM



with becoming modesty
we **blushingly** admit that

Maybe

Variety is right
in awarding a plaque to
WWJ and **WWJ-TV** for

OUTSTANDING STATION OPERATION

by "injecting maximum show
business values into both
operations."

Maybe

the judges were also
right in giving us the

du PONT AWARD

and the

GEORGE FOSTER PEABODY AWARD

and Maybe

a lot of others, such as

Ohio State University, National Conference of Christians and Jews, National Safety Council, Wayne University, Freedoms Foundation, Detroit Police Department, United Foundation, National Guard, Naval Air Reserve, Veterans Administration were right in giving awards to WWJ-AM and TV—all for 1949 operations.

anyway, through our blushes,
we say "thank you"...

WWJ and WWJ-TV

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERRY COMPANY

JACK LINDER'S BOWERY MUSIC HALL

With Jack Waller, Gwen Emerick, Rosalie Alter, Carlo Correlli, The Grandoliers, Eileen O'Dare, Tommy Mack, Harrison & Andrews, Burton & Janet, Landers & Harris, Frank Small's Can-Can Girls, Sam Kramer; Linder, narrator

Producer-Director: Jack Linder
Technical Dir.: Harry Fields
Music Director: Emerson Buckley
60 Mins.; Thurs., 8 p.m.
Sustaining
WOR-TV, N. Y.

Nostalgia rides high, wide and handsome in "Jack Linder's Bowery Music Hall," a variety show with a jester-year flavor which teed off a 13-week ride Thursday (1) in the 8 p.m. slot on WOR-TV, N. Y. Setup is a package show by Linder, indie vaude booker and quondam legit producer who reined Mae West in the original production of "Diamond Lil." Linder's savvy has transferred some of the nostalgic trappings of the legier to the video stanza sans Miss West, although he has somewhat of a formidable contender in another lush and talented blonde, Gwen Emerick, who gives a mae-westian fling to her lines and business in the current display. Essaying the fabulous Bowery songstress, Flo Hadley, of the turn of the century era, she handles her assignment well. Jack Waller, personable comedian, emcees proceedings as a streamlined version of Chuck Connors, the Bowery guide. His affable clowning with Miss Emerick and Tommy Mack, other comic on the show, got over solidly. Rosalie Alter, moppet songstress portraying a shoeshine boy, scored in a medley of oldies highlighted by a sock-impress of Sophie Tucker's "Some of These Days." Youngster seems to have potentials of another Mitzi Green. Eileen O'Dare uncorked a corking acro dance in an early spot. Grandoliers, male quartet garbed alternately as Keystone Kops and singing waiters clicked with their harmony. Landers and Harris contributed some neat gymnastics.

Spacing the specialties and par-

ticularly standout was Frank Small's Can-Can Girls, a refreshing sextet of lookers whose can-can, embellished by nifty costumes was topdrawer. Others contributing to the gayety of the cabaret sequence in the Bowery saloon were Carlo Correlli, operatic tenor in prolog from "Pagliacci", Burton & Janet and Harrison & Andrews in song interludes.

Production ran off rather smoothly, with exception of a couple of clinkers on camera panning, especially in the Landers & Harris stunts, and a few minor music cue fluffs. Both could be charged to insufficient rehearsal. Linder directed tightly and also prefaced as narrator. Montage, comprising a Bowery street scene olio and Bowery saloon interior for the cabaret were in keeping with the motif of the era, circa 1890. So were the costumes.

Overall it made for an entertaining interlude. Edba.

SATURDAY NIGHT PARTY

With George Anderson, Les Lear.

Don Gordon; guests

Producer: Bill Hyer

Director: Bill Taylor

90 Mins.; Sat., 10:30 p.m.

Participating

WBKB, Chicago

Here's 90 minutes of unrehearsed melange so informal as to be almost formless. Yet there were enough high spots on the first stanza (3) to point to the show catching on with late Saturday eve viewers. The session, incidentally, is followed by a feature film, projecting station's programming into post-midnight hours.

Party gets under way in the studio vacated 30 seconds before by the Al Benson show with viewers given a behind-the-scenes look at a set being struck and a new one being mounted. First half-hour is a hokey version of what is supposed to be pre-air time studio activities with emcees George Anderson and Don Gordon selecting audience participants, the guest barber shop quartet rehearsing in a corner and third emcee, Les Lear, warming up the studio crowd. Show really got rolling with the

arrival of guest Willie Shore. Comedian took command with some funny bits about his Chi boyhood. Arrival of his parents for further home town nostalgia came off nicely. Stint then sagged with a hog-calling contest between two couples from the audience and an uncooperative hog. Clown Happy Maxwell's mechanical man pose failed to register. Although he held the rigid position for last half hour of show, the cameras forgot him. Also the situation which had cartoonist Sam Singer sketching a member of the audience during the session missed slightly because home viewers never got a good look at the completed caricature. His quickie sketch of Shore during latter's appearance was a nice touch.

High mark of stint for most viewers probably was the interview with oldtime Cub catcher Jimmy Archer and current backstopper Mickey Owen and young son. Stanza woundup on warm note with Don Gordon interviewing a guest who had started up a successful business after suddenly losing his sight.

Show will improve when trio of emcees themselves relax a bit more and project more conviviality to match session's format. Don Gordon did a punchy job on the spot commercials. Spot plugs on first show, ranging from pitches for a charm school to house paint, were so numerous as to be near the point of diminishing returns. Bill Taylor and camera crew did a bangup job on a difficult assignment. Dave.

THE LITTLE TOP

With Brooke Johns, Judd Whitings.

Kyra Petrovaskaya, Doris Potts.

Mary Lou & Maurie Higdon, Roy

Singleton, Tommy Johnson

Producer: James McMurray

Director: James Blair

30 Mins.; Wed., 7 p.m.

Sustaining

WOIC, Washington

Town's latest competitor for TV commercial coin, which has been plentiful in these parts, didn't come off in its preem. Show, intended

(Continued on page 54)

Tele Follow-Up Comment

"Cavalcade of Stars" celebrated its first anniversary (3) with one of its heavier talent outlays. The guest talent came off well, but the homegrown production lacked any particular spice and hampered the overall tone of the stanza.

Jerry Lester was kept in check with a device wherein an alleged supervisor was sent by the sponsor to see that the anni show came off well. Only function this served was to slow up the proceedings and diminish any note of spontaneity that might have been injected.

Guest talent was of major league calibre. John Garfield, aided by Kim Stanley, reprised a scene from "Golden Boy." Garfield still showed great feeling for role of the violinist who turns to the ring, but somehow the brittle lines of the Clifford Odets play didn't hit its full flavor, possibly because of the fact that Miss Stanley gave the impression of merely reading lines.

Paul Winchell exhibited his classification in the top bracket of ventriloquists with a bright bit that got a continual flow of laughs, and Jane Pickens accompanied by Six Escourties gave a tasteful demonstration of song and dance. This act is excellently produced and Miss Pickens picks up added dimension with the Escourties background. Floratio and Lana gave a fair demonstration of Latin dance rhythms.

Lester reprised one of his best bits, the telephone quiz sketch, which is an extremely potent piece of business.

Modern-dress version of William Shakespeare's "Taming of the Shrew" came off well on CBS-TV's "Studio One" Monday night (5), but it seemed too bad that the program had necessarily to be constricted to an hour's running time. While managing to get most of the flavor of the Bard's bedroom farce into his adaptation, Worthington Miner, who also produced, failed to bridge adequately the heroine's change from the shrew into a loving wife. As a result, it appeared at the final curtain as though Katherine had given in to her husband, Petruchio, only to get some food under her belt and that she might explode into one of her rages again at any moment. And that was not the way Shakespeare wrote the play.

Except for that minor fault, the show was highly entertaining, with the cast playing it in a broad burlesque manner to milk its full laugh content. Lisa Kirk, who played the younger daughter, Bianca, in "Kiss Me, Kate," of the Broadway musical version of "Shrew," made her straight dramatic debut in the video show as Katherine and came through with an acceptable job. She failed to project enough shading in the role in the first act but improved steadily through the program to score solidly with her final, lengthy speech on the duties of a wife. Charlton Heston, video discovery who subsequently signed with film producer Hal Wallis, registered fully as Petruchio. Hiram Sherman was fine as the father, Baptista. Sally Chamberlain made for a pretty Bianca, and James Gannon and Henry Barnard fared well as her two suitors. Supporting cast, topped by Rudolf Watson as Gremio, and Don Murray, Lewis Edmonds, Arthur O'Connell and Carl Don, added to the fun.

Richard Rycharik provided excellent, three-dimensional sets to background the production, and director Paul Nickell's handling both of the cast and his cameras was standout. Withal, the play, while not up to the standard set by Miner's first Shakespearean adaptation, "Julius Caesar," marked a noble followup to that one.

While "Ford TV Theatre" has presented more effective vehicles, its production of "The Shining Hour" on CBS-TV last Friday (2) made good video fare. The script, adapted from Keith Winter's play of 1934, had more appeal for femme viewers, being the story of two women in love with the same man. Margaret Lindsay, who starred as Mariella Linden, who suddenly finds herself in a passionate affair with her husband's brother, while she doesn't want to hurt her sister-in-law. Miss Lindsay turned in a fine performance, as did Lois Wheeler as the sister-in-law who tragically commits suicide to free her husband. Richard Derr played the unfaithful husband and, although doing a fair job, didn't register the maturity the

Supporting cast was headed by

Betty Linley who was incisive as the domineering spinster sister. Ben Lackland was Mariella's husband and Don Hammer the latter's callow younger brother.

Production was elaborate, as usual, and included miniature sets and use of a high camera for downward-angled shots. Standout scenes were a fight between Miss Lindsay and Miss Linley, and a tete-a-tete between La Lindsay and her sister-in-law.

Ed Sullivan had a better-than-average talent lineup on his "Toast of the Town" show Sunday night (4) via CBS-TV and so had a better-than-average program. Only really rough spot was the second successive appearance of Pat C. Flick, the dialectician who's apparently making a career out of heckling Sullivan. With his aged gags, Flick might be okay once every several months but twice in as many weeks is too often. Also marring the pacing somewhat were Joe and Lott Anders, a good cyclist-juggling act who were on too long for top impact.

Rest of the talent, though, helped push the program into scoring position. Comedienne Patricia Bright registered solidly with her "Television Is Tough on Love" number, which she does in the current Broadway revue, "Tickets, Please." Vocalist Patti Page sold a trio of tunes in top style, with okay production backing helping the finale. Ballerina Iva Kittichell was standout with her dance satire and the Deep River Boys scored with their vocalistics, although they might better have done one of their spirituals in place of the second novelty number. Lolo and Lita, imported from Latin America, were okay in the old vaude idiom.

Jane Austen's "Sense and Sensibility" emerged as a stilted but nonetheless charming show on NBC-TV's "Philco Playhouse" Sunday night (4). Stilted factor, of course, was inherent in the stiff dialog and mannerisms of the pre-Victorian England about which Miss Austen wrote, which have been translated too literally for modern-day TV audiences. But the tale of two attractive but broke gentle-ladies on the prowl for husbands, as adapted by H. R. Hays, carried a certain warm aura that sustained interest.

Madge Evans, in one of her infrequent appearances since her retirement from films about a decade ago, both looked and acted her role as the reserved elder sister, with Cloris Leachman dittoing as the less repressed younger girl. John Baragrey was wasted in a role below his talents but scored nonetheless, as did Chester Stratton as the other suitor. Rest of the cast was also good, including Dora Clement, John Stephens, Josephine Brown, Larry Hugo and Pat Hosley. Program bore the usual top production and direction trademarks of Fred Coe and Delbert Mann.

Dean Martin and Jerry Lewis fractured the "house" on the second edition of NBC's late night (Continued on page 38)

Wouldn't YOU like to spend "Fifteen with Faye" (FAYE EMERSON that is)



I am starting tonight and
each Wednesday at 8 P.M.

On the NBC-TV Network

for

SNOWCROP FROSTED FOODS

What a wonderful way

To

Plunge in front

of a

TV CAMERA

KENNETH BANGHART

VIDEO—MAXIMA CUM LAUDE

¶ WBAL gratefully acknowledges the wholehearted co-operation of the Baltimore school system in perfecting a technique which resulted in the citation in VARIETY'S 17th Annual Award as the foremost American station in the field of "Education by Television."

¶ This award is still another exciting challenge to continue leadership in public service in the best traditions of the broadcast art — to put forth even greater effort on behalf of this all-important television endeavor.

¶ To this end WBAL* accedes again to the requests of Federal, State and local school authorities and will hold its second Educators Television Clinic on October 23 to announce further progress and new developments in this field.

¶ Both public and private educational leaders, as well as station operators, are invited to enroll now for this clinic, that the benefits of this station's two years experience in "in class" instruction by television be shared with as many as possible.

TELEVISION BALTIMORE
WBAL-TV
CHANNEL 11
NBC Affiliate

Nationally represented by EDWARD PETRY & CO., INC.

*WBAL-TV leads too in popular program ratings. The April survey of the American Research Bureau gives WBAL-TV most first place positions in evening hours, Sunday through Saturday.

From the Production Centres

IN NEW YORK CITY

CBS' William S. Paley tossing a Ritz-Carlton fete tonight (Wed.) for Jack Benny on the eve of the latter's Queen Mary-Ing to London for his Palladium appearance. Betty Tevis, WINS publicity manager, new asst. publicity special events director of WNEW. Beryl Carter replaces Mary Jabez in ABC's news dept. Sherman H. Dryer Productions has been incorporated as Dryer & Weenolsen Productions, with Robert Weenolsen exec v.p.

Beverly Smith, director of "The Second Mrs. Burton" for Young & Rubicam, has been appointed to succeed Lindsay MacHarrie, resigned, as supervisor of daytime radio. Eleanor Kilgallen, casting director of CBS television, has taken over the AM casting and audition assignment, vacated by the resignation of Marge Morrow. Treva Frazee returns to the cast of "Life Can Be Beautiful". Raymond "Cookoo Club" Knights expecting a second addition. George Weist sharing direction of ABC's five-a-weeker, "Hannibal Cobb". William Gargan has taken option on Frank Conniff's (Journal-American columnist) series, "Windy Donahue, the Friendly Taxi Driver," which he'll package for TV and radio. Gargan looking for actor to handle title role. Hubbell Robinson, Jr., CBS program chief, to Wentworth-By-the-Sea, New Hampshire, over the weekend to preside at the New England affiliates' meet. WFDR, N. Y., and WCFM, Washington, have an exclusive on President Truman's American Newspaper Guild convention June 28. Thesper Ann Burr back from Virgin Isles' vacation. Mitchell Grayson's new apartment decorated by Brett Morrison, "The Shadow". WOR's Joe Creamer to direct the AM-TV clinic of the N. Y. Ad Club's '50-'51 course. Allan Grey signed as new Housewives Protective League director. It's a girl for the Martin (WCBS) Weldons. John Halpern, ex-Erwin, Wasey, now assistant AM-TV director for Pedlar & Ryan.

Ed Ehrlich, formerly with ABC sales presentations in N. Y., in Gotham for two weeks then back to Tahiti for permanent residence; says the island's only ulcer belongs to an insurance broker. Actor Larry Blyden into "Mr. Roberts" on B'way. WNJR disk jock Carl Ide made a survey showing 14 out of 15 listeners preferring instrumental platters to vocals.

Hank Sylvern doing kid disk series for Caravan Records. Burt Cowlan, new prexy of Sky Top Summer Theatre, still taking thesping chores. Joe De Santis, of "Brighter Day" cast, has some of his sculpture on exhibit in Rockefeller Center. William Ayres,

an NBC production facilities supervisor, now hanging his hat at Procter Productions.

Ken Lynch, Santos Ortega, Ann Loring, Teresa Keane and Grant Richards new to "David Harum". Ned Weaver added to "Our Gal Sunday". Sandy Strouse new "Stella Dallas" player. Al Hodge joins "Lorenzo Jones". MBS newscaster John Bosman now doing three daily news shows on WINS. Eugene Moss, ex-KMBC, Kansas City, new WOR promotion writer. Mary Naughton added to WHLI scripter and Stanley Burns new announcer at the Hempstead station. WPAT's Milo Boulton made his 3,000th air interview last week, with Guy Lombardo, who also was his first subject. ABC commentator Henry J. Taylor is principal speaker at automotive engineering confab in French Lick, Ind., today (Wed.). Chamber of Commerce of Great Kills, Staten Island, has bought 10-minute daily participation on WMCA's "Fisherman's Guide," to promote its angling and vacation attractions.

IN HOLLYWOOD

Leith Stevens goes on staff at CBS to swing the baton on shows he temporarily inherits from Lud Gluskin, who's making nine-week swing through Europe on his sabbatical. Net is also shy Wilbur Hatch, who is still a few months away from complete recovery from nervous breakdown. NBC liked the Cass Daley audition record so well that time is being cleared for a summer selling job. Pabst picked up "Life of Riley" for another season. FCC moved its Coast headquarters down from Frisco, with Joe Brenner heading up the legal office and Bernard Linden continuing in charge of engineering. Jimmy Saphier sent Maurice Zimm packing on a 21-city tour to assemble material from police chiefs for his new series, "Somebody Knows," summer replacement for "Suspense". Frank Graham fulfilled his doc's orders for a six-week respite and is back cooing into mikes. Hal Goodman will work with Jack Paar on "Take It Or Leave It" scripts. Don Thornburgh returned to Philly after picking up his \$5,000 check for appraising the Thomas Lee estate. Ben Potts, headman in Hollywood for Lennen & Mitchell, took his pooch to a dog show with high hopes of a blue ribbon. One of the judges stepped on his paw and he limped off with a purple heart. Ken Carson packed his guitar and scenic effects for a reunion in N. Y. with Garry Moore.

IN CHICAGO

George Creech has resigned after 14 years with NBC to operate a fruit farm in the state of Washington. His post as sales service manager for Chi NBC national spot sales has been taken over by Vern Herren, former WMAQ-WNBQ sales traffic manager. Latter slot being being filled by Ken Nelson up from traffic department. New sales promotion manager at WBBM is Dave Kimble, moving over from WMAQ where he had been member of sales promotion staff for past three years. Frann Weigle, WAIT staffer, has exited the station after five years to freelance in radio and teevee. His "Stop the Record" disk show started anew on WGN-TV Monday (5). John Norton, ABC Chi veepee, and Mrs. Norton are vacationing this month with an auto trip through the south and southwest. Chi NBC news and special events chief William Ray will lead a panel discussion on the use of radio and TV in public relations at the National Dairy Council here June 28. Hal Totten, WGN farm director, spent a busy two and half days at University of Illinois campus recording 94 separate interviews of from five to seven minutes each for playback on his "Farm Hour" and "Today on the Farm" shows. Jack Taylor, formerly with KMBC, Kansas City, is new staff announcer at WCFL. Art Hellyer, from WMIL, Milwaukee, is taking over 18-week summer replacement stint on same station. Don McNeill and the ABC "Breakfast Club" crew will make annual New York migration week of June 19-23. Morning stanza will be aired from deck of naval carrier U.S.S. Enterprise June 20. After June 23 show from the Queen Mary dock, McNeill and family leave for a six weeks' European vacation. Ruth Moore, Community Fund radio director, is emceeing public service stint, "Here's the Story," aired Thursday mornings on WAAF. Bill Duane, ex-WBBM staffer, joins WLS announcing staff. ABC's "Music With the Girls," emceed by Mary Ellen Domm, is originating from Chicago this month. Myrtle Stahl, WGN's director of education, repped station and Mutual at annual confab of Assn. of Women Broadcasters at Cleveland last week. Bob Acher is singing headliner on WLS' "The Q.E. Ranch," aired at 7:15 p.m. Monday, Wednesday and Friday for the Hubinger Co. Bill Wilson is new member of WGN public relations staff.

L.A. Video Pic-Happy

Continued from page 28

tures each week. Included in these are the "Hopalong Cassidy" films and a large group of Tim McCoy pix. KTLA recently inked McCoy to an exclusive contract and has built a show around him and his westerns. In addition outlet runs five features weekly.

The first run features and westerns have disappeared from this market almost entirely. Occasionally a single first run film sneaks through but otherwise these films are second runs and a great many of them are being shown for the third and fourth time locally. Paradoxically, these films are being leased for more coin now than they were on first runs. True, there are more than twice as many receivers in use now than there were nine months ago but the basic factor in the rise of lease prices involves primarily the willingness of stations to take anything they can lay their hands on. Because of the shortage of material, pictures now being beamed by one station have already been booked by another outlet for telecasting during the latter part of the year.

Price on the one time beaming of the films ranges from \$80 to \$250 for westerns and from \$150 to \$1,000 for features. "Hopalong Cassidy" films are the exception, presently bringing \$1,000 per showing. These figures average out to just over \$300 per film for a one time telecast. No other market in the country is laying out this much coin for old footage which dates back to 1931 and runs up to 1945. One reason for the extensive use of motion pictures is the fact that there is no cable into

this city from the east nor is there any connection with the northern part of California. Los Angeles is isolated and must supply its own programming other than those kinescopes fed to the four stations with web affiliations.

There are now popping up instances of film owners offering their wares for outright sale. Price on these pix ranges from \$5,000 per single picture to \$250,000 for four films controlled by Sam Bischoff. Bischoff is sounding out the stations on four films he controls and wants to turn over to TV completely. Pictures, "Pitfall," "Man-Eater of Kumaon," "Intrigue" and "Outpost in Morocco" were made between 1947 and 1949. Obvious problem with the sale of these films is clearance of musical soundtrack with James C. Petrillo. Petrillo's contract with motion picture producers bars any films from going on TV with soundtrack made expressly for motion picture exhibition.

ALL ABC'S CHI-MADE SHOWS ON THRU SUMMER

Chicago, June 6.

Summer replacements present no problem to ABC tele producers here with all seven ABC Chi origination shows scheduled to remain on through the hot weather months. Web's major Chi enterprise, the hour-long Sunday "Super Circus," will stay on although losing its three participating sponsors for eight-week hiatuses. M & M Candies leaves "Circus" June 18 through Aug. 6. Peters Shoe Co. (Weatherbird Shoes) is off June 11 through July 30. Canada Dry is expected to take a hiatus after July 2.

Tuesday night boxing and Wednesday night wrestling shows and Sunday night "Dr. Fixum" will remain on the net as co-op deals. "Tin Pan Alley TV," "Majority Rules" and "Carolyn Gilbert" shows will continue as sustainers.

NBC Buys Hudson

Continued from page 29

it leases from WOR-TV, NBC is not too cramped now for dramatic show space, Weaver said, although he emphasized that the web's long-range planning includes either the buying or building of more studio facilities. He doubted that NBC will ever go for a "Television City" plan, which has long been proposed as a method of solving the space problems of all TV stations and networks, on the contention that a variety show plays better from the stage of an actual theatre.

Pointing up NBC's need for more space next fall in N. Y., Weaver confirmed reports that the "Jack Carter Show," first hour of the "Saturday Night Revue," will move from Chicago to N. Y. in the fall. Web also will have its top-budgeted, hour-long variety show in the 8 to 9 slot Wednesday night, which is to feature some of the top-name comedians on a rotating basis. In addition, the network will begin daytime operations from 3 to 6 p.m. daily in the fall. All these, coupled with the programs now being aired, such as Milton Berle's "Texaco Star Theatre," the Anchor-Hocking show, etc., make more space a prime necessity.

As for Hollywood's supplanting N. Y. as the chief program origination point for TV, Weaver doubts that will happen until the coaxial cable is extended from coast to coast. Even then, he said, Hollywood will produce no more shows than it now does for radio. The top personalities, who have the say in deciding whether they'll live in N. Y. or on the Coast, will probably insist on having their programs originate in Hollywood. But the majority of day-to-day programming will continue to emanate from N. Y., Weaver thinks.



Courtesy of M-G-M
'THE GREAT RUPERT'
For George Pal Prods.
THE GAME SHOW
Every Friday Night, 9:30 D.S.T., NBC
Mgt.: LOU CLAYTON

Sarah Berner's Voice as
ESTHER HOROWITZ
(Of "Life With Luigi" Show)
IS SWITCHING TO
"SARA'S PRIVATE CAPER"
(The Sara Berner Show)
NBC, Thurs., June 15, 10:30 P.M., EDT

STOP! A TOP POP MAN

(Musical Producer-Director) Available

Formerly composer-arranger, network talent scout, he has produced-directed radio's best pop musicals for the past 11 years. TV exp. He built and now heads the pop. dept. of one of the country's top shows. Box V-711, Variety, 154 West 46th Street, New York 19.

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NBC SYMPHONY ORCHESTRA

With such distinguished soloists as: MELCHIOR, KAPPELL, MAYNOR, MERRILL, TRAUBEL, CONLEY

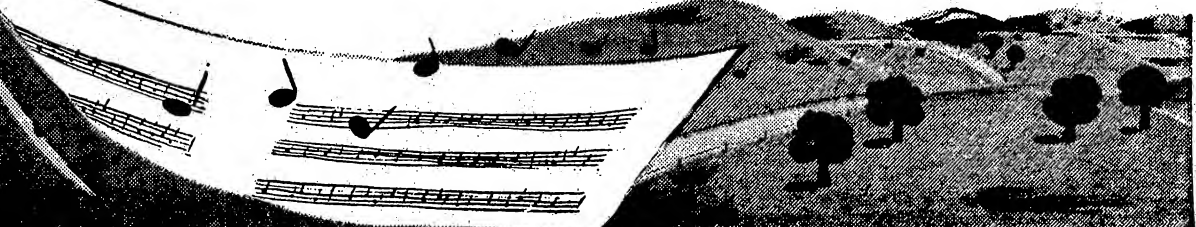


SUNDAY EVENINGS 8:30 P. M.

NBC NETWORK

Every Sunday, June 11 through Sept. 3

GEORGE HICKS Speaking for U. S. Steel



Tele Follow-Ups

Continued from page 34

Anchor-Hocking show, Zanies, who came over from the Copacabana, N. Y., from which they doubled, put on a laugh-laden show which depended exclusively on them.

Their click again emphasized the fact that under its present format, only a top personality can get the hour program moving. There isn't any production to speak of, in keeping with the informality the stanza tries to establish. It suggests that it's an off-the-cuff procedure, which is okay as long as there are strong enough personalities to carry it, but there aren't many available headlines that hold up for too long a time.

Martin and Lewis worked no differently than they do at the Copa. It's an act that has the appearance of improvisation, but since they're essentially a colorful and zany duo, anything went. For example, they put in a couple of plugs for an imported car, which had the appearance of plugging the auto, so that they could get free samples for themselves (same has been obtained since). It wasn't orthodox tele, but it was funny coming from them.

For a tie-in with the Memorial Day motif last Tuesday night (30), NBC-TV's "Fireside Theatre" presented a half-hour film featurette based on Edward Everett Hale's "Man Without a Country." Produced in Hollywood by Frank Wisbar under the aegis of Bing Crosby

Enterprises, the picture was pitched too much to the grade-school level of patriotism to achieve maximum dramatic impact. While it might have served as a reminder to viewers of the value of their American heritage, it was adapted much too literally.

Apparently confronted with the difficult task of compressing the tale into a half-hour version, Wisbar provided too little motivation for his hero's self-renunciation of citizenship and then indulged too much in flagwaving. Story picked up the hero arrested on a treason charge and sentenced to spend the rest of his life aboard U. S. men-of-war with all mention of America denied him, for having denounced his country at his court-martial. John Warburton, turned in a good thespian performance in the lead role and was given a neat assist by a cast of familiar Hollywood supporting players. Procter & Gamble commercial inserted at the halfway point in the story completely broke the mood of the piece.

Joe Laurie, Jr., kept well ahead of the panel of gabbing femmes on NBC-TV's "Leave It to the Girls" Sunday night (4). Gifted with the capacity to chatter along with the best of them, Laurie was so obviously eager to uphold the men's side of the various problems and questions posed that he dispensed almost entirely with the signal horn customarily used by the male guests to break into the female gabfest. He also came up with some very funny cracks, which had his femme competitors yucking as much as the audience. Topper was his claim that the gals, instead of wearing low neck-lines, are now wearing low waists.

Girls, as usual on this program, unsheathed their claws to ride the male population into the ground and also, as usual, looked beautiful enough to make the men give up without too much of a struggle. Maggi McNellis, as moderator, did a neat job of keeping the participants within bounds. Panel comprised Florence Pritchett, Eloise McElhone, Dorothy Kilgallen and Pat Burroughs, latter this year's "Miss Rheingold" in her initial appearance on the show.

Milton Berle's "Texaco Star Theatre" is apparently easing up towards the finish line, its summer hiatus starting in two weeks. On his stanza last Tuesday night (30) via NBC-TV, the comedian not only reprised some of the gags and grimaces of his previous shows but also repeated two of his previous skits, altered only slightly, and many pieces of business. In addition, Martha Raye, as his chief guest, permitted her frenzied zanyisms to get so far out of line that they often approached the vulgar—such as her habit of spitting into the mike and leaning backwards on her piano for the camera to focus down her décolletage. It's stuff like this that's certain to get the censors perking up their blue-noses at TV.

Berle and Miss Raye took over most of the show. Femmie did a solo, winding up with her "Mr. Paganini" which, at least, drew yucks from the studio audience. Duo then satirized ballet in a "Dying Swan" number that started off well with the legit terping of Marge Banks. Two got together again in a rehash of Berle's western barroom skit, complete even to the gag of having someone toss flour in his face everytime he peered out the swinging doors. Mike Mazurki guested in this but had little to do. For the finale, Berle, Miss Raye and most of the cast came out for a mass impersonation of Charlie Chaplin, which was okay.

Harmonica Stan Fisher registered fairly well with a couple of tunes, although he seems to be bypassing the melodies in favor of his facial contortions and hand movements. Robert Merrill did his usual capable baritone job on "Old Man River" for one of the few bright spots on the program.

Bergen

Continued from page 29

and 12 of radio, said he is eager for the TV bow. A lighting test made on the Coast last month showed Effie Clinker emerging as a stronger personality than Mortimer Snerd and the need for toning down the dummies' makeup. He'll use a fourth partner, the full-length dancing doll Podine, in the tele series.

Success of puppet and marionette shows in TV indicates their appeal for both kids and adults,

Bergen feels. "Some of the puppet work is fine and some is bad, but even the latter is often good entertainment," he said. He added that a 25-minute comedy travelog, "Charlie McCarthy in Sweden," which Cal Interests shot in color in the Scandinavian country two years ago, will be released next month by Warners.

Hollywood, Bergen believes, has to respect tele for the powerful medium it is. Producers, he reports, are worried about adjusting to the low-budgets video works with. Talent tied to picture contracts is out of TV for the time being, but as work eases up thespians are evidencing more and more interest in televising.

New 'Seattle Plan,' Testing Ad Sales, To Get Nat'l Use

Seattle, June 6.

Application of a new research method, recently evolved by Rogan Jones, KVOS, Bellingham, and Joseph Ward, local researcher, which measures the comparative results of radio and newspaper advertising, is now being made available on a nationwide commercial basis. Name of the new outfit is Advertising Research Bureau, Inc. (ARBI) and officers include Frederick E. Baker, local agency head, president; Jones and Ed Craney, head of Pacific Northwest Broadcasters (KXLY, Spokane; KXL, Portland; KVVU, Missoula; KXLI, Helena, and KXLQ, Bozeman).

The new method, which so far has shown that radio advertising is best, dollar for dollar, for retailers, makes use of trained interviewers to spot-check at point of sale to measure advertising results. They question only those who have completed the purchase of the advertised item or who have asked about it and turned away without buying.

In the usual test the retailer picks an item in his store for advertising and spends identical amounts for simultaneous promotion in radio and newspaper advertising. Then the interviewers check shoppers who come in for the item and determine whether newspaper or radio or something else brought them in.

In the 16 surveys conducted in six Northwest cities so far radio reportedly outpulled newspaper advertising decisively. Radio drew nearly twice as many shoppers as newspapers and the radio-inspired shoppers spent nearly three times as much on the advertised items as did newspaper-promoted shoppers.

An average of about 75 shoppers were questioned in each of the initial tests, but a recent test for a chain food store used 2,500 interviews.

A cumulative summary of the 16 surveys showed radio advertising brought in 581 shoppers who bought or asked about the advertised item; this was 40.4% of the shoppers interviewed. Newspapers brought in 304 shoppers or 21.2%. Shoppers who recalled both radio and newspaper ads numbered 206, or 14.3%. Those who came in because of some other reason totaled 346, or 24.1%.

Expenditures for test advertising varied widely, running from \$14 in radio and \$14 in newspaper to \$193 in each medium. The average was less than \$100.

Reasons why radio shoppers spent more than newspaper shoppers is being studied, according to Ward. One factor was expenditures for higher-priced items, such as appliances and floor-coverings. Ward also believes that radio pulls from a larger area, thus bringing in rural customers who might make larger purchases when they did go to a city for shopping.

Items in the surveys varied greatly, including floor furnaces, refrigerators, lingerie, men's suits, books, etc.

It is expected that the Ward technique will be used in testing copy to determine selling and remembrance values. Surveys to date reveal high remembrance for sound effects in the signature. Another use is the comparing of rates. The only survey in the first 16 which showed newspaper outpulling radio dollar for dollar, revealed that the radio station's rates were out of line. As a result of this finding the owner immediately began a rate revision.

Quiz Shows Get Arg. Heave

Buenos Aires, May 27.

Radio departments of local advertising agencies have been thrown into a turmoil this week by a government decree prohibiting any more quiz programs on the Argentine radio networks. The official explanation of the ban is that the quiz shows are far from educational and only lead to "frivolous" and "unedifying" dialog between the emcees and participants.

Actually, the cause of the ban was a political incident a fortnight ago on Radio Mundo, during a peak listening hour, on a quiz show sponsored by Salus (Mate tea) and emceed by film actor Ignacio de Soria, when the winner announced his prize would go to the anti-government socialist fund.

As a consequence, audience participation shows in general are in the doghouse.

North American advertising firms have been hard hit, as they have had barely a week in which to look around for substitute programs. Listeners are indignant, as they are deprived of one of their favorite radio entertainments. Hardest hit of all is Kolynos, whose "5,000 pesos for you" quiz programs have been a regular feature for over four years and had one of the highest Hooper-ratings of any Argentine radio feature, mainly due to the smooth handling and witty repartee of emcee Ivan Casado. As prizes had to be paid in postal savings stamps, instead of cash, on all the quiz programs, the Postal Savings Bank will be one of the major losers.

Radio Mundo was penalized in yet another way recently, when Lever Bros. broadcasts of a serialized version of "For Whom the Bell Tolls" was cut without explanation at about the 20th episode. Listeners were left wondering why they were never allowed to hear this radio version out to the end and another drama substituted from one evening to the other. The axe was wielded as a result of a protest in government quarters by the Spanish ambassador, so the story was suddenly deemed immoral, although it had been broadcast over the Belgrano network some years ago.

Pan Am TV Dickers For Pix, Filmed Vidshows

Hollywood, June 6.

Pan American Television, through Frank Fouce, is negotiating with Monogram Pictures, Hal Roach and the L.A. Times newly-formed distribution corporation for filmed TV programs and motion picture features.

Fouce said that he has been dickering with Steve Broidy, Monogram prexy, for the leasing of 300 studio pix made between 1933 and 1945. Deal, which is near the ink point, will call for Pan American to pay a flat sum to Mono, plus a royalty on films used. These pictures, for the most part, have been beamed in this country. Also in the works is a deal for pix made from 1946 onward.

Fouce said Pan American will have to trim the music soundtracks from these later films because of the 1946 agreement between the film firms and James C. Petrillo, which prohibits music soundtrack made for pictures being used on television. This will not be a problem to the firm as dialog tracks will be sliced from the films and Spanish chatter dubbed in for showing in Mexico and South America.

Fouce is also near the ink stage, with Roach for 275 two-reelers and 48 features.

Circling the Kilocycles

Cleveland—Sidney Andorn, consultant adviser at WERE, will direct a course in "Applied Broadcasting Arts," at Cleveland College this summer. A four-hour credit course, the class will be limited to 15 students, and will offer "a practical demonstration" of radio's fundamentals including spot news reports, sports, selling, transcription work, etc.

Chicago—Movie Advertising Bureau added to its national sales staff John B. Holmes, former Chi media director of McCann-Erickson, and Edwin J. Hughes, Jr., Foote, Cone & Belding account exec.

Fort Wayne—Fred Smith, disk jockey and sports announcer at WKJG, Fort Wayne, has resigned to join the radio and television staff of WFBM, Indianapolis, effective June 15, succeeding the late Paul Roberts. Smith will be featured in disk jockey shows and will have a weekly half-hour television show.

Nashville—John McDonald, WSM farm director, will tour Europe this fall with the National Rural Youth Group of the American Farm Bureau Federation. Making the trip at the request of the Youth Group, he will represent the 14 stations of the Clear Channel Broadcasting Service.

TRANSPORT FEES KILL KFI-TV ISLAND REMOTES

Hollywood, June 6.

KFI-TV has killed its weekend remotes from Catalina because of heavy overhead involved in getting its crews to and from the Island. Station was alternating the Island telecasting with its beaming of the L.A. Angels baseball games.

KFI-TV was videoring three shows from Catalina, beaming a street corner program on Saturday afternoons, a different Island event on Saturday evenings and an audience-participation program on Sunday afternoons.

Station, in order to get all the details in line prior to each telecast, had to send its crew and producer to Catalina on Friday. This meant pay for the entire crew for three and one-half days plus room and board while there. Also telephone cost KFI \$125 each three-day period.

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40 Modern Rehearsal Halls 40

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REASONABLE RATES

Cool Grand Ball Room Available

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JULY-AUGUST AND SEPTEMBER

Flat rental or percentage arrangement.

24-foot high - no pillars - 700 capacity.

Groups - Individual

ALgonquin 4-9800

CONTACT LENSES

Amazing New Small 'Tuohy' Corneal Lens

NO FLUID REQUIRED
NO MOLD NECESSARY
NO IRRITATION
CAN BE WORN ALL DAY
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COURMETTES & GAUL

OPTICIANS, INC.

55 West 49th St., RCA Bldg., N. Y. C.

Circle 7-9880

Eyes Examined

Complete Optical Service

Established 1905

Sarah Berner's Voice as

HELEN WILSON

(Of Amos 'n' Andy Show)

IS SWITCHING TO

"SARA'S PRIVATE CAPER"

(The Sara Berner Show)

NBC, Thurs., June 15, 10:30 P.M., EDT

BLAIR TV INC.

REPRESENTING

BirminghamWBRC-TV
ColumbusWBNS-TV
Los AngelesKTLA
New OrleansWDSU-TV
OmahaWOW-TV
RichmondWTVR
Salt Lake CityKSL-TV
SeattleKING-TV

SEVENTH SMASH COMEDY WEEK!

JOE DeRITA

MINSKY'S RIALTO, Chicago

Available for Television

Direct Booking

Thanks to MR. HAROLD MINSKY

AIR ROAD GAMES ONLY, SEZ ST. PAUL MANAGER

Minneapolis, June 6. Mel Jones, St. Paul (American Assn.) baseball club's general manager, has something new in the way of a television suggestion. While not blaming TV for the attendance slump in Minneapolis and St. Paul, he proposes that only the road games be televised. With the opening of the coaxial cable to the Twin Cities shortly, Jones' plan would be feasible. At present both Minneapolis and St. Paul home baseball games are being televised.

Jones thinks his plan would give baseball an apparently needed shot in the arm. A catch might be to get other American Assn. clubs to join in the reciprocal agreement necessary, he admits. The plan not only would answer the question of whether TV is hurting home attendance, but also would bolster interest in the game, in Jones' opinion.

St. Louis' WIL Signs Its First AFRA Contract

St. Louis, June 6. For the first time in its 28 years of operation, WIL, an indie-owned station and one of the oldest in this town, last week signed an AFRA contract that covers its five gabbers and any singers or actors who may be employed by the station in the future. The one-year pact was inked Friday (2) after prolonged powwows that began last January.

The contract is similar to those that AFRA has in effect at four other local stations, KMOX, KXOK, KWK and KSD, fixing a minimum of \$72.10 wage per week. New employees must join the union as a condition of holding the job. Employees at the station had approved AFRA as their bargaining agent and had voted for the union shop in elections conducted by NLRB. The station at one time used musicians and actors, but this policy has been discontinued for several years, the air programs being limited to transcriptions and recordings.

WHO Sued by Farmer In Blasting Accident

Des Moines, June 6. Ivan Yoder, a farmer at Wayland, Ia., has filed a \$25,000 damage suit in Des Moines against the Central Broadcasting Co. (station WHO) and the Quick Supply Co. of Des Moines. In the petition filed in district court, Yoder said he suffered a fractured leg and was permanently disabled in an accident at the national plowing match sponsored by WHO at Dexter, Ia., in September, 1948.

The farmer said he was struck by flying rocks and debris during a blasting demonstration and charged that an excessive quantity of explosives was used and that adequate warning was not given to spectators.

KEN LATER AGCY. EXPANDS

Ken Later agency is expanding its radio-teevee dept. Alan Hartman, formerly with Music Corp. of America, and Don Medford, former legit producer, have joined the staff of that office. Later opened an indie agency several months ago after resigning the William Morris agency.

Pittsburgh — Florence Sando, women's commentator at WCAE, has been featured for the last seven weeks in Playhouse's hit musical, "Fifty Grand" . . . Duquesne Brewing Co.'s big half-hour Saturday musical, "Welcome Aboard," fades from KDKA June 17 after 39 weeks and will be replaced for summer by transcribed "Boston Blackie" . . . Rege Cordic staying at WWSW as its early-morning waker-upper after turning down offer to do a similar show on KYW in Philadelphia . . . KDKA keeping on Harold V. Cohen's Sunday evening show business program, "Cohening the Town," as a sustainer through the summer, Cohen is drama editor of Post-Gazette and VARIETY mugg here . . . Wayne Pascuzzi, Pittsburgh Symphony drummer, subbing in Bernie Armstrong's KDKA staff orch of honey-mooning Jack Baldinger, Jr.

DOLE ENTERS TV IN SPOT TESTS IN COLUMBUS, O.

Columbus, O., June 6. Dole Sales Co., the pineapple people, hitherto absent from TV advertising, has now entered the field with an advertising test campaign in the Columbus market area. Dole is taking the plunge in TV in behalf of its comparatively new product, Dole fruit cocktail, and chose WBNS-TV here for its campaign. This area has long been known as one of the top test markets of the country.

Dole has taken participating spots on two half-hour daytime homemaking programs on the air five days a week: "Studio K," the kitchen show operated by Mrs. Edwin Zanes, former associate food editor for Good Housekeeping; and "Sharp Comments," Fern Sharp's shopping program. The first is on at 3:30 and the other at 4:30 p. m. In for the premiere showing of the product May 23 on the "Sharp Comments" show was Jack Bosch, merchandising rep for Dole, who appeared on the program with local distributors and Mrs. Zanes. Flower leis were flown from Honolulu for Miss Sharp and Mrs. Zanes and the press was on hand for the Dole debut.

Whatever results Dole receives by boosting its new fruit cocktail on TV here will determine its future ad campaigns all over the nation.

Sugaring Up TV

Chicago, June 6. A heavy summer saturation television spot campaign was launched by the Hollywood Candy Co. on 11 stations in eight markets last week. Philadelphia market will be added June 19, with three stations being used. Campaign, handled through Ruthrauff & Ryan agency, will place a maximum of 12 spots a week for 10 weeks in each market. This is company's first use of video via R&R, which took over the account about six weeks ago.

St. Louis—KNOX copped a Certificate of Appreciation for continued programming of the U. S. Army and U. S. Air Force recruiting production, "Voice of the Army."

TV Sales Bonanza Finds Webs Giving Brusheroo to Creative Programming

Television program execs are fearful that, with the networks eyeing a sellout status for next fall, there will be neither the time nor inclination for any experimental creative programming. According to the program chiefs, video faces an actual danger of falling into the same type of complacent rut which is constantly being charged against radio.

While time salesmen are having a virtual field day in TV, the men who stage the broadcasts must continue to have their imaginations stimulated. Otherwise, according to the programmers, video will round that profit corner only to meet itself coming back. That the danger of settling into a rut actually exists now was pointed up this week by Fred Coe, NBC-TV producer and chief of the web's new program planning department. He noted that very few new dramatic techniques have been developed during the last year, with the medium instead concentrating on cleaning up its dolly shots, getting a better picture on the screen, etc. As a result, Coe said, TV directors now are in the position of musicians who excel in playing Victor Herbert—while they do a slick job, they would fall flat if they tried to return to the fundamentals of Bach.

Coe, who has been associated with NBC since the war's end, recalled that four and five years ago when the networks were fighting to lure sponsors into the new medium, he could take two or three weeks to prepare a show. Working under those conditions, he said, it was possible to concentrate on creative experimentation and emerge with such new techniques as the subjective camera, remote locations for a dramatic program, etc. Today, he pointed out, most producers and directors on sponsored programs are working on an assembly-line basis, forced to turn out a new show once or twice weekly. As a result, there is no time to experiment.

Coe emphasized that TV dra-

matic programs have gained considerably from a technical standpoint. For example, he pointed out, his production of "Cyrano de Bergerac" two years ago on "Philco TV Playhouse" was praised by the critics. Yet, he said, he viewed a kinescope of that program recently and found many spots that could be staged much better with today's improved facilities. Only new dramatic techniques evolved during the last year, however, have been such shows as "Cameo Theatre." TV's adaptation of the arena-type staging, that show was made possible, according to Coe, because NBC had an open half-hour this spring in which it could showcase experimental packages. If the web is to be sold out next fall, however, some other time must be found for such showcasing.

Producer pointed out that legit has its experimental theatre in off-Broadway groups, strawhatters, etc., and that slipping grosses have forced Hollywood producers to strike out on new paths. TV, if it's to continue healthy, will have to develop some new training-ground of its own. That time might be found during the summer hiatus period, when sponsored time is opened up, or possibly on Sunday afternoons next fall ad winter.

PRB Prepping 'Harum' As Tele Period Piece

Television rights to "David Harum," based on the play by Edward Wescott, have been acquired by PRB, Inc., indie package agency headed by Mary Pickford, Buddy Rogers and Mal Boyd. Since film rights are controlled by 20th-Fox, based on that company's picture starring the late Will Rogers, PRB plans to produce a live series based on episodes suggested by the play.

TV series is to be done as a period piece, thereby differing from the modern version of "Harum" used in the NBC radio series, which is sponsored by Babbitt.

EMERGENCY!

An attempt is being made in the radio and television industry to introduce a new prerequisite to employment as a writer. At least one of the major networks insists on nothing less than the following:

"Artist agrees to conduct himself at all times with due regard to public morals and conventions. If Artist at any time shall commit any act or thing which shall be an offense involving moral turpitude under federal, state, or local laws, or which might tend to bring Artist into public disrepute, contempt, scandal, or ridicule, or which might tend to insult or offend the community or any organized group thereof, or which might tend to reflect unfavorably upon the network, the sponsors, or their advertising agencies or injure the success of the programs, the network shall have the right to terminate this agreement upon notice to Artist at any time prior to the expiration of thirty days after the date on which the network acquires knowledge thereof."

This clause was never mentioned, discussed or agreed to in the negotiations leading to the Minimum Basic Agreement signed by the RWG and the four major nets on November 16, 1947, and extending to May 15, 1954.

A general membership meeting of the Radio Writers Guild has been called to consider action to fight this clause—up to and including strike.

THURSDAY, JUNE 15, 1950, 8 P. M.
NETHERLANDS ROOM, HOLLAND HOUSE
10 Rockefeller Plaza (bet. 48th St. & 49th St.)

Radio Reviews

Continued from page 27

on the million plus a week in New York.

A surprise guest was Bob Hope who was introduced by his children, Tony and Linda. Comedian, in a bow to General Mills' Wheaties, quipped "that's how I eat my square shoulders—I eat the boxes." On paper, "Millionaire's" format appears to have sufficient audience-pulling ingredients which will hold listeners through the week. Although those eligible to compete are confined only to persons either in or passing through Los Angeles, dialers are bound to have a vicarious interest in who drags down that heavy coin.

Jack McCoy is fairly proficient as emcee. Occasionally, an unexpected remark from a moppet momentarily stumped him on the preem, but he artfully sloughed over these situations. Another important factor in the show's pull, of course, is the quality of the guests' talents. Screening in advance should take care of this point. "Millionaire" replaces two daytime serials, "Light of the World" and "Today's Children," in this afternoon time slot. *Gilb.*

UNDER ARREST

With Joe De Sanitis, Linda Watkins, Frank Thomas, Miriam Wolfe, Ralph Locke, Al Finelli, organ

Producer-director: Wynn Wright
Writer: Paul R. Milton
30 Mins.; Sun., 7:30 p.m.
Sustaining
MUTUAL, from New York

"Under Arrest," formerly a hiatus-filler for "The Shadow," is now in a spot of its own in Mutual's Sunday chiller lineup. It's a so-so mysterioso that exposes its low budget, but should be grist to the MBS whodunit mill.

On the preem Sunday (4), the story was beset with implausible coincidences. A man named Jim, who had murdered his partner in self defense, wandered into a house where an insanely jealous husband wanted to kill him because his wife's lover was supposedly named Jim. In came Police Capt. Jim Scott, the two-fisted cop hero, and to make certain he polished off his missus' sweetie, the mad spouse tried to kill both Jims. What made the story more complex was the first Jim's sudden infatuation with the madman's wife, creating a double story line which the scripter failed to handle smoothly. It forced the jealous husband to wait around while the explanation of the original murder was unfolded.

Despite these drawbacks, there were a few good scenes, particularly in the murderer's conflict

over whether he should escape or save the madman's wife. Joe De Sanitis was convincing as the police captain, although the role was over-heavy with narration. Frank Thomas was effective as the man who killed in self-defense. Rest of the cast was hampered with stock roles. *Bril.*

LORRAINE SHERWOOD'S TRAVEL GO-ROUND

With James W. O'Sullivan
Writer - Producer - Director: Miss Sherwood
30 Mins.; Sat., 12 (noon)
HILLMAN MINX AUTOS
WOR, N.Y.

Lorraine Sherwood, conductor of "Going Places" for the Port of N.Y. Authority on WOR, N.Y., since 1939, began a new half-hour airtel Saturday (3) on the same outlet for Hillman autos. Aptly tagged "Lorraine Sherwood's Travel Go-Round," the stanza replaces "The Man on the Farm" in the station's noon slot.

Format has Miss Sherwood introducing guest-travelers, telling innocuous stories and dispensing travel tips betwixt an occasional recorded musical interlude. Guest on the opener was James O'Sullivan who discussed his recent four-week European tour. For anyone contemplating a similar junket, his advice on budgets, vaccinations, passports, etc. had considerable value.

But programwise, "Travel Go-Round" was rambling and lacked punch. O'Sullivan had an interesting story to relate. However, it could have been told terser and with less accent on such stock European scenery as the "sidewalks of Paris." Possessing a facile delivery, Miss Sherwood was affable and engaging as the emcee. Plugs for Hillman cars were relatively modest compared to copy used by some of its American competitors. *Gilb.*

Radio Followups

"NBC Theatre" concluded its winter semester Sunday (4) with a full-hour presentation of H. M. Tomlinson's "Galleon's Reach." Dramatization was well up to the high literary, as well as entertainment, quality of this radio-assisted, home-study series, for good Sabbath afternoon listening. The Tomlinson yarn is a good adventure story, and scripting (Hugh Kenp is script editor on the series) retained the exotic flavor of the tale. Story was a little talky and bookish, in presenting the philosophical overtones of a man trying to find himself, but this flaw wasn't too obtrusive in the yarn of the London clerk who shipped to sea, was shipwrecked and saved, and saw assorted adventure in the Malay jungle. Direction, scripting and cast were above par, with music and sound effects also choice. Only the English accents of the

characters occasionally marred the performance.

Radie Harris' "candid closeups of stars on Broadway" for Dari-Rich on Mutual Saturday afternoon (3) handed listeners an "exclusive bon voyage interview" with Ezio Pinza, late of "South Pacific." Now a Metro contractee, the singer waxed philosophical about his shift from stage to screen. "In America," he said, "anything can happen."

In quizzing Pinza, Miss Harris asked about his fan mail, what film chores Metro is lining up for him and his previous film experience among other things. An easy going subject, he needed little prodding. Ten-minute interview was smooth, interesting and several notches above Miss Harris' usual celebrity grillings.

D-F-S—Gen. Mills

Continued from page 25

York this week Neale told VARIETY he had stock in the company "just as I hold stock in other companies." He said that time would be bought both on rate-card and PI bases and that deals have already been made with stations covering 40% of the U.S. radio audience. He added that only quality merchandise would be sold by the firm.

What has griped the anti-PI broadcasters is the support given PI by Neale and Crites' association with the top agency in broadcast billings and the big-spending Minneapolis outfit. These kilowatt-ers are strongly opposed to PI on the theory that it tends to depress rates.

Neale Yesterday (Tues.) lunched with members of the National Assn. of Radio Station Representatives. NARSR recently has been conducting a campaign against the "Lone Ranger" and "Beulah" vidpix deals in which Neale and Crites are associated. General Mills' "Ranger" and Procter & Gamble's "Beulah," both handled by Dancer-Fitzgerald-Sample, want three-year rate protection on the shows. Some stations have turned down the offers terming them an "unfair freeze" in view of mounting set circulation and operating costs.

NARSR said yesterday that station reps have consistently opposed per inquiry and per-sales deals "on the soundest economic grounds." The rep outfit said, "For the listener and viewer PI inevitably tends toward shoddy merchandise at excessive prices. For the stations it means selling their precious limited commodity—time—on a speculative basis, a basis which their regular clients will consider themselves entitled to. It means milking a trusting audience. However, it should be said that PI business, is definitely on the way out and this Chicago outfit may find it was born many months too late."

Balto Sings

Continued from page 29

that lines up WMAR-TV and WBAL-TV against WAAM-TV, because in recent weeks, WAAM has slashed local spot rates very drastically.

All the salesmen are in a mud-dle, and Jack Jett, of WMAR-TV, who is abandoning WMAR-FM this coming month, is huddling with Tony Provost of WBAL. Meanwhile clients are confused.

Returning to the surveys, all three stations subscribe to the ARB. The ARB breaks down its averages for three segments of the night. These come between 5 and 10:30 p.m. during which all are operating.

Here's the way its report reads:

	1st seg-ment	2nd seg-ment	3rd seg-ment
WBAL	67	64	23
WMAR	64	64	42
WAAM	23	42	69

The WAAM third segment is lifted by such things as Chicago fights, and the Roller Derby, now off the schedule. Its earlier and lower percentages are due to superiority of NBC and CBS network programs. WAAM carries ABC and Dumont.

The AM stations in Baltimore are seething at the Hooper regional because they show a 50-odd advantage to TV audiences. All of them have dropped the survey "because of serious doubt raised by industry leaders in various parts of the country over the accuracy of the Hooper statistics."

The theme in Baltimore, top TV city, today is "Snafu Blues."

Inside Stuff—Radio

Talent agencies are burning more than ever at the way carefully conceived comedy package shows get killed before "square" audiences at the studio auditions. When talent representatives get a load of the way some of the supposed laugh-provoking lines fall on dead ears, the only sponsorship they can get is for a load of ulcers.

The talent-peddlers don't blame the talent-buyers. The show is supposed to appeal "to the great American public," the latter state, but some of those tourists who are grabbed off the street "to see a real live radio show" are just too busy gazing in awe at the ushers' nice blue uniforms, etc., to take proper note of the show itself. Consequently, there's no laugh payoff, and the complaint is that too many comedy shows, "which demand an audience for a true evaluation," are getting the brushoff when the buyers get a load of the show.

Lewisohn Stadium, City College of New York outdoor arena which has had a two-month season of summer concerts for over 20 years, has made a tie-up with WNEW, N. Y., which will air a longhair disk show starting Sunday, June 18, from 7-7:30 p.m.

Indie is dickering with Minnie Guggenheimer, impresario of the Lewisohn concerts, to take over the classical platter-spinning stint, on which selections from the week's program will be previewed and stars interviewed. Exploitation aspects will include the stadium plugging the WNEW stanza in its ads, programs, etc.

A new method of selling radio time was accidentally discovered by WEEI's (Boston) Walter Piper, a writer on Jesse H. Buffum's "New England Almanac," early a.m. show recently.

Stopping to join sidewalk superintendents at razing of downtown Boston department store he spotted an ancient granite block carved with initials, S. P. G. Initials aroused Piper's curiosity to such an extent, it was mentioned on Buffum's next show. Air mentions resulted in descendants of Samuel Peabody Gardner responding with information it was capstone of ancestor's house, formerly on site of building.

Jordan Marsh Co. execs, noting the rapid response to a couple of mentions, decided it was proper medium for their institutional-type message and bought 10-minute segments across the board.

Golden Gate Quartet's deal with Transcription Sales, Inc., which is releasing a series of 260 quarter-hour open-ends this week, calls for the vocal group to make one cuffo personal appearance on each station airing the platters.

In order to hypo sales, TSI is not requiring minimum contracts and is shipping audition disks to stations and agencies without deposit fees. Series was scripted by Hal Halpern with Tom Scott narrating.

Convention of the International Ladies Garment Workers Union, which owns WFDR, N. Y., was given full coverage by the FM outlet. Special events director Lou Frankel and chief engineer Bert Arnov spent 10 days at the confab in Atlantic City, doing 10 half-hour shows. Included were digests of convention proceedings, which were also sent to WDET, Detroit; WCFM, Washington; WCUO, Cleveland; WVUN, Chattanooga; KFMV, Hollywood, and the Voice of America. WCOP, Boston, took the airtel on alternate days.

Inking of a contract last week between CBS and the Radio Guild, United Office and Professional Workers of America, followed eight months of wrangling and negotiating. While RG lost the checkoff method of dues collection, it keeps the job classification system and right to arbitration of dismissals and classifications. Agreement on arbitration clause was conditional on the network's guaranteeing fair consideration of grievances and the union's promise not to invoke arbitration without due cause.

CBS has agreed to sit down with RG reps before June 30 to review salary inequities and to grant pay hikes where justified.

NAB Code

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in color, as it relates to fabrics, style-goods, paints, plastics and many others, we see at once the potentialities and dangers in this new form of advertising."

Pointing to the greater impact of radio and television advertising than that of other media, Miller said that the real question is "where shall the line be drawn between advertising which fairly capitalizes the inherent advantages of broadcasting and advertising which goes offensively beyond."

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New Video Pacts Sole Bright Spot As AFM Conclave Tackles Job Woes

Houston, June 6.

The problem of widespread unemployment among the nation's 240,000 organized musicians is dominating the atmosphere at the 53d annual convention of the American Federation of Musicians, which opened here yesterday (Monday). Joblessness of the musicians keynoteed AFM prexy James C. Petrillo's opening address and resounded back from the floor, where 1,100 delegates gathered to tackle the situation.

Glimmer of hope for relieving the musicians' economic predicament was seen in Petrillo's report on television. The AFM prexy revealed that the union had okayed four separate contracts opening the way for musicians to work in films for television. The AFM will receive 5% of the gross revenues from such productions, Petrillo declared, adding that 30 or 40 more pacts with video producers are slated to be signed in the next 30 days.

Proposals from the floor are also revolving around a solution to the unemployment problem. One suggestion involves a six-day week for tootlers on the road. Musicians with touring legit shows, operas and ballet groups are paid a flat weekly salary for seven days' work. Feeling among delegates is that establishing a six-day week would not only give musicians a day of rest but that it would foster additional work for local musicians.

Also due to be proposed during the five-day convention is the establishment of an AFM committee to study and possibly promulgate the idea of a federal subsidy for music, as well as for other arts. Contention will be made that large sums of Marshall Plan money are going into subsidization of symphony groups and opera companies in Europe, while nothing is done for non-working musicians in the U. S.

Only important election battle expected before the convention's end will center around a successor to Oscar Hild, late prexy of Cincinnati's Local 1, as member of the general exec board. About 10 candidates have their hats in the ring for the post, and the fight is expected to be bitter because the job of serving on the international exec board of the union entails deciding high-level policies.

Among speakers before the delegates today (Tuesday) was Joseph Keenan, head of the American Federation of Labor's League for Political Education. Secretary of Labor Maurice L. Tobin is expected to address the convention on Thursday (8), while other speakers during the week will include William J. Harris of Dallas, prez of the Texas Federation of Labor.

N.Y. Philharmonic Symp Sets \$125 Weekly Scale For '51 UK Concert Tour

Voting in secret ballot, members of the New York Philharmonic Symphony orch settled the conditions governing their tour of Britain and Scotland during August and September of 1951. Philharmonic's board of directors assented to the list of eight demands.

Conditions are as follows: (1) minimum salary of \$125 per week; (2) 14 concerts in two weeks with a seven-day working week; (3) New York rehearsals at \$6 per two hours or less; (4) rehearsals in England, if any, at \$10 per two hours; (5) extra concerts in England at \$21 per; (6) \$5 per diem on board ship; (7) \$10 per diem in England; and (8) \$10 per day while waiting for ship transportation to and from England.

Musicians, all members of Local 802, N. Y., American Federation of Musicians, agreed to play all non-commercial broadcasts at no extra charge. Symphony organization, on the other hand, will pay for all passport costs, meals and tips incurred on the concert tour.

Det.'s New Dancery

Detroit, June 6.

Jefferson Beach Dance Hall on Lake St. Clair has been leased by Don Ridler Amusements to replace Eastwood Gardens dance hall lease. Eastwood Gardens has been denied an operating license by East Detroit.

Col. Records to Expand Religioso Catalog

On the basis recent surveys showing religious music leading all other types of music in public acceptance, Columbia Records is planning to increase its catalog in that field. Diskery has already completed a religioso set with Jessica Dragonette under the title of "Ave Maria." Album is being released with the imprimatur of Francis Cardinal Spellman.

Columbia is also pencilling in another set of religious airs to be done by the National Male Quartet in the fall. Diskery, however, is awaiting reaction to the quartet's initial release of a group of pop standards.

Cleffers Flock To ASCAP Meet For Upped Rating

Quarterly meeting of the writer classification board of the American Society of Composers, Authors and Publishers last week sharply reflected the changing ASCAP picture under the consent decree. With the latter having made it mandatory for the Society to alter its writer classification setup to a virtually automatic one based mainly on performances, a far greater number of lower-bracket tunesmiths than usual showed up before the writer half of the ASCAP board of directors. The 12 cleffing members of the directorate review appeals for higher classification every three months.

Last week's large turnout seeking upped ratings obviously was sparked by the desire to reach as high a level as possible before the system that bases ratings on 60% for performances over a five-year average and 60% for same over the current year goes into effect next fall. After that a writer's ASCAP income will depend almost entirely upon the activity of his past catalog and his ability to increase it substantially. Only 20% of his yearly take from the Society will not have an International Business Machines computation, being derived from such aspects as accumulated earnings, prestige of catalog, seniority in ASCAP, etc.

Songwriter applicants last week not only turned out in force, but got a pleasant surprise in the not-always-expected generous response to their requests. Quite a few of the younger songsmiths in Classes 1 through 4 were jumped two notches, with practically all of them getting at least one step higher.

Another unusual angle of the hearings was announcement by the board of its decision before the applicants left the room. In the past, system has been to review an applicant's case and let him know the result at some future date. Last week the cleffers heard the good news right on the spot.

DOROTHY KIRSTEN CUTS COL. GERSHWIN ALBUM

As her initial assignment for Columbia Records since moving over from RCA Victor recently, Met Opera star Dorothy Kirsten has cut an album of George Gershwin tunes. Set, which has Miss Kirsten singing in a strictly non-operatic style, will be packaged on one 10-inch long-playing disk in the Masterworks division. Miss Kirsten received her first training in the pop field as a member of the chorus on the old Kate Smith radio program.

Percy Faith's orch is backing Miss Kirsten on the Col disk.

JACK MAAS TO COAST

Jack Maas, professional manager for Advanced Music, planned to the Coast Monday (5) to visit the publishing firm's office there. He'll be gone about two weeks.

BG's 1-Niter Tour

Benny Goodman, who returns from a European concert tour next week, has been pencilled in for an extensive one-niter tour by Associated Booking Corp. Starting Aug. 2, Goodman's orch will launch a series of 30 one-niter stands.

Band will open in New Haven and swing through the east and midwest before taking on regular theatre bookings in the fall.

Merc Sets Sights On Europe Market

Chicago, June 6.

Mercury Records is currently prepping an all-out push for saturation of the European market with its records and picking up as many European masters as possible in return. Mercury plans to ship masters over to Europe and have pressing done there. Working on an exchange basis, it would pick up European masters for pressing and distribution here.

Company already has an agent in Europe making necessary contacts and laying the groundwork. He is Herbert Rosen, who has been there for the past two weeks, and who is expected to remain at least three weeks more.

When Rosen returns, he will report to president Irving Green. Should his report be encouraging, Green will go to Europe to clinch the deals. Up to this point, no deals have been set. Rosen's trip is solely exploratory. Mercury does have some deals working and has had for some time, but these are on a scattered front. Present plans are for concentrated distribution.

Green feels the market is there. But up to this time, he explained, materials, such as shellac, had been difficult to get. With raw material scarcity a thing of the past, he feels it's time to get started.

Mercury will ship in its pop and jazz masters. In return, it will bring back classical and semi-classical masters. Green expects to send over most of his pop and jazz hits, but has no idea of how many masters he'll be able to bring back. "We'll pick up whatever we can find that is good," he said.

JOHN G. WILSON, RCA EXEC V.P., DIES AT 50

Philadelphia, June 6.

John G. Wilson, 50, executive vicepres of Radio Corp. of America in charge of the RCA Victor Division, died (1) at his home in suburban Wynnewood. It's expected that Walter A. Buck, operating vice-prexy who took charge of the company during Wilson's illness, will continue to lead the diskery's operations until the RCA board appoints a successor to Wilson.

Born in Alma, Ill., Wilson rose to the post after 30 years in the fields of finance and merchandising. He joined RCA in 1944, as administrator of accounts and finance. A year later he was named operating vice-president and in 1947 was chosen vice-president and general manager. The exec v.p. post came in January, 1949.

Before joining RCA, Wilson had been associated with the United Wallpaper Co., Goldblatt Bros., Inc., of Chicago, and Montgomery Ward, Chicago. He was a director of RCA Victor Co., Ltd., of Montreal, the New Jersey State Chamber of Commerce, the Controllers Institute of America and the Society of Naval Engineers. His wife, a son and two daughters survive.

Flanagan's Strong Cincy Draw in Midwest Swing

Cincinnati, June 6.

Ralph Flanagan's orch is continuing to hit a strong pace in his midwest swing. At Castle Fair here Saturday night (3), the orch drew 2,600 customers at \$2 per head despite a heavy thunderstorm.

Weather forced the spot to close its outdoor arena which seats around 5,000 additional persons. Indoors, however, the orch played to capacity.

Pubs, Composers Parlay Ideas On Crucial Sheet Sale Problem

Minor Victory For Film Cos. in Morris Music Suit

Judge Harold R. Medina in N. Y. federal court this week granted motions of five defendant film companies and their music publishing subsidiaries to take depositions of plaintiff Edwin H. Morris Music in connection with the latter's \$1,700,000 triple-damage anti-trust suit against them.

Court's ruling is in the nature of a minor victory for the film companies since both litigants had been sparring for first crack at examining the other before trial. Among the defendants are Paramount, Warners, Loew's, 20th-Fox, Universal and 14 publishing firms.

Await Fall For Key to Slump On Sheet Sales

One faction among the music-publishing fraternity is waiting for next fall to tell the true story of the industry's condition and outlook for the future in the face of the current worst sheet-sale slump in years, competition from television, and general public reluctance to spend money on luxuries, among which song copies have always been numbered.

Veteran pubs, although not losing sight of the fact that movement of sheets is more sluggish at present than at any time since the depression of the early '30s, still take into account the seasonal drop which customarily sets in at this time of the year, and upon which any current estimate of the business must be based.

Since the usual spring and summer slowdown has to be figured in, publishers feel that the real picture won't be able to come into sharp focus until September and October. Music biz customarily perks up after Aug. 15, and experienced music men feel that no prognostications for the continuing future of the biz can be made until it's seen what happens when—and if—the pendulum starts to swing the other way.

Among music publishers as a whole, there are as many different opinions regarding reasons for the current sad state of the business as there are varying degrees of optimism and pessimism as to its future. Television is pictured as the villain of the piece by some publishers, who claim, with commendable logic, that you can't play a piano and watch TV at the same time, and that gathering around the Steinway at a party has now given way to gathering around the video set. Other music men argue, however, that TV can't be blamed entirely, inasmuch as so much of the country with a song-buying potential isn't reached by the new medium.

One publishing faction holds to the general economic trend as the real cause. (Continued on page 46)

ROSS BUYS MELO-ART CATALOG OF 100 SONGS

Charles Ross Music Co. last week bought the Melo-Art Music pubbery from Jack Rich for an undisclosed sum. Melo-Art, an ASCAP house for the past 15 years, has a catalog of approximately 100 songs, among them "Doin' the Prom," "I'll Take the South" and similar swing material.

Ross Music is headed by Charles Ross, onetime general professional manager for Paramount Music.

DON BALL'S UKE BOOK

Don Ball of CBS has written a ukulele instruction book, "You Can Play the Ukulele," which Associated Music Publishers will release soon.

Arthur Godfrey is plugging the tome, punningly terming the uke "the instrument of the immorals."

Capping a series of informal discussions and flock of assorted suggestions on how to hypo sheet music sales, a representative group of leading publishers and composers will tackle the problem collectively at a conference being held today (Wed.) at the Songwriters Protective Assn. headquarters in New York. Although some trade toppers are dubious about what the conference can accomplish (see separate story), initiators of the forum are confident that the exchange of opinion will lead at least to a clarification of some basic industry problems.

Acting as chairman of the conclave, SPA vice-prexy Charles Tobias is expected to kick off the discussion with a report on the slump in business in the entertainment field generally. But while other facets of show business have been bopped by declining revenues, Tobias has been hitting at the do-nothing attitude which he considers unique to the music industry. Tobias has been pressing for the music biz to conduct the same type of ballyhoo and public relations activity which the film industry periodically engages in.

While the conference is being held on an informal basis, Tobias is aiming at channeling the discussion in the following four broad categories: (1) the cultivation of new outlets for sheet music; (2) the organization of a longrange program to foster musical education in the schools; (3) publicity stunts, such as contests, disk jockey tieups, etc., to stimulate the dormant public interest in sheet music; and (4) the formulation of industry-wide steps to protect the music business from the inroads of television.

Under point three, one of the proposed stunts involves a tieup with leading department stores which would advertise the appearance of top cleffers in their music departments as part of a sheet music campaign.

If the forum proceeds according to plan, a continuing committee will be set up to carry the proposals through. Leaders of the conference are also planning to convoke another industrywide confab in a couple of months, possibly under the auspices of the Music Publishers Protective Assn., where a progress report will be made.

Everybody Happy Over Miles Shoes' 'Happy Feet'; Ballantine in Act Too

"Happy Feet," new novelty number adapted from a Miles Shoe Co.'s radio jingle, is starting to kick up some excitement despite the summer doldrums. Major diskeries are currently racing to get aboard the tune in view of the tune's acceptance as a commercial.

Capitol Records has come up with the first platter with Dean Martin, while RCA Victor is putting Tommy Dorsey on it. For Columbia, child singer Tony Harper is set; Coral is using Roy Ross; London will have Teresa Brewer and Decca is deciding between Russ Morgan and Guy Lombardo. Hillbilly versions will also be made by either Tex Williams or Tennessee Ernie for Capitol and Red Foley for Decca.

Miles Shoe will get full credits on diskery's label. Al Stillman penned the new lyric for the tune which is being handled by Howie Richmond's Cromwell Music.

Similar song adaptation of a radio plug is being carried through by Bobby Mellin's publishing firm on the Ballantine jingle. Victor has taken the first crack at the tune, to which Leo Corday and Leon Carr have set a lyric, with the Fontane Sisters. Titled "Three Little Rings," Victor's disk is getting a promotional push via the brewery's tieups with jukebox operators.

Joe Delaney, Coral Record's assistant general sales manager, is making a one-week tour of the diskery's southern distrib.

Dealer Demand for RCA 33 rpm Delays 'Day-and-Date' All-Speed Release

Unexpected dealer demand for the initial flock of RCA Victor 33 rpm disks is forcing the diskery to set back the date for simultaneous release of all new Red Seal pressings in three-speed form. While company originally aimed to package new numbers in all speeds by July, current indications point to a fall date.

Big play for the long-playing platters has been keeping the Victor plants working at capacity filling back orders. Aside from the annual shutdown for personnel vacations, it's expected that the L-P business will keep the Victor factory humming through the usual slack summer period. Expansion in L-P pressing facilities, at the expense of the 78 rpm disks, will enable the diskery to go three-way on all disks before the rush fall and winter season sets in.

During the summer, Victor is planning to expand its 33 rpm catalog with two additional lists on top of the three already available. Each block will contain between 25 and 30 disks, bringing the total number of Victor L-P's to over 125 platters before September.

Eastern Dance Dates Play Safe

Despite a general pickup in the danceband business a number of booking offices are finding a dearth of eastern summer locations. Situation stems from the fact that some ballroom operators who have been taking it on the chin during the past few summers are playing it safe this season. This is reflected in two of the more popular eastern resort locations, the Steel Pier, Atlantic City, and Convention Hall, Asbury Park.

Both spots, which in the past have booked bands for weekly stands, are switching their formats. Convention Hall, except in one instance, is bringing in the terp outfit only on weekends, while Steel Pier is playing both full week and weekend dates. From the beginning of June to the Labor Day weekend, the Pier only has three bands booked for a full week. Another one is tentatively set for a seven-day stand. Other bands due for the Pier will play one-to-five nights.

Both George Hamid, who books the bands for the Pier, which he operates, and Al Rediker, who does likewise for Convention Hall, which he operates with his brother Joe, claim that in the past the dance-dispensers haven't proven profitable weekday bets. Though Hamid believes the bands have picked up as b.o. attractions he feels it holds true mostly with one-night stands. Rediker is also of the opinion that dancebands are on the upbeat, but isn't willing to chance a repeat of the poor weekday business done during recent years.

Steel Pier bookings include Art Mooney (June 10-11), Claude Thornhill (June 17-18), Eddie Karp (June 20-22), Ray McKinley (June 23-26), Buddy Williams (June 27-28), Louis Prima (June 30-July 6), Ray Anthony (July 7-10), Larry Fortine (July 11-15), Les Brown (July 16), Hal McIntyre (July 18-20), Ralph Flanagan (July 21-27), Jimmy Dorsey (July 28-Aug. 3), Johnny Long (Aug. 4-10), Tommy Dorsey or Sammy Kaye (Aug. 13-19), Gene Krupa (tentative Aug. 18), Tex Beneke (Aug. 25-27) and possibly Vaughn Monroe for the Labor Day weekend.

Set to go into Convention Hall are Harry James (July 1-8), Louis Prima (July 14-15), Ralph Flanagan (July 28-29) and Xavier Cugat (Aug. 4-5). From Aug. 8-31 a roller derby takes over.

London Pacts Powell

Chicago, June 6. London Records has inked the Teddy Powell orch to a long-term contract. No terms were divulged, but the band will be under personal supervision of popular head Tutti Camerata. Camerata will select tunes to be recorded and will supervise all sessions.

Willard Alexander repped the band in negotiations.

Words & Music Catalog Yields 8 More Oldies For New Push by Robbins

Following the click of "It Isn't Fair," old Richard Himber theme out of the Words & Music catalog in which J. J. Robbins & Sons recently acquired a 50% interest, Robbins has fine-toothcombed the W&M copyrights for former proven material likely to enjoy revived popularity a la "Fair." Firm has come up with a list of eight numbers, all past hits of varying degree, which will get major plug attention.

In addition to the current Robbins No. 1 plug, "I Still Get a Thrill Thinking of You," J. Fred Coots-Benny Davis oldie, other Words & Music items due for renewed pushing are "Dream a Little Dream of Me," "The Night Is Young and You're So Beautiful," "Gypsy in My Soul," "Why?" (from the musical of 20 years ago, "Sons o' Guns," which starred the late Jack Donahue), "Farewell to Arms," "We Just Couldn't Say Goodbye," "As You Desire Me" and "Gypsy Fiddles."

Songs will be plugged by Robbins in the order named. Pubbery also has an additional roster of 20 more W&M numbers that have been set aside for attention depending upon reaction to the above eight.

Walter Dombkowski In Shift to Decca

Polka king Walter Dombkowski, who was in the RCA Victor fold for 15 years, last week shifted to Decca under a three-year agreement. At the same time he inked a five-year writing pact with Mills Music. His first Decca release is scheduled for June 26. Sides are "Annazette" and "My Stephanie Polka."

With Dombkowski moving into the Mills stable, the publisher further reinforces its hold on the polka field. Already under writing contracts are the Gomulka Polka Group (Decca), Joe Prince (Decca), Frank Yankovic (RCA Victor) and John Pecon (Capitol).

Best British Sheet Sellers

(Week ending May 27)
London, May 29.

My Foolish Heart.....Sun
Dearie.....Connolly
Chatanooga Boy.....Pic Music
Jealous Heart.....New World
Oh You Sweet One.....Southern
C'est Si Bon.....Maurice
Enjoy Yourself.....Morris
Piano Roll Blues.....Leeds
Let's Do It Again.....Lennox
Can-Can Polka.....Connolly
Baked a Cake.....Chappell
Down in the Glen.....Wright

Second 12

Cherry Stones.....Fields
Me and My Shadow.....F.D.&H.
Music Music Music.....Leeds
Quicksilver.....Morris
Dear Hearts.....Morris
Choo'n Gum.....Chappell
Song in Our Heart.....20th Cent.
Garden of Weeds.....Box & Cox
I Can Dream Can't I.....Magna
Is True About Dixie.....Wood
Daddy's Little Girl.....Yale
Remember Cornfields Arcadia

Kenton's 24G In 1-Niter Bowout

Hollywood, June 6.

Winding up his 79-city, four-month tour, Stan Kenton racked up \$24,200 at a one-night jazz concert at Hollywood Bowl Saturday night (3). Previous night, Kenton drew 2,450 customers to Balboa Bowl, San Diego, for a \$5,700 gross.

Although the Hollywood take failed to equal Kenton's national record of \$27,000 set at the Bowl two years ago, the bandleader's share will be larger than in 1948. Latter concert was jointly promoted by Kenton and KFWB disk jockey Gene Norman while Kenton staged this year's affair solo through his flag Gene Howard.

Kenton's band now breaks up until Autumn. Best two stands on the current tour, aside from the Hollywood Bowl, were two consecutive sellout nights at Chicago Civic Opera House. The take for the twin dates hit just under \$18,000.

McKinney's Pro Bow

Sid McKinney will make his professional bow as vocalist with Illinois Jacquet's orch when band opens at the 421 Club, Philadelphia Monday (12).

McKinney is also featured on one of four new Jacquet recordings made for RCA Victor and scheduled for release the end of this month.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Dean Martin: "Happy Feet." "Bye Bye Blackbird" (Capitol). Martin gets his big chance to break through with this early etching of "Feet," a takeoff on a radio jingle. Novelty has a tricky beat dressed with smart tap taping sounds dished up by Paul Weston's orch. Solid for jocks and jukes. Reverse is an okay cut of the standard.

Richard Hayes: "Say When." "Our Very Own" (Mercury). "Say When" is a fine ballad getting a highly impressive treatment on this disk. Hayes gives it a moving rendition within an elaborate framework by the Raymond Scott orch and chorus. "Our Very Own" is another worthwhile item equally well-handled. Scott's unusually fine backgrounds on both sides are selling factors.

Fran Warren: "When We're Dancing." "Cloudy Morning" (Victor). Both sides provide good material for Miss Warren. "Dancing" is a lilting number smoothly vocated. Flipover, in a blue mood, has even better potential. Miss Warren showing excellent style and Henri Rene's baton giving top-notch support.

Xavier Cugat Orch: "Strange Mood." "You Never Had It So Good" (Columbia). "Mood" is a dramatic item that Cugat pounds out with an effective instrumental arrangement behind a first-rate vocal by Leslie Scott. Tempo retains the Cugat latin flavor but the number is treated for much wider acceptance than, for instance, the conventional chile tune on the reverse.

Kay Starr: "Mississippi." "He's a Good Man to Have Around" (Capitol). One of the best of the current crop of femme vocalists, Miss Starr turns out consistently fine disks. She registers equally well on a boogie novelty, such as "Mississippi" or on a blues number, "Good Man." Latter has a familiar theme but should lift this disk for those preferring another of the numerous versions of "Mississippi." Frank De Vol's orch accomps.

Ozie Waters: "Iron Horse." "Father Time Is Knocking At My Door" (Coral). "Iron Horse" is another one of those unusual folk-type tunes that occasionally rise out of the ranks of the routine oatunes. Ozie Waters and the Colorado Rangers take it for a fast ride on a prairie beat. This number might mean more with another type of treatment. Reverse is a standard western item.

Vic Damone: "Vagabond Shoes." "Till You" (Mercury). "Vagabond Shoes" is a departure for Damone who shows his capability in a non-erecting vein. It's a first-rate side with a heavy punch for jocks and

jukes. Glenn Osser orch and chorus give a strong assist. Bottom deck has Damone giving a good workout on a fine ballad.

Frank Sinatra-Rosemary Clooney: "Peachtree Street." "This Is the Night" (Columbia). "Peachtree" is old jazz number carried by the Sinatra-Clooney duet. But it's the incidentals on this side, rather than the tune itself, that registers. George Siravo orch accomps. On the flipover, Sinatra neatly solos a fine ballad, Alex Stordahl batoning.

Roy Stevens Orch: "The Grass Is Green." "You Can't Do Wrong Doin' Right" (London). "Grass" is a solid torch number that's put over by Patricia Laird's swell vocal on this side. A good lyric and beat rate attention for this tune. Reverse is a cute bounce item vocated in fair style by Roy Stevens.

Hugo Winterhalter Orch: "Babes in the Wood." "Here Comes the Bride on a Pinto Pony" (Victor). Winterhalter's orch and chorus give a classy production to "Babes," one of Jerome Kern's early compositions. It's the coupling, however, that might click. "Pinto Pony" has a catchy rhythm base over which Winterhalter has built a cute instrumental and choral arrangement.

Abe Burrows: "Lopin' Along." "Sweet Memories" (Columbia). Maybe Burrows' parodies of Tin-Pan-Alley aren't good for the trade. These sides not only poke fun at the leading pop tunes, they lay bare the cherished formulas out of which many cluffers prefabricate their material. Burrows is a more sophisticated Spike Jones. While neither of these travesties is up to his best standard, they still get laughs as effigies of standard old tunes and romantic ballads. Milton De Lugg's orch gives contrasting deadpan backing.

Album Review

Oscar Peterson Piano Solos: Peterson is displaying in this three-disk set some of that virtuosity and fine taste that has made him one of the current standout jazz keyboard artists. Produced under Norman Granz' supervision, this album showcases Peterson's style to excellent advantage in a variety of tempos. Numbers comprising this set are "Where Or When," "Oscar's Blues," "They Didn't Believe Me," "Love Come Back to Me," "Three O'Clock in the Morning" and "All the Things You Are." Ray Brown backs on bass.

Platter Pointers

Danny Kaye has a couple of cute sides in "The Handout Song" and "The Wreck of the Old 97" (Decca).

Eddie Arnold's "Cuddle Bug" "Baby" rates jock and juke attention. Solid blues sides turned out by Joe Thomas orch in "Star Mist" and "Rollin' the Blues" for King. Mercury has made an attractive three-disk set with Frankie Laine on a group of standards. Dick James does a fine vocal on "Madam Is Out of Town" (London). Some more expert organ solos by Ethel Smith on "Steamboat Rag" and "Maple Leaf Rag" for Decca. On the same label, Cass Daley socks across "Louisville Lou" with plenty of vocal steam.

Bob Chester has a good jock side in "Down From Georgia Way" (Columbia). Ditto for Harry James' "Flatbush Flanagan" on the same label. Ronnie Kemper and Renny McEvoy do nicely on "Yahoo" (Kem). Larry Fortine's cut of "Angel Lips, Angel Eyes" for Decca is fine. Johnny Godfellow vocaling. On the Mastertone label, Norwood Smith does okay on "You're on the Right Road."

"Who Threw the Ring Around Rosie" is a cute novelty by Artie Wayne for Coral. Two more good versions of "American Beauty Rose" by Eddy Howard for Mercury and George Gates for Coral. One of the best cuts of "I Wanna Be Loved" is dished up by Dinah Washington for Mercury, but probably too late to get the attention it deserves. Dinah Shore is in fine fettle on "I'll Always Love You" and "I Didn't Know What Time It Was" (Columbia).

Standout western, hillbilly, jazz, religious, polka, etc.: Rosa Shaw, "Do You Know Him" and "Ship of Zion" (Coral). Mabel Scott, "Baseball Boogie" (King). Roy Brown, "Hard Luck Blues" (Roy Brown). Helen Humes, "Sad Feeling" (Discovery). Roy Rogers, "Buffalo Billy" (Victor). Mervin Shiner, "Little Liza Lou" (Decca). Joe Turner, "Feelin' So Sad" (M-G-M). Jimmie Osborne, "You're the Only Angel" (King).

VARIETY

10 Best Sellers on Coin-Machines Week of June 3

- | | |
|--|-------------------------------|
| 1. BEWITCHED (5) (Chappell) | Gordon Jenkins.....Decca |
| 2. THIRD MAN THEME (10) (Chappell) | Bill Snyder.....Tower |
| 3. MY FOOLISH HEART (8) (Santly-Joy) | Anton Karas.....London |
| 4. IT ISN'T FAIR (11) (Words-Music) | Guy Lombardo.....Decca |
| 5. HOOP-DEE-DOO (3) (Morris) | Gordon Jenkins.....Decca |
| 6. SENTIMENTAL ME (9) (Knickerbocker) | Billy Eckstine.....M-G-M |
| 7. OLD PIANO ROLL BLUES (5) (Leeds) | Sammy Kaye.....Victor |
| 8. I WANNA BE LOVED (2) (Supreme) | Perry Como.....Victor |
| 9. IF I KNEW YOU WERE COMING (12) (Robert) | Kay Starr.....Capitol |
| 10. DEARIE (13) (Laurel) | Ames Bros.....Coral |
| | Russ Morgan.....Decca |
| | Jubilaires.....Capitol |
| | Larry Cook.....Abbey |
| | Andrews Sis-Jenkins.....Decca |
| | Eileen Barton.....Mercury |
| | Georgia Gibbs.....Coral |
| | Merman-Bolger.....Decca |
| | Stafford-MacRae.....Capitol |

Second Group

- | | |
|--|------------------------------|
| ROSES (Hill-Range) | Sammy Kaye.....Victor |
| WILHELMINA (Feist) | Freddy Martin.....Victor |
| C'EST SI BON (Leeds) | Danny Kaye.....Decca |
| CHOO'N GUM (BVC) | Johnny Desmond.....M-G-M |
| I ALMOST LOST MY MIND (Hill-Range) | Teresa Brewer.....London |
| RAIN (Miller) | Fran Warren.....Victor |
| WANDERIN' (Republic) | King Cole Trio.....Capitol |
| COUNT EVERY STAR (Paxton) | Frank Petty.....M-G-M |
| DADDY'S LITTLE GIRL (Beacon) | Sammy Kaye.....Victor |
| MUSIC, MUSIC, MUSIC (17) (Cromwell) | Hugo Winterhalter.....Victor |
| ENJOY YOURSELF (10) (Morris) | Mills Bros.....Decca |
| I DON'T CARE IF SUN DON'T SHINE (Famous) | Phil Regan.....Victor |
| I'M GONNA PAPER ALL MY WALLS (Goday) | Teresa Brewer.....London |
| SUNSHINE CAKE (Burke-VH) | Freddy Martin.....Victor |
| AMERICAN BEAUTY ROSE (Jefferson) | Guy Lombardo.....Decca |
| | Doris Day.....Columbia |
| | Patti Page.....Mercury |
| | Dean Martin.....Capitol |
| | Dean Martin.....Capitol |
| | Bing Crosby.....Decca |
| | Frank Sinatra.....Columbia |

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

Dave Kapp's Formula for Reviving Music Biz as Thriving Industry

Hollywood, June 6.

Survival of music industry depends on publishers getting back into business, according to Dave Kapp. He pointed out old fashioned way of plugging songs has virtually disappeared with publishers tossing responsibility for making songs into laps of waxeries and disk jockeys, where it doesn't belong.

As a result, he added, platteries are putting out so many records monthly that the public can't absorb 'em and jockeys must leave releases lie unopened on their desks for lack of time to play them all.

On other hand, Kapp said, publishers are offering waxeries exclusives. Business must return to the days when a publisher notified a waxery he was going to work on a certain tune at a definite time and would be putting everything behind the song to make it a success. Kapp said it costs a publisher \$25,000 to \$30,000 to go all out on single tune but the system demands that publisher be more discriminating and depend upon quality rather than quantity.

As it now stands, the publisher brings in six to 12 tunes to a recording company, figuring that if one hits he'll be off the nut. Kapp says if publisher would go back to plugging a tune, working closer with plattery, music biz can be revived into thriving industry.

Lake George—Curt Bell's orchestra is now playing at the Sagamore Hotel on Lake George. Bell, who played winter engagements in Texas and other southern spots, was at the Sagamore during the latter part of the 1949 summer.

Decca's Melon

Decca's board declared its regular quarterly dividend of 12 1/2c. per share at a directors' meeting last week. Melon will be sliced June 30 to stockholders of record June 16.

Current dividend marks 13 unbroken years in which the diskery paid dividends to its stockholders.

JERSEY STATION BANS GODFREY'S 'DESERT ISLE'

For the second time in the last couple of months, an Arthur Godfrey disk for Columbia Records has been banned from the air. Latest picture to be yanked is Godfrey's "If I Had You on a Desert Isle," which station WPAT, Paterson, found too suggestive.

Previously, the CBS net blacked out the Godfrey-Mary Martin duet of "Go to Sleep."

Lawrence to Spearhead Bandsmen on N.Y. Fund

Elliot Lawrence has been appointed to serve as chairman of the bandleaders' division of the Greater New York Fund during the 1950 \$8,000,000 drive. Appointment was announced last week by Robert Dowling, campaign chairman.

Greater New York Fund is an annual drive for money to go into improvements in New York's hospitals and other social and charitable institutions.

Jo Stafford Passes Up London Palladium Date

Jo Stafford is passing up a London Palladium engagement because Carnation Milk wants her to stay on throughout the summer, and Campbell Soup has exercised its option for her services on "Club 15."

Thrush's radio sked is also forcing her to forego other personal appearances.

Missouri Tunesmith Blankets Tin-Pan Alley In Anti-Trust Action

In one of those weird civil actions which periodically arise against a group of music publishers and industry organizations, Edward Vance, songwriter of Independence, Mo., last week filed a complaint in N. Y. federal court against a lengthy list of defendants, among them the American Society of Composers, Authors and Publishers, Music Publishers Protective Assn., Songwriters Protective Assn., Shapiro, Bernstein & Co., Edwin H. Morris Music, Santly-Joy, Duchess Music and balancer Russ Morgan. Complaint also names a flock of smaller pups and assorted individuals, including two U. S. federal administrators and, last but by no means least, the U. S. itself. (Under the law it is not possible to sue the U. S. unless with permission by the Attorney General's office.)

Vance complaint covers some 50 complicated pages and accuses the defendants of anti-trust action, conspiring to restrain him from the pursuit of his tunesmithing activities, using the mails illegally as regards transmission of his material to and from publishers, and sundry other charges. The U. S. got into the act via the recent consent decree the Government entered into with ASCAP, which decree, Vance claims, has additionally hurt him in the furtherance of his clefting career.

Attorneys for the defendants are expected to ask for a dismissal of the complaint on the grounds that it is improperly drawn. Two previous attempts by Vance to seek court redress for the alleged wrongs done him by the music biz met with disaster via that legal route. Songwriter first filed suit in Missouri in 1945, voluntarily withdrawing it upon being met with the "improperly-drawn" legality, only to institute action again the following year in which he asked for \$900,000 damages. Complaint was again dismissed on the same grounds.

Art Mooney, MCA Sign 5-Year Pact

Art Mooney last week received a release from his contract with Joe Glaser's Associated Booking Corp., and immediately signed a five-year pact with Music Corp. of America, thus resolving a situation that tended toward the complex on occasion over the past year. Some months back Mooney wound up a contract with Glaser and booked himself for a short time, while making overtures toward MCA. Leader, however, re-signed with Glaser for a year, pact from which he now is released.

Second Glaser contract still had several months to run. Although it was dissolved as of last week, with Mooney then signing on the MCA dotted line, band will fulfill one-nighter dates set up by Glaser through July. Outfit closed at Frank Dailey's Meadowbrook, Cedar Grove, N. J., last Thursday (1), and hit the road a couple of days later.

Decca's 2d ANTA Album

Gertrude Lawrence and Sir Cedric Hardwicke cut their sections of the second American National Theatre Academy album for Decca. Similar in format to the first ANTA set, new work will comprise several selections from hit plays by leading Broadway thespians.

Decca has not yet set a release date for the second ANTA album.

Diskeries Mapping Joint Appeal On AFM's Ban Against Vocal Dubbing

Powell Into Roosevelt, N.Y.

Teddy Powell's orch has been set for the Hotel Roosevelt, N. Y., beginning, July 5. Booking was made by Willard Alexander, who a few months ago broke Music Corp. of America's hold on the hotel with the package booking of Rudy Vallee and Larry Green's band.

Powell has been signed for six weeks with options. Guy Lombardo, a Roosevelt regular currently at the Waldorf-Astoria hotel, N. Y., is slated to return sometime in September.

Eight Indicted By Philly Jury In Price-Fixing

Philadelphia, June 6.

The Record Dealers Assn., eight retailers and four distributors, were indicted by the Federal Grand Jury here (2), following a six-week investigation of alleged price-fixing and other anti-trust law violations.

The indictment presented to U.S. District Judge George A. Welsh, stated the defendants through "subversion" and "misuse" of the "fair trade" law had maintained identical prices on records sold in Eastern Pennsylvania and Southern New Jersey and Delaware.

The music disk firms and the trade group were also charged with eliminating competition through a system of policing which included blacklists, boycotts, litigation and threats of litigation. William L. Maher, special assistant to Attorney General J. Howard McGrath, said their activities were "definitely responsible for higher record prices in the Philadelphia area."

Maher said the alleged scheme involved agreements among dealers, in combination with the Association and the distributors to enter "fair trade" contracts, which required the dealers to resell records at set prices.

The Grand Jury's inquiries were guided by George W. Jansen, chief of the Middle Atlantic office here in the Justice Dept.'s anti-trust division. Jansen said that 125 of the city's 350 record dealers were members of the Record Dealers Association, but only eight were named. "They were the ones who conceived the idea of illegal price fixing in 1947 and carried it through up to the present time," the agent declared.

The action was brought in line with the Dept. of Justice's policy to "prosecute all conspiracies which deprive the public of the benefits of a free and competitive market. Although record dealers and distributors were fined in Pittsburgh as recently as last January, the Philadelphia group continued its "flagrant violations," Jansen said.

Summonses are to be issued for those named in the indictment and they will be permitted to sign their own bail bonds, Judge Welsh said. Distributors in the indictment are Raymond Rosen & Co. (RCA-Victor), Capitol Records Distributing Corp., Stuart F. Louchheim Co. (Columbia), and Decca Distributing Corp.

Listed as dealers are Nathan M. Fischer (Record Mart); Alex A. Gettlin, Inc.; Frank T. Ryall, Henry Pitkow, owner of Bond Radio; John C. Ragana, owner of Ragana's Radio and Record Shop; Raymond Santini, partner in Porreca and Santini; David Krantz, partner in Krantz Record and Radio Shop; and Alexander De Pillis, partner in Premier Record Shop.

Morton's Cap Contract

Paul Weston, musical director for Capitol Records, this week signed Art Morton to a Cap waxing contract.

Young singer made his disk debut doing the vocals on Weston's Cap platter of "Blue Prelude" and "I'll Get By."

Hit by the ban on vocal dubbing which was handed down suddenly two weeks ago by the American Federation of Musicians, major diskeries are mapping a joint appeal to AFM toppers to ease the situation. Exploratory talks in that direction were held yesterday (Tues.) by Charles Grean, RCA Victor artists and repertory head, and Will Osterling, Victor's attorney, who met with Mitch Miller, Columbia Records a&r chief, Col's attorney Ken Ruine and Capitol's eastern a&r head Walter Rivers.

Diskery execs, while conceding that their contracts with the AFM contain a no-dubbing clause, contend that the provision was originally intended to bar the use of a waxed orchestration on more than one master. Meeting of the two major company execs yesterday was held to sharpen further this interpretation for presentation to AFM heads. Final settlement of the dispute is not expected to be reached before several weeks, but the execs are confident that the matter can be ironed out amicably with the local musicians' union.

Predicament in which the dubbing ban has put the diskeries was spotlighted last week at RCA Victor when Perry Como's illness prevented him from attending a scheduled recording session. Since AFM's new rule against dubbing was parlayed with the union's old rule against cancelling a session once musicians are engaged, Grean was forced to ring in Eddie Fisher as a last second pinchhitter for Como rather than face a total loss on the musicians' wages. Grean asked Local 802 to waive the rule against dubbing in this case but was flatly turned down.

Gramophone Corp. Sues Mercury Records For \$200 on Matrice Use

Gramophone Works National Corp., Czechoslovakian recording firm, filed a \$200,467 damage suit in N. Y. federal court last week against Mercury Records. Listing six causes of action, the suit also asks an accounting and an injunction restraining the defendant from using any of Gramophone's matrices for production and sale of records.

Mercury and Keynote Recordings, Inc., according to the complaint, entered into an agreement with Gramophone on Nov. 6, 1947, whereby Mercury was to press and sell disks from matrices loaned by the plaintiff. It's claimed that the terms of the pact were breached by Mercury on Aug. 18, 1949.

Under the deal Mercury assertedly agreed to produce and sell a minimum of 250,000 platters the first year of the contract and not less than 500,000 during the second and succeeding years. It's charged that not only did the defendant fail to account for the total amount of records made and sold but also failed to pay royalties of \$21,504.

In addition, Gramophone wants to recover 411 matrices which it values at \$20,000, asks a rental fee of \$5,770 for use of matrices, and seeks \$25,000 for alleged unauthorized use of the matrices for long playing records among other varied charges. Plaintiff contends that due notice was given Mercury that the agreement would be terminated if grievances were not adjusted, but the defendant allegedly refused to comply.

Kaye's OK 1-Niters

Sammy Kaye, whose grosses on the road during the past several months have been a strong indication of the upturn in the band biz, racked up a couple of more successful one-nighters last week. Playing Rocky Glen Park, Moosic, Pa., on May 29, ofch drew 2,635 people for a gate of around \$3,900.

Following day (Memorial Day), Kaye attracted 3,463 torpsters to Lakewood Park, Mahanoy, Pa., for a gross of over \$6,200. Latter business is reportedly the best the spot has done in three years.

Songs With Largest Radio Audience

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of May 26-June 1, 1950

Ask Me No Questions.....	Witmark
Bewitched.....	Chappell
But Me I Love You.....	Chappell
Darn It Baby That's Love—"Tickets Please!"	Chappell
Dearie.....	Laurel
Don't Say Goodbye.....	Mellin
Down the Lane.....	BMI
Girl That I Marry—"Annie Get Your Gun"	Berlin
Home Cookin'.....	Famous
Hoop-Dee-Do.....	Morris
I Don't Care If the Sun Don't Shine.....	Famous
I Still Get a Thrill.....	Words-Music
I Wanna Be Loved.....	Supreme
If I Knew You Were Coming.....	Robert
If You Were Only Mine.....	Robbins
It Isn't Fair.....	Words-Music
La Vie En Rose.....	Harms
Music, Music, Music.....	Cromwell
My Foolish Heart—"My Foolish Heart"	Santly-Joy
Old Piano Roll Blues.....	Leeds
On An Ordinary Morning.....	Remick
On the Outgoing Tide.....	Shapiro-B
Sentimental Me.....	Knick'ck'r
So This Is Love—"Cinderella"	Disney
Sometime.....	Witmark
Stay With the Happy People.....	Morris
Sunshine Cake—"Riding High"	Burke-VH
Third Man Theme—"Third Man"	Chappell
Tonight.....	Miller
Wilhelmina—"Wabash Avenue"	Feist

The remaining 20 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

An American Beauty Rose.....	Jefferson
Are You Lonesome Tonight.....	Bourne
Baby Won't You Say You Love Me—"Wabash Ave."	Feist
Buffalo Billy.....	Laurel
C'est Si Bon.....	Leeds
Choo'n Gum.....	BVC
Chug-A-Lug.....	Michael
Don'tcha Go 'Way Mad.....	Advanced
I Hadn't Anyone Till You.....	ABC
I'm Gonna Paper All My Walls With Love Letters.....	Goday
It's So Nice To Have a Man Around the House.....	Morris
I've Got a Heart Filled With Love.....	Mutual
Mambo Jambo.....	Peer
Muskrat Ramble.....	Simon
Rain.....	Miller
Spaghetti Rag.....	Shapiro-B
Thanks Mr. Florist.....	Mills
They Say It's Wonderful—"Annie Get Your Gun"	Berlin
Where Are You Gonna Be When the Moon Shines?.....	Lombardo
Where In the World.....	Oxford
Why Do They Always Say No.....	Stasny

† Filmusical. * Legit musical.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-jockeys across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. Pos. No.

this last weeks

wk. in log

Artist

Label

Song

Pub.

**WEEK
ENDING
JUNE 3**

VARIETY

WEEK
ENDING
JUNE 3

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 16 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos.	Pos. No.	Artist	Label	Song	Pub.	N.Y.	Chi.	L.A.	Pitt.	Lvillle	San Ant.	Char. Lette	St. L.	Omaha	San Antonio	K.C.	Denver	Re- ch'for	N.O.	Dallas	D.C.	Milwau-	S.F.	Al- lanta	Mem-phis	Miami	Rich- mond	Det.	Phoe-nix	TOTAL POINTS	
1A	5	Gordon Jenkins	Decca	My Foolish Heart	Decca	My Foolish Heart	Decca	My Foolish Heart	Decca	My Foolish Heart	Decca	My Foolish Heart	Decca	My Foolish Heart	Decca	My Foolish Heart	Decca	My Foolish Heart	Decca	My Foolish Heart	Decca	My Foolish Heart	Decca	My Foolish Heart	Decca	My Foolish Heart	Decca	My Foolish Heart	Decca	My Foolish Heart	85
1B	6	Ames Bros	Coral	Sentimental Me	Coral	Sentimental Me	Coral	Sentimental Me	Coral	Sentimental Me	Coral	Sentimental Me	Coral	Sentimental Me	Coral	Sentimental Me	Coral	Sentimental Me	Coral	Sentimental Me	Coral	Sentimental Me	Coral	Sentimental Me	Coral	Sentimental Me	Coral	Sentimental Me	Coral	Sentimental Me	85
3	22	Guy Lombardo	Decca	Third Man Theme	Decca	Third Man Theme	Decca	Third Man Theme	Decca	Third Man Theme	Decca	Third Man Theme	Decca	Third Man Theme	Decca	Third Man Theme	Decca	Third Man Theme	Decca	Third Man Theme	Decca	Third Man Theme	Decca	Third Man Theme	Decca	Third Man Theme	Decca	Third Man Theme	Decca	Third Man Theme	77
4	1	Anton Karas	London	Third Man Theme	London	Third Man Theme	London	Third Man Theme	London	Third Man Theme	London	Third Man Theme	London	Third Man Theme	London	Third Man Theme	London	Third Man Theme	London	Third Man Theme	London	Third Man Theme	London	Third Man Theme	London	Third Man Theme	London	Third Man Theme	London	Third Man Theme	76
5	16	Perry Como	Victor	Hoop-Dee-Do	Victor	Hoop-Dee-Do	Victor	Hoop-Dee-Do	Victor	Hoop-Dee-Do	Victor	Hoop-Dee-Do	Victor	Hoop-Dee-Do	Victor	Hoop-Dee-Do	Victor	Hoop-Dee-Do	Victor	Hoop-Dee-Do	Victor	Hoop-Dee-Do	Victor	Hoop-Dee-Do	Victor	Hoop-Dee-Do	Victor	Hoop-Dee-Do	Victor	Hoop-Dee-Do	62
6	3	Bill Snyder	Tower	Bewitched	Tower	Bewitched	Tower	Bewitched	Tower	Bewitched	Tower	Bewitched	Tower	Bewitched	Tower	Bewitched	Tower	Bewitched	Tower	Bewitched	Tower	Bewitched	Tower	Bewitched	Tower	Bewitched	Tower	Bewitched	Tower	Bewitched	61
7	4	Eileen Barton	National	If I Knew You Were Coming	National	If I Knew You Were Coming	National	If I Knew You Were Coming	National	If I Knew You Were Coming	National	If I Knew You Were Coming	National	If I Knew You Were Coming	National	If I Knew You Were Coming	National	If I Knew You Were Coming	National	If I Knew You Were Coming	National	If I Knew You Were Coming	National	If I Knew You Were Coming	National	If I Knew You Were Coming	National	If I Knew You Were Coming	National	If I Knew You Were Coming	57
8	11	Gordon Jenkins	Decca	Bewitched	Decca	Bewitched	Decca	Bewitched	Decca	Bewitched	Decca	Bewitched	Decca	Bewitched	Decca	Bewitched	Decca	Bewitched	Decca	Bewitched	Decca	Bewitched	Decca	Bewitched	Decca	Bewitched	Decca	Bewitched	Decca	Bewitched	56
9	2	Andrews Sis-G. Jenkins	Decca	I Wanna Be Loved	Decca	I Wanna Be Loved	Decca	I Wanna Be Loved	Decca	I Wanna Be Loved	Decca	I Wanna Be Loved	Decca	I Wanna Be Loved	Decca	I Wanna Be Loved	Decca	I Wanna Be Loved	Decca	I Wanna Be Loved	Decca	I Wanna Be Loved	Decca	I Wanna Be Loved	Decca	I Wanna Be Loved	Decca	I Wanna Be Loved	Decca	I Wanna Be Loved	53
10	7	Sammy Kaye	Victor	It Isn't Fair	Victor	It Isn't Fair	Victor	It Isn't Fair	Victor	It Isn't Fair	Victor	It Isn't Fair	Victor	It Isn't Fair	Victor	It Isn't Fair	Victor	It Isn't Fair	Victor	It Isn't Fair	Victor	It Isn't Fair	Victor	It Isn't Fair	Victor	It Isn't Fair	Victor	It Isn't Fair	Victor	It Isn't Fair	46
11	13	Hugo Winterhalter	Victor	Count Every Star	Victor	Count Every Star	Victor	Count Every Star	Victor	Count Every Star	Victor	Count Every Star	Victor	Count Every Star	Victor	Count Every Star	Victor	Count Every Star	Victor	Count Every Star	Victor	Count Every Star	Victor	Count Every Star	Victor	Count Every Star	Victor	Count Every Star	Victor	Count Every Star	40
12A	26	Perry Como	Victor	On the Outgoing Tide	Victor	On the Outgoing Tide	Victor	On the Outgoing Tide	Victor	On the Outgoing Tide	Victor	On the Outgoing Tide	Victor	On the Outgoing Tide	Victor	On the Outgoing Tide	Victor	On the Outgoing Tide	Victor	On the Outgoing Tide	Victor	On the Outgoing Tide	Victor	On the Outgoing Tide	Victor	On the Outgoing Tide	Victor	On the Outgoing Tide	Victor	On the Outgoing Tide	29
12B	19	Russ Morgan	Decca	Sentimental Me	Decca	Sentimental Me	Decca	Sentimental Me	Decca	Sentimental Me	Decca	Sentimental Me	Decca	Sentimental Me	Decca	Sentimental Me	Decca	Sentimental Me	Decca	Sentimental Me	Decca	Sentimental Me	Decca	Sentimental Me	Decca	Sentimental Me	Decca	Sentimental Me	Decca	Sentimental Me	29
14	45	Mindy Carson	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	20
15	20	Sammy Kaye	Victor	Roses	Victor	Roses	Victor	Roses	Victor	Roses	Victor	Roses	Victor	Roses	Victor	Roses	Victor	Roses	Victor	Roses	Victor	Roses	Victor	Roses	Victor	Roses	Victor	Roses	Victor	Roses	19
16	8	Billy Eckstine	M-G-M	My Foolish Heart	M-G-M	My Foolish Heart	M-G-M	My Foolish Heart	M-G-M	My Foolish Heart	M-G-M	My Foolish Heart	M-G-M	My Foolish Heart	M-G-M	My Foolish Heart	M-G-M	My Foolish Heart	M-G-M	My Foolish Heart	M-G-M	My Foolish Heart	M-G-M	My Foolish Heart	M-G-M	My Foolish Heart	M-G-M	My Foolish Heart	M-G-M	My Foolish Heart	17
17	4	Larry Cook	Abbey	Old Piano Roll Blues	Abbey	Old Piano Roll Blues	Abbey	Old Piano Roll Blues	Abbey	Old Piano Roll Blues	Abbey	Old Piano Roll Blues	Abbey	Old Piano Roll Blues	Abbey	Old Piano Roll Blues	Abbey	Old Piano Roll Blues	Abbey	Old Piano Roll Blues	Abbey	Old Piano Roll Blues	Abbey	Old Piano Roll Blues	Abbey	Old Piano Roll Blues	Abbey	Old Piano Roll Blues	Abbey	Old Piano Roll Blues	15
18A	20	Blue Barron	M-G-M	Are You Lonesome Tonight	M-G-M	Are You Lonesome Tonight	M-G-M	Are You Lonesome Tonight	M-G-M	Are You Lonesome Tonight	M-G-M	Are You Lonesome Tonight	M-G-M	Are You Lonesome Tonight	M-G-M	Are You Lonesome Tonight	M-G-M	Are You Lonesome Tonight	M-G-M	Are You Lonesome Tonight	M-G-M	Are You Lonesome Tonight	M-G-M	Are You Lonesome Tonight	M-G-M	Are You Lonesome Tonight	M-G-M	Are You Lonesome Tonight	M-G-M	Are You Lonesome Tonight	14
18B	23	Frank Petty	M-G-M	Rain	M-G-M	Rain	M-G-M	Rain	M-G-M	Rain	M-G-M	Rain	M-G-M	Rain	M-G-M	Rain	M-G-M	Rain	M-G-M	Rain	M-G-M	Rain	M-G-M	Rain	M-G-M	Rain	M-G-M	Rain	M-G-M	Rain	14
18C	23	Frank Sinatra	Columbia	American Beauty Rose	Columbia	American Beauty Rose	Columbia	American Beauty Rose	Columbia	American Beauty Rose	Columbia	American Beauty Rose	Columbia	American Beauty Rose	Columbia	American Beauty Rose	Columbia	American Beauty Rose	Columbia	American Beauty Rose	Columbia	American Beauty Rose	Columbia	American Beauty Rose	Columbia	American Beauty Rose	Columbia	American Beauty Rose	Columbia	American Beauty Rose	14
21A	32	M. Whiting-J. Wakley	Capitol	Let's Go to Church	Capitol	Let's Go to Church	Capitol	Let's Go to Church	Capitol	Let's Go to Church	Capitol	Let's Go to Church	Capitol	Let's Go to Church	Capitol	Let's Go to Church	Capitol	Let's Go to Church	Capitol	Let's Go to Church	Capitol	Let's Go to Church	Capitol	Let's Go to Church	Capitol	Let's Go to Church	Capitol	Let's Go to Church	Capitol	Let's Go to Church	13
21B	12	Doris Day	Columbia	Hoop-Dee-Do	Columbia	Hoop-Dee-Do	Columbia	Hoop-Dee-Do	Columbia	Hoop-Dee-Do	Columbia	Hoop-Dee-Do	Columbia	Hoop-Dee-Do	Columbia	Hoop-Dee-Do	Columbia	Hoop-Dee-Do	Columbia	Hoop-Dee-Do	Columbia	Hoop-Dee-Do	Columbia	Hoop-Dee-Do	Columbia	Hoop-Dee-Do	Columbia	Hoop-Dee-Do	Columbia	Hoop-Dee-Do	13
21C	9	Patti Page	Mercury	I Don't Care If Sun Don't Shine	Mercury	I Don't Care If Sun Don't Shine	Mercury	I Don't Care If Sun Don't Shine	Mercury	I Don't Care If Sun Don't Shine	Mercury	I Don't Care If Sun Don't Shine	Mercury	I Don't Care If Sun Don't Shine	Mercury	I Don't Care If Sun Don't Shine	Mercury	I Don't Care If Sun Don't Shine	Mercury	I Don't Care If Sun Don't Shine	Mercury	I Don't Care If Sun Don't Shine	Mercury	I Don't Care If Sun Don't Shine	Mercury	I Don't Care If Sun Don't Shine	Mercury	I Don't Care If Sun Don't Shine	Mercury	I Don't Care If Sun Don't Shine	13
21D	1	Doris Day	Columbia	Bewitched	Columbia	Bewitched	Columbia	Bewitched	Columbia	Bewitched	Columbia	Bewitched	Columbia	Bewitched	Columbia	Bewitched	Columbia	Bewitched	Columbia	Bewitched	Columbia	Bewitched	Columbia	Bewitched	Columbia	Bewitched	Columbia	Bewitched	Columbia	Bewitched	12
25A	37	Hugo Winterhalter	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	Victor	My Foolish Heart	12
25B	10	Kay Starr	Capitol	Hoop-Dee-Do	Capitol	Hoop-Dee-Do	Capitol	Hoop-Dee-Do	Capitol	Hoop-Dee-Do	Capitol	Hoop-Dee-Do	Capitol	Hoop-Dee-Do	Capitol	Hoop-Dee-Do	Capitol	Hoop-Dee-Do	Capitol	Hoop-Dee-Do	Capitol	Hoop-Dee-Do	Capitol	Hoop-Dee-Do	Capitol	Hoop-Dee-Do	Capitol	Hoop-Dee-Do	Capitol	Hoop-Dee-Do	12
25C	45	Ray Anthony	Capitol	Sentimental Me	Capitol	Sentimental Me	Capitol	Sentimental Me	Capitol	Sentimental Me	Capitol	Sentimental Me	Capitol	Sentimental Me	Capitol	Sentimental Me	Capitol	Sentimental Me	Capitol	Sentimental Me	Capitol	Sentimental Me	Capitol	Sentimental Me	Capitol	Sentimental Me	Capitol	Sentimental Me	Capitol	Sentimental Me	12
28A	16	Teresa Brewer	London	Muscle, Music, Music	London	Muscle, Music, Music	London	Muscle, Music, Music	London	Muscle, Music, Music	London	Muscle, Music, Music	London	Muscle, Music, Music	London	Muscle, Music, Music	London	Muscle, Music, Music	London	Muscle, Music, Music	London	Muscle, Music, Music	London	Muscle, Music, Music	London	Muscle, Music, Music	London	Muscle, Music, Music	London	Muscle, Music, Music	11
28B	26	Patti Page	Mercury	I'm Gonna Paper All My Walls	Mercury	I'm Gonna Paper All My Walls	Mercury	I'm Gonna Paper All My Walls	Mercury	I'm Gonna Paper All My Walls	Mercury	I'm Gonna Paper All My Walls	Mercury	I'm Gonna Paper All My Walls	Mercury	I'm Gonna Paper All My Walls	Mercury	I'm Gonna Paper All My Walls	Mercury	I'm Gonna Paper All My Walls	Mercury	I'm Gonna Paper All My Walls	Mercury	I'm Gonna Paper All My Walls	Mercury	I'm Gonna Paper All My Walls	Mercury	I'm Gonna Paper All My Walls	Mercury	I'm Gonna Paper All My Walls	11
28C	1	Bill Darnell	Coral	Mississippi	Coral	Mississippi	Coral	Mississippi	Coral	Mississippi	Coral	Mississippi	Coral	Mississippi	Coral	Mississippi	Coral	Mississippi	Coral	Mississippi	Coral	Mississippi	Coral	Mississippi	Coral	Mississippi	Coral	Mississippi	Coral	Mississippi	11
31A	16	Johnny Desmond	M-G-M	C'est Si Bon	M-G-M	C'est Si Bon	M-G-M	C'est Si Bon	M-G-M	C'est Si Bon	M-G-M	C'est Si Bon	M-G-M	C'est Si Bon	M-G-M	C'est Si Bon	M-G-M	C'est Si Bon	M-G-M	C'est Si Bon	M-G-M	C'est Si Bon	M-G-M	C'est Si Bon	M-G-M	C'est Si Bon	M-G-M	C'est Si Bon	M-G-M	C'est Si Bon	10
31B	7	Georgia Gibbs	Coral	If I Knew You Were Coming	Coral	If I Knew You Were Coming	Coral	If I Knew You Were Coming	Coral	If I Knew You Were Coming	Coral	If I Knew You Were Coming	Coral	If I Knew You Were Coming	Coral	If I Knew You Were Coming	Coral	If I Knew You Were Coming	Coral	If I Knew You Were Coming	Coral	If I Knew You Were Coming	Coral	If I Knew You Were Coming	Coral	If I Knew You Were Coming	Coral	If I Knew You Were Coming	Coral	If I Knew You Were Coming	10
33A	2	Jo Stafford	Capitol	On the Outgoing Tide	Capitol	On the Outgoing Tide	Capitol	On the Outgoing Tide	Capitol	On the Outgoing Tide	Capitol	On the Outgoing Tide	Capitol	On the Outgoing Tide	Capitol	On the Outgoing Tide	Capitol	On the Outgoing Tide	Capitol	On the Outgoing Tide	Capitol	On the Outgoing Tide	Capitol	On the Outgoing Tide	Capitol	On the Outgoing Tide	Capitol	On the Outgoing Tide	Capitol	On the Outgoing Tide	9
33B	2	Jan August	Mercury	Bewitched	Mercury	Bewitched	Mercury	Bewitched	Mercury	Bewitched	Mercury	Bewitched	Mercury	Bewitched	Mercury	Bewitched	Mercury	Bewitched	Mercury	Bewitched	Mercury	Bewitched	Mercury	Bewitched	Mercury	Bewitched	Mercury	Bewitched	Mercury	Bewitched	9
33C	2	Jan Garber	Capitol	Old Piano Roll Blues	Capitol	Old Piano Roll Blues	Capitol	Old Piano Roll Blues	Capitol	Old Piano Roll Blues	Capitol	Old Piano Roll Blues	Capitol	Old Piano Roll Blues	Capitol	Old Piano Roll Blues	Capitol	Old Piano Roll Blues	Capitol	Old Piano Roll Blues	Capitol	Old Piano Roll Blues	Capitol	Old Piano Roll Blues	Capitol	Old Piano Roll Blues	Capitol	Old Piano Roll Blues	Capitol	Old Piano Roll Blues	9
33D	1	Vaughn Monroe	Victor	Thanks, Mr. Florist	Victor	Thanks, Mr. Florist	Victor	Thanks, Mr. Florist	Victor	Thanks, Mr. Florist	Victor	Thanks, Mr. Florist	Victor	Thanks, Mr. Florist	Victor	Thanks, Mr. Florist	Victor	Thanks, Mr. Florist	Victor	Thanks, Mr. Florist	Victor	Thanks, Mr. Florist	Victor	Thanks, Mr. Florist	Victor	Thanks, Mr. Florist	Victor	Thanks, Mr. Florist	Victor	Thanks, Mr. Florist	9
33E	1	Bing Crosby	Decca	I Didn't Slip, Wasn't Pushed	Decca	I Didn't Slip, Wasn't Pushed	Decca	I Didn't Slip, Wasn't Pushed	Decca	I Didn't Slip, Wasn't Pushed	Decca	I Didn't Slip, Wasn't Pushed	Decca	I Didn't Slip, Wasn't Pushed	Decca	I Didn't Slip, Wasn't Pushed	Decca	I Didn't Slip, Wasn't Pushed	Decca	I Didn't Slip, Wasn't Pushed	Decca	I Didn't Slip, Wasn't Pushed	Decca	I Didn't Slip, Wasn't Pushed	Decca	I Didn't Slip, Wasn't Pushed	Decca				

This week's New Releases ... on RCA Victor

Release 50-23

POPULAR

HERE COME THE DANCE BANDS AGAIN

TEX BENEKE and his "MUSIC in the MILLER MOOD"
Tzin-Tzun-Tzan
Dreamin'-Is My Business
20-3813—(47-3813)*

THE FONTANE SISTERS
Three Little Rings
Down Home Rag (Deeten Datten Dooten)
20-3814—(47-3814)*

PHIL HARRIS
Let's Choo Choo Choo to Idaho
You Can't Do Wrong Doin' Right
20-3815—(47-3815)*

HERE COME THE DANCE BANDS AGAIN

GENE KRUPA
At the Jazz Band Ball
I Want Gold in My Pocket (When There's Silver in My Hair)
20-3816—(47-3816)*

THE THREE SUNS with the HONEY- DREAMERS
Marianne
When the Saints Go Marching In
20-3817—(47-3817)*

WESTERN

SONS OF THE PIONEERS
Chuckawalla Swing
Song of the Wagonmaster
21-0345—(48-0345)*

COUNTRY

ELTON BRITT and ROSALIE ALLEN and THE SKYTOPPERS
Ashes of Roses
Cotton Candy and a Toy Balloon
21-0346—(48-0346)*

SHORTY LONG and THE SANTA FE RANGERS
Waltz of Colorado
A Bottle and a Blonde
21-0347—(48-0347)*

RHYTHM

ILLINOIS JACQUET and his ORCHESTRA
My Old Gal
You Gotta Change
22-0087—(50-0087)*

NEW ALBUMS

(Musical Smart Sets)

HERE COME THE DANCE BANDS AGAIN

SPIKE JONES and his CITY SLICKERS
"Spike Jones Favorites"
WP-288—45 rpm only
(47-3287 thru 47-3289)

IRVING FIELDS with THE CAMPOS TRIO
"Irving Fields Favorites"
WP-290—45 rpm only
(47-3290 thru 47-3292)

NOTE: All records in this panel are listed alphabetically by song title.



- \$ Chinese Mule Train**
Spike Jones 20-3741—(47-3741)*
- \$ Count Every Star**
Hugo Winterhalter 20-3697—(47-3221)* **7**
- \$ Hoop Dee Doo**
On the Outgoing Tide
Perry Como 20-3747—(47-3747)* **7**
- \$ It Isn't Fair**
Sammy Kaye 20-3609—(47-3115)* **7**
- \$ Joshua**
Ralph Flanagan 20-3721—(47-3724)*
- \$ Little Angel With the Dirty Face**
Why Should I Cry
Eddy Arnold 21-0300—(48-0300)* **7**
- \$ My Foolish Heart**
Mindy Carson 20-3681—(47-3204)*
- \$ Bewitched**
Larry Green and the Honeydreamers 20-3726—(47-3726)* **7**
- \$ Roses**
Sammy Kaye 20-3754—(47-3754)* **7**
Sons of the Pioneers 21-0306—(48-0306)*
- \$ Valencia**
Tony Martin 20-3755—(47-3755)*
- \$ Wanderin'**
Sammy Kaye 20-3680—(47-3203)* **7**

\$ indicates records which, according to actual sales, are recognized hits. The trade is urged to keep ample stocks of these records on hand, or to reorder promptly when current stocks begin to approach the "sold-out" stage.

7 ... designates that record is one of RCA Victor's "Certain Seven" — among the leading numbers on the trade paper best selling retail sales charts. Obviously, sure things!



★ ... indicates records which have enjoyed better than average initial consumer acceptance and stand an excellent chance of entering the top-selling hit category. The trade is advised to watch these records carefully in order to maintain stocks consistent with demand.

- ★ I Wanna Be Loved**
Fontane Sisters 20-3772—(47-3772)*
(Number 21, most played Disk Jockeys record, Billboard, June 3.)
- ★ Stars and Stripes Forever**
Ralph Flanagan 20-3762—(47-3762)*
(Number 28, most played Disk Jockeys record, Billboard, June 3.)
- ★ Thanks, Mr. Florist**
Vaughn Monroe 20-3773—(47-3773)*
(Number three, Retailers Pick, Billboard, June 3. Number one, Operators Pick, Billboard, June 3. Number two, Disk Jockeys Pick, Billboard, May 27.)
- ★ An Ordinary Broom**
Tony Martin and Fran Warren 20-3777—(47-3777)*
(Number one, Billboard Pick, May 27. Number 10, Retailers Pick, Billboard, June 3.)
- ★ You Dreamer You**
Don Cornell and Hugo Winterhalter Orch. 20-3776—(47-3776)*
(Number 3, Retailers Pick, Billboard, June 3.)
- ★ Honky Tonkin'**
Spade Cooley 21-0330—(48-0330)*
(Number seven, Country and Western Disk Jockeys Pick, Billboard, June 3.)
- ★ There's a Rainbow in Ev'ry Teardrop**
Slim Whitman 21-0313—(48-0313)*
(Number six, Country and Western Disk Jockeys Pick, Billboard, June 3.)

TIPS: "Three Little Rings" (Fontane Sisters) ... "Three Little Rings" (Fontane Sisters) ... "Three Little Rings" (Fontane Sisters) ... "Three Little Rings" (Fontane Sisters).

The stars who make the hits
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RCA VICTOR Records

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Stylings ofCONNIE
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HASKELLRADIO AND T.V.
SINGING STARS

of the

DAVE
GARROWAY
SHOW

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TELL HER
YOU LOVE HER

COUPLED WITH

ASHES OF
ROSES

DECCA 27062

Price 75c
(plus tax)DECCA
RECORDS

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best
sellers, based on reports ob-
tained from leading stores in
12 cities and showing com-
parative sales rating for this
and last week.National
RatingWeek Ending
June 3This Last
wk. wk.

Artist, Label, Title

			New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Detroit—(Grinnell Bros.)	San Francisco—(Sherman-Clay)	Philadelphia—(Wanamaker)	Kansas City—(Jenkins's Music Co.)	Seattle—(Sherman Clay)	Omaha—(A. Hospe Co.)	St. Louis—(Ludwig Music House)	San Antonio—(Central Radio Co.)	TOTAL POINTS
1	1	ANTON KARAS (London) "Third Man Theme"—536	9	2	1	2	5	2	1	1	3	1			83
2	2	BILLY ECKSTINE (M-G-M) "My Foolish Heart"—10623A	2	3		3	2	8	2			10			47
3	8	AMES BROS. (Coral) "Sentimental Me"—60140	8	10				5	4	4		4		4	38
4	3	GORDON JENKINS (Decca) "Bewitched"—24983		1		3			2		1				37
5	8	SAMMY KAYE (Victor) "It Isn't Fair"—20-3609	10	4	4				5		2			7	34
6	5	ANDREWS SIS-G. JENKINS (D) "I Wanna Be Loved"—27007	5		5	5	3		7			8			33
7	6	PERRY COMO (Victor) "Hoop-Dee-Do"—20-3747	7	5		4	10	10		7		7		8	30
8	4	BILL SNYDER (Tower) "Bewitched"—1473		1			1						2		29
9	7	GORDON JENKINS (Decca) "My Foolish Heart"—24830			2				3		5	8			26
10A		DANNY KAY (Decca) "C'est Si Bon"—24932						3	9	7		5			20
10B		GUY LOMBARDO (Decca) "Third Man Theme"—24839							1					1	20
11	14	TONY MARTIN (Victor) "Valencia"—20-3755	3		7					8				9	17
12	14	DORIS DAY (Columbia) "Bewitched"—38689						1		6					15
13	10	HUGO WINTERHALTER (Victor) "Count Every Star"—20-3697B		7	1										14
14A	9	SAMMY KAYE (Victor) "Wanderin'"—20-3680	6					3							13
14B	15	SAMMY KAYE (Victor) "Roses"—20-3754											4	5	13
15A	13	FRANK PETTY (M-G-M) "Rain"—10669	9		6							6			12
15B	11	E. MERMAN-R. BOLGER (Decca) "Dearie"—24873					4			6					12
16A	13	FRANKIE LAINE (Mercury) "Stars and Stripes Forever"—5421	4		8					10					11
16B	9	MILLS BROS. (Decca) "Daddy's Little Girl"—24872						6	5						11
17A		TONY MARTIN (Victor) "There's No Tomorrow"—20-3582							8		9	7			9
17B		MINDY CARSON (Victor) "My Foolish Heart"—20-3681A							2						9
17C		LARRY GREEN (Victor) "Bewitched"—20-2329A											2		9
18A	12	LARRY COOK (Abbey) "Old Piano Roll Blues"—15003	6		8										8
18B		RUSS MORGAN (Decca) "Hoop-Dee-Do"—24986							3						8
18C	12	DORIS DAY (Columbia) "Hoop-Dee-Do"—38771										3			8
18D		RICHARD HAYES (Mercury) "My Foolish Heart"—5362											3		8

FIVE TOP
ALBUMS

1	2	3	4	5
SOUTH PACIFIC Broadway Cast Columbia MM850	YOUNG MAN WITH A HORN Harry James, Doris Day Columbia C198	PARKER WITH STRINGS Chas. Parker Mercury C101	INNOVATIONS IN MODERN MUSIC Stan Kenton Capitol FDL189	GENTLEMEN PREFER BLONDES Broadway Cast Columbia MM895

Disk Best Sellers by Companies
(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Decca	8	167	Tower	1	29
Victor	9	148	Columbia	2	23
London	1	83	Mercury	2	19
M-G-M	2	59	Abbey		8
Coral	1	38			

On the Upbeat

New York

Jimmy Featherstone's orch
opens at the Martinique, Chicago
tomorrow (Thurs.) for four weeksLouis Jordan and his Tympany
Five open at the Blue Note Cafe,
Chicago, June 12 for two weeks.
Shep Fields' orch. begins a four
week stand at the Shalimar Club,
Fla., tomorrow (Thurs.).Ray Anthony orch into the N.Y.
Paramount for three weeks starting
June 21. Illinois Jacquet, cur-
rently on a tour of the south and
mid-west, added a new singer to
his outfit, Sid McKinney. Sherm
Feller, Boston disk jockey, turns
tunesmith with "I'm in Love With
the Mother of the Girl I Love,"
waxed by Jack Owens for Decca.
Owens, making a nationwide tour,
does two weeks at the Pastime
Club, Des Moines, Ia., beginning
Friday (9). Sarah Vaughanplattered eight standards for Co-
lumbia last week.Happy Godday on a California
junker for his new Godday Music
Corp. Tony Pastor band into
the Vogue Terrace, Pittsburgh,
Friday (9), with Xavier Cugat
tentatively set to follow June 26.On the latter date Artie Shaw
is slated to go into Bill Green's
Casino in Pittsburgh for a two-
week. Dean Hudson crew
makes its first Coast appearance in
August at Tommy Dorsey's Casino
Gardens, San Monica, Calif.

Chicago

Les Brown starts summer tour
of 80 one-nighters in Salt Lake
City June 16 and closes in San
Francisco Sept. 3. Benny
Strong into Claridge hotel, Mem-
phis, Aug. 11 for two weeks.
(Continued on page 49)

Blue Barron Musickers

Unhurt in Bus Crash

Detroit, June 6.

Twelve members of Blue Bar-
ron's band escaped injury when a
chartered bus that brought them
from Cleveland overturned in a
field in suburban Lincoln Park Fri-
day (2) after a head-on crash with
a truck.The 11 musicians and singer
Helen Lowe climbed through the
broken windshield. The truck
driver was injured seriously. The
crash caused the bus to swerve
from the pavement, plow through
a grove of small trees and over-
turn.The band played as scheduled
Friday night (2) in Sarnia, Ont.,
and Saturday night (3) at the De-
troit Fairgrounds.The bus was one of two chartered
by Barron. The band leader was
not on the bus involved in the
crash.Par, N.Y., to Stick
With Medium-Priced
Bands During SummerPolicy of the Paramount theatre
on Broadway on booking medium-
priced bands will be extended
throughout this summer. Al
Donahue's combo opens today
(Wed.) to be followed by Herbie
Fields' outfit later this month.
Bob Chester's orch. in July and
Bobby Byrnes' crew in the mid-
dle of August.Chester is slated for a two-week
stand at the New Jersey Palisades
Park, opening this weekend. Palis-
ades is making an exception for
Chester, and the Noro Morales
combo which opens there July 10,
of booking bands for only one-week
stands.

Await Fall

Continued from page 41

son for the low ebb in copy sales.
This coterie believes that that part
of the public's money which
doesn't go into savings banks after
the normal requirements of today's
high cost of living are paid for,
goes into installment-plan pay-
ments for TV sets, Frigidaires,
cars, etc., and that something as
unnecessary as sheet music is defi-
nitely not part of this type of
spending plan.Another opinion advanced by
still other pubs has nothing to do
with economics, but revolves
around the traditional music-biz
feeling that it takes a smash hit
of universal No. 1 proportions to
effect a general revivifying of
sales. This belief has always been
based on the assumption that solid
smash gets people into music
stores, and once there they'll buy
other tunes in addition to the hit
that brought them in. Pubs who
follow this line of thinking point
to the fact that while there have
been strong ballad hits like "It
Isn't Fair" and "My Foolish
Heart," plus a number of flash
novelty ditties of the "Baked a
Cake" variety, during the past few
months, there still hasn't been one
completely sock number recently,
such as "Cruising Down the River"
or "Now Is the Hour" of a couple
of years ago.Whether the present sheet-sale
nosedive is due to any one or a
combination of all the reasons ad-
vanced for it, a number of pubs
are sweating it out until fall for
the definite answer to the question
of whether this is a temporary
slump or a full-scale depression.

It's Music By

JESSE GREER

Program Today Yesterday's

ON THE BEACH
WITH YOU

(Words & Music, Inc.)

RAIN

recorded by

TOMI ARDEN Columbia
BILLY COTTON London
LARRY FOTINE Decca
DAVE HAMILTON Heilt
HONEYDEAMERS RCA Victor
DEAN MARTIN Capitol
EDDIE 'PIANO' MILLER Rainbow
FRANK PETTY TRIO M-G-M
PAUL WESTON Capitol
GENE WILLIAMS Mercury
and more coming

MILLER MUSIC CORPORATION

THE 'BUDDING' SONG HIT

"THANKS,
MR. FLORIST"Vaughn Monroe, RCA-Victor
Jack Owens, DeccaWHISPERING
RAINMILLS MUSIC, INC.
1619 Broadway New York 19

ASHES of ROSES

Moderato

Roses from an old bouquet, Bring memories of a by-gone day.

CHORUS

ASHES OF ROSES

And my
saved thru the years;
book of pray'r dis- closes All my
treasured souvenirs My
one con- so- la- tion is
know- ing I'll see
ASHES OF ROSES in the
pray'r book you gave me.

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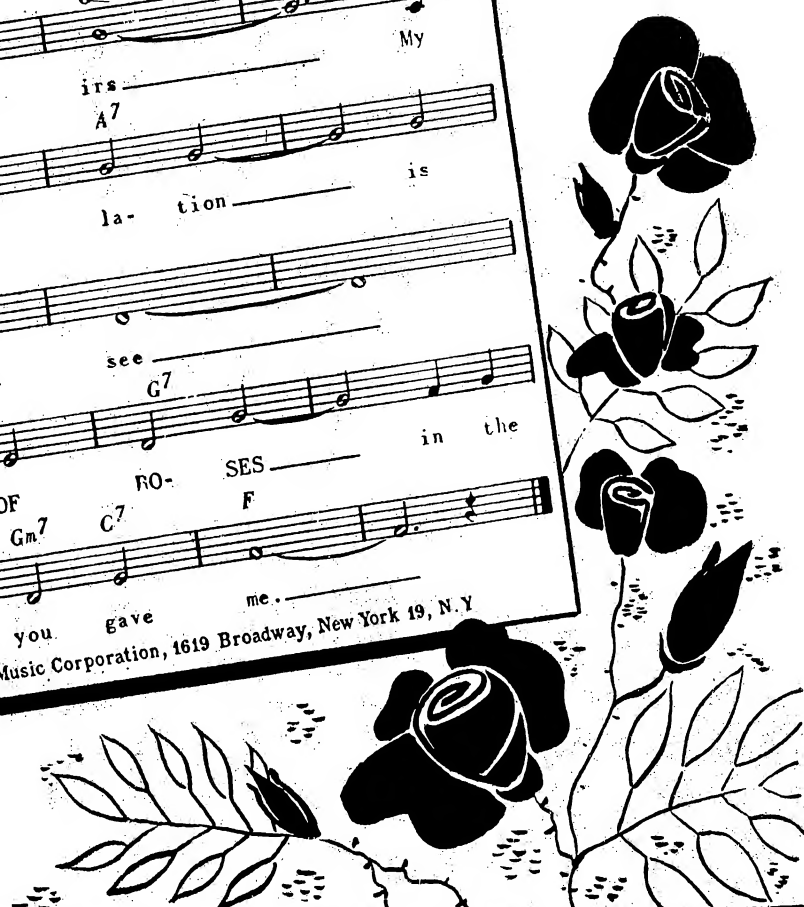
By
HARRY TOBIAS
"TEEPEE" MITCHELL
LEW PORTER

LAUREL MUSIC CORPORATION

1619 Broadway, New York 19, N. Y.

CHICAGO

HOLLYWOOD



Band Reviews

TEDDY POWELL ORCH (11) Blackhawk, Chicago

Equipped with a very simple, yet individualized style, this unit is going to be heard from a lot in the near future. Following completion of its 10 weeks here on July 3, it opens for an indefinite engagement at the Biltmore in New York, and has just signed with London Records.

Group was formed two years ago in Florida and has come up fast, with this room its best date to this time. Group has the difficult job of backing the musical revue, "The Roarin' Twenties," a job which it handles excellently, despite an instrumentation that isn't right for this type of show accompaniment.

Band plays sweet music at danceable tempos. Arrangements are simple, with lots of violin work and piano interplay. On most numbers, one section will take a couple of choruses alone. For example, strings will play a couple of choruses of a song with only rhythm backing. Then saxes, with some trumpet backing, will take over. It's not too often that trumpets, strings and saxes are heard together.

Result is soft, smooth music, a sort of dinner music in dance tempo. Rhythm doesn't drag, it's brisk. Drummer uses brushes exclusively, bassist is strong, once in a while, interpolating melody into his rhythm. Pianist Roger Allen is

heard throughout numbers interplaying with strings or saxes.

Instrumentation breaks down thusly: three rhythm, two trumpets, three violins, including Powell, three saxes. The saxes double on violin, providing a six-man violin section. Actually, the saxophonists are on violin as often as they are on reeds. They also play clarinet and flute.

Altogether, emphasis is on melody, with few frills and little cuteness. Once in a while, an arrangement pops up with flutes kicking up a bit, but on the whole, it's straight melody. Trumpets, incidentally, achieve a surprisingly full and mellow effect in view of the fact that there are only two of them.

Books contain mostly oldies, like "Dream," "From Out of Nowhere," "Say It Isn't So," "Remember," and "Easter Parade." Numbers that usually fall into categories of waltzes are played as fox-trots. Group also plays current tunes. An occasional vocal by saxophonist Jerry Shayne is capably done. Chan.

ELLIS MCLINTOCK ORCH (12) With Frayne Murray Belmont Park, Montreal

With Ellis McLintock's big band formula and Glenn Miller-like arrangements, Belmont Park is outdrawing all local terp joints in spite of distance from centre of town and fact that the outdoor setup is at the mercy of the weather every night.

Former trumpet player with the Toronto Symphony Orch, Mc-

Lintock formed his own combo in June 1944 and worked a heavy schedule of one-nighters, radio and summer dates for the next few years building a solid rep for his sock horn offerings and general dancipation. Present group have been together now for two years when McLintock enlarged the band for his first try at Belmont.

Using four sax, three trombone, trumpet and standard rhythm section, McLintock mixes his tunes in neat fashion and with local hoofers on a heavy Latin kick, he whams over plenty of rumbas and sambas for a socko reception. For the middle-of-the-road terpsterns, McLintock dishes up the regular ballad and jump arrangements working in the odd five tune-for-the-hepsters who are allowed a certain amount of modified cutting by the management.

Satisfying all comers, McLintock offers an eight-man Dixie combo of trumpet, trombone, tenor sax, clarinet and four rhythm men who split up the big orchestrations in okay style.

Vocal sides are taken by Frayne Murray whose romantic baritone is surefire with the tenagers when handling the current pops and bounce numbers. Outfit does six nights a week, taking Monday off, and are booked thru till Labor Day when the Park closes. The low admission charge of 50c and a possible 4,600 capacity make this smooth organization the biggest draw in the park and to date they have broken all terp records.

Newt.

IRWIN KENT ORCH (6) Tavern-On-The-Green, N. Y.

This small combo dishes up an okay brand of music. Competent without being standout, crew fits snugly into this type of spot where the accent is on clearly expounded and easily grasped rhythms for customer hoofing. If reaction can be measured by the ratio of diners who get that two-step urge, Irwin Kent's band is doing nicely at this park restaurant.

Aggregation comprises one each on sax, accordion, drums, bass, violin with Kent on the piano. Arrangements are straightforward, covering a wide library ranging from standards to current novelties. Crew handles its assignments along standard but well-rehearsed lines and has the important asset of conducting itself well on the bandstand. Sax sideman Ben Grisafi renders the occasional vocals in palatable style.

Kent is alternating on the stand with the Cutun combo, a regular here for furnishing the chile fare.

Herm.

Gene Williams Orch Into Glen Is. Casino

Gene Williams orch goes into Glen Island Casino, New Rochelle, N. Y., for a run starting June 15. Williams, billed as "Mr. Young America," formerly sang with Claude Thornhill's band. His own outfit is currently being booked by Joe Glaser's Associated Booking Corp.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales; based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

This Last
wk. wk.

Week Ending June 3

Title and Publisher

			New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Detroit, Grinnell Bros.	San Francisco, Pacific Coast Music	Philadelphia, Charles Dumont	Kansas City, Jenkins Music Co.	Seattle, Capitol Music	Rochester, Neisner Bros.	St. Louis, St. Louis Music Supply	San Antonio, Southern Music Co.	TOTAL POINTS
1	1	"Third Man Theme" (Chappell)	1	1	2	3	1	2	3	1	2	2	2	11	
2	3	"Bewitched" (Chappell)	2	2	5	1	4	1	1	3	4	3	5	99	
3	2	"My Foolish Heart" (Santaly-Joy)	5	4	3	1	5	2	4	2	2	1	1	4	98
4	5	"Old Piano Roll Blues" (Leeds)	4	3	8	3	2	3	4	6	5	6	3	74	
5	7	"Knew You Were Coming" (Robt)	8	5	7	7	7	8	4	5	1	4	7	47	
6	4	"Dearie" (Laurel)	5	10	4	5	7	10	8	6	7	7	4	41	
7A	8	"Sentimental Me" (Knickerbocker)	3	9	10	6	5	3	6	35					
7B	6	"Hoop-Dee-Do" (Morris)	6	7	7	8	8	9	5	10	4	35			
8	7	"It Isn't Fair" (Words-Music)	6	6	8	10	3	10	8	26					
9	9	"Daddy's Little Girl" (Beacon)	9	4	10	7	9	16							
10A		"Stars Are Windows" (Pickwick)	10	9	6	8	11								
10B	14	"Count Every Star" (Paxton)	10	6	6	11									
11		"Rain" (Miller)	5	7	10										
12	11	"I Wanna Be Loved" (Supreme)	7	9	8	9									
13		"Don't Care, Sun Don't" (Famous)	4	7	9										

Disk Jockey Review

SHERM FELLER SHOW

105 Mins.; nightly, 11:15 p.m.

Participating

WCOP, Boston

Sherm Feller, in his nightly disk and chatter stint over WCOP, is following a slightly different pattern than he used during his tenure at WEEI insofar as he has no studio audience to heckle or be heckled by. Formerly, he often dragged one of the unsuspecting audience to the mike for a comic going-over, whereas he now has the major portion of the 105-minute stanza to fill with his own gabbing, and to his credit, he does a nifty job.

Self-styled as the "disk show with very little music, but plenty of chatter," he rambles on, between disk spinning and telephone answering, on practically any conceivable subject. Guy has a nimble wit and is especially solid interviewing show biz celebs who consider it a "must" to appear on his show when in town. The unpredictability of his remarks probably has station execs biting their nails, although he never strays into anything remotely offensive or seriously controversial. The nearest he's come to climbing out on a limb was to rush to Ted William's defense during his recent brush with Hub baseball fans with his mail response decidedly in William's favor.

Having gained a measure of success as a songwriter, he's not averse to plugging his own product or that of his wife, Judy Valentine, MGM recording star, who appears frequently on his show. However, his manner of injecting plugs is usually in "tongue in cheek" fashion and not overdone, giving crop of current pop platters plenty of play. Commercials are handled in easy, off-hand manner with Feller often adding own remarks to eppy, which contributes to informality of show.

Stint adds up to amusing stanza

for late night listeners and has substantial followers. Feller usually signs off with zany caution to listeners, "If you're driving, be sure you have an automobile." Elie.

Eddy Howard into Lakeside Park, Dayton, O., June 17 for a week, Elliot Lawrence following on the 24th. Johnny Moore and his Three Blazers signed to a new Victor disking pact.

Joe Bushkin and tr

NO TAX
NO COVER
NO MINIMUM

PARK SHERATON HOTEL Mermaid Room

Mel: ERNEST ANDERSON, 310 E. 52 St., N.Y.

DON'T BLAME ME

Music by . . .
JIMMY McHUGH

ROBBINS

BMI record report

AND FORECAST OF TOMORROW'S SONG HITS

"BULLSEYE OF THE WEEK" ● **BIRMINGHAM BOUNCE** (Bullet)--"Bullseye of the Week" is tagged to Red Foley's Decca release by Cash Box. High on the "pick" charts, too, are Lionel Hampton's (Decca) version and Art Lund's (MGM).

FAST BREAKER ● **SAY WHEN** (Duchess)--Coming up from left field, a disc by Zee Cowan and Jim Burdette (Royalty) is causing considerable excitement. Both tune and artists should break open fast.

SURE CLICK ● **IN THE VALLEY OF GOLDEN DREAMS** (Davis)--Joe Davis follows his DADDY'S LITTLE GIRL with this sure click, done by Bob Houston on Celebrity. Other labels should cover this quickly. "Best Bet" in Cash Box.

ACTION CATCHER ● **M-I-S-S-I-S-S-I-P-I** (Acuff-Rose)--"Art Mooney (MGM)," says Billboard, "tosses out the banjo and funny hats in favor of a fine dance band conception of this fast-rising boogie novelty. Will catch its share of the action on the ditty."

WINNER ● **PEACE OF MIND** (Simon House)--Tony Martin (Victor) comes through with a great rendition of a terrific tune.

LATIN SMASH ● **MAMBO JAMBO** (Peer)--South America's No. 1 song. Will step out strong here, too. Releases by Freddy Martin (Victor), Sonny Burke (Decca) and Dave Barbour (Capitol) are getting action.

HOT NOVELTY ● **TIPPY CANOODLE CANOE** (Porgie)--Rating a "Best Bet" from Cash Box, Eddie "Piano" Miller's (Rainbow) version of this hot novelty is rolling. Look for tune and artist to break fast.

FRAN WARREN SLEEPER ● **WHEN WE'RE DANCING** (Judson)--Fran Warren (Victor) has a possible hit in this sleeper. A good number and a good bet to click.

Broadcast Music, Inc.

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DETROIT GETS \$24,000 TO AID SYMPH SERIES

Detroit, June 6. Samuel R. Rosenbaum, Philadelphia lawyer and trustee of the Music Performance Trust Fund, was in town last week with a check for \$24,000 which he wanted to give away to help pay for an eight-week season of free symphony concerts.

The one condition was that Detroiters must match the gift, dollar for dollar. They are setting out to do just that. Jack Ferentz, president of the Detroit Federation of Musicians, said he was confident the money would be raised.

Rosenbaum, a director of the Philadelphia orchestra for 20 years, said he was shocked by the symphony demise in Detroit and that the plight of musicians here had prompted him to make the largest single grant from the fund that he had ever made in any one locale. "I hope these summer concerts will inspire the great city of Detroit to re-establish its symphony orchestra on a permanent basis," he said.

MPPA-SPA Draw New Form for Can. Copyrights

New form for a Canadian copyright assignment was agreed upon last week by the Music Publishers Protective Assn. and the Songwriters' Protective Assn. New contract form, to be attached to the standard SPA pact in cases where a publisher asks a tunesmith for Canadian rights, was sent to SPA members, along with a letter notifying them of the MPPA-SPA agreement and also requesting them to make Canadian assignments only on the new form.

In the past, publishers had been submitting assignment forms for dominion copyrights to writers without the forms going to SPA for a counter signature. This not only constituted a violation of the SPA contract but also resulted in limitless Canadian rights for the publishers. New form agreed upon places general SPA limitations upon these rights.

Canada Distrib Setup For Admiral Records

N. R. Caranno, prexy of Admiral Records, N. Y., is slated to visit Canada this week to set up distribution there. In line with this interest in the Canadian market, Bobby Colt, vocalist, who heads the platter company's list of pop artists, has been set for the Casino, Toronto, for one week, beginning Thursday (8).

Jane Grogan, who handles sales and disk jock promotion for Admiral, returned to New York last week after 10 weeks on the road.

Danny O'Neil Will Record for Chi Indie

Chicago, June 6. Singer Danny O'Neil has been pacted by new Chi indie record company to press four initial sides. Radio and teevee star, former Majestic platterer, is first artist signed for Oriole Records, headed by Vincent Brandom.

Teefoff release will be in pop vein but firm intends to go into LP and classical fields. Biscuits will sell for 79c and distribution will be through indie channels, with Jimmy Martin of Chicago handling selling end. First sides are expected to hit markets by end of next week. Initially pressings will be done by RCA.

Belle Gale, pianist, shifted from the Park Sheraton hotel, N. Y., to Bill Bertolotti's restaurant, Greenwich Village.

On the Upbeat

Continued from page 46

Oscar Price of N. Y. Associated Booking Corp. office here for one-month trip for visits with midwest promoters.

Nat Hale, Sammy Kaye's disk promoter, back from one month of contacting deejays in 12 midwestern cities.

Blue Barron into Lakeside Park, Denver, July 25, for two weeks.

Tony Di Pardo to Lake Lawn, Delevan, Wisc., July 21 to 30.

WJJD d.j. Rosemary Wayne sponsoring a dinner here June 18 on behalf of Hearts, Inc., to raise funds for the Italian Boys' Town.

Charlie Jay, ukelele player, guested on the Windy City Jam-boree over WGN-TV, Sunday (4).

Anita O'Day to Flame Club, Detroit, June 9.

Max Miller takes over as musical director of Life Records and cuts six more sides.

Fran Weigel leaves staff of WAIT to do freelance disk jockey work here.

Hollywood

Skinny Ennis set for a four-week stint at the Coconut Grove of the Ambassador Hotel, opening June 20 at \$2,750 per frame. When he opens, new Bishop-Thayer office will have three bands working in town concurrently, others being Leighton Noble who opens Friday (9) at the Aragon at \$2,250 per frame, and Paul Neighbors, who continues at Biltmore Bowl until November.

Turk Murphy Dixieland crew plays its first Las Vegas date July 8 when it opens at the Village.

Cab Calloway will get \$3,500 per when he opens July 2 at the New Orleans Swing Club in Frisco.

Pittsburgh

Xavier Cugat band booked into Vogue Terrace for week of June 19.

Billy Catizone Trio, after two-year run downtown at Continental Bar, opened indefinite stay Monday (5) at Bill Green's Cocktail Lounge.

Billy Yates four-some into the Colonial Manor, next to White Barn, strawhat, for the summer.

Al DiLernia Trio out at the Hotel Roosevelt's Fiesta Room with that spot sticking only to DiLernia's organist, Ken Wayne, for the warm months.

Max Tashis has replaced Dodo Marmorosa at the Playhouse Grille.

Dom Trimarkie Trio into the Hotel William Penn for a stretch.

Jean Allen playing organ in bar-lounge of Ankara.

Freddie Schaeffer and his all-girl orch down currently for a week's stand at Kennywood.

Tex Beneke band plays a one-nighter at West View Park on Thursday (8).

Options of both Bobby Cardilla threesome and pianist Gloria Seigle picked up again at Monte Carlo.

Milton Lyon, who arranges for and accompanies and manages the Mad-Moiselles, new act of three girls, is a graduate of the Carnegie Tech Drama School.

Molly Papile has started her fifth straight year at the Horseshoe Bar piano.

Tops of the Tops

Retail Disk Best Seller

"Third Man Theme"

Retail Sheet Music Seller

"Third Man Theme"

"Most Requested" Disk

"My Foolish Heart"

Seller on Coin Machines

"Bewitched"

Best British Seller

"My Foolish Heart"

GWEN WILLIAMS CUTS DISK SERIES FOR ZIV

Gwen Williams last week resumed her singing career with a series of transcriptions cut for Frederick W. Ziv's World Broadcasting System. Singer was accompanied on the sides by Hank Sylverson's orchestra.

Miss Williams retired some time ago upon her marriage to Norman Foley, general professional manager of Miller Music.

Sarah Vaughan's Col. Album in July Release

"Sarah Sings For You." Sarah Vaughan's first album, will be released by Columbia Records early next month. Album features gal vocaling on eight tunes, backed by an all-star orch conducted by her husband, George Treadwell, and including Miles Davis on trumpet; Bennie Green, trombone; Tony Scott, clarinet; Budd Johnson, tenor sax; Jimmy Jones, piano; Freddie Greene, guitar; Billy Taylor, Jr., bass; and J. C. Heard, drums.

Numbers include "Nice Work If You Can Get It," "East of the Sun," "Mean to Me," "It Might As Well Be Spring," "Ain't Misbehavin'," "Come Rain, Come Shine," and "Goodnight, My Love."

Buddy Johnson Band Set for D.C. Week Run Washington, June 6.

Buddy Johnson, who cut his road tour short last week on orders of his doctor, will bring his band into the Howard theatre, Washington, for one week, beginning Friday (9).

Following the Howard engagement, Johnson's crew will play a two-week stand in New York at Harlem's Savoy Ballroom and then lay off for a fortnight before starting out on a tour of one-niters.

For the first time in his 15-year association with RCA Victor, Allan Jones conducted a recording session in the diskery's New York studios before departing for a six-month swing around the British Isles with his troupe. Jones cut an album of songs, under the title of "The Firefly," with soprano Elaine Malbin and Al Goodman's orch supporting.

Victor, meantime, is planning a special campaign on the occasion of Goodman's completion of his 25th album for the company. Latest two sets by Goodman are "The Chocolate Soldier" and "Roberta."

Columbia Records execs are pooh-poohing reported claims that Manie Sacks, RCA artist relations chief, had been angling for a flock of Col artists while Sacks was on the Coast recently. Among the Col artists mentioned as likely to surrender to the call of the Little Dog's bark was Oscar Levant. Goddard Lieberson, Col exec vice-prexy, points out that Levant's contract with the diskery doesn't run out until 1953.

Inside Orchestras—Music

Coral Records' reissuing of old Bob Crosby sides in its "Swingin' at the Sugar Bowl" album was prompted by a Chicago disk jockey, Fred Reynolds, whose half-hour Saturday show over WGN is called, appropriately enough, "Swingin' at the Sugar Bowl." While the album was named after the deejay stint, there's more to it than that. Back in the late '30's, when Crosby was playing at the Blackhawk in Chicago, one of his fans was Carl Ed, who draws the "Harold Teen" cartoon and who is Reynolds' father-in-law. A Sugar Bowl fan club was formed, named after the swing joint in the cartoon. When Reynolds originated his show in April, 1948, he gave it its title and began plugging some of the old Crosby recordings. He got enough response to persuade Coral to reissue enough sides to form the album. The "Swingin' at the Sugar Bowl" number on one of the sides was written, in about 1938 by Crosby and some of the Bobcats and was named after the fan club of that time, but the album was actually given its title in recognition of Reynolds' push for the reissues.

Officials of the National Capital Sesquicentennial Commission this week announced a contest for the composition of an official Sesquicentennial march for military bands, as part of the program for the celebration this year of the 150th anniversary of Washington, D. C., as the nation's capital. Winning entry in the march contest will be pubbed by Carl Fischer, Inc., which is cooperating in conducting the competition.

Contest is open to all citizens of the U. S. and its possessions, with entrants required to submit a full band score under a pseudonym, customary in such contests. Competitions must be original unpublished works, suitable in style and length for performance by military bands. Contestants may send in more than one manuscript, with the fictitious name on each page and the sender's real name and address in a sealed envelope attached to the score. Official entry blanks, obtained by writing the Music Division of the NCSC, also must accompany the manuscripts.

Louis Armstrong continues his literary career with a review in the New York Times book section next Sunday (11) of Alan Lomax's "Mr. Jellyroll," a study of another great jazz man, Jellyroll Morton. Armstrong is also at work completing his autobiography for possible Harper publication next spring.

Preparations, meantime, are being set to make Satchmo's 50th birthday on July 4 an international event. Leading disk jockeys, including Ted Husing, Gene Norman, Sherm Feller, Bob Clayton, Martin Block, Art Ford, Fred Robbins, Jackson and others, are scheduling special programs between July 1 and 4 to commemorate the occasion. The "Voice of America," U. S. State Department agency, will also beam Armstrong birthday salutes in 70 languages over the globe.

A tie-in with Mars Candy has been set up by Apollo Records, N. Y., to help plug its recent novelty recording "The Little Green Man (With the Big Fat Head)." Published by Happy Goday, number deals with a Martian who lands on earth when his "flying saucer" breaks. Line in tune notes character is "just a salesman for Mars candy bars."

Initial step in the tieup will be the issuance of a box of Mars candy bars to all disk jocks to whom copies of the record are sent. An allotment of platters has also been issued to Mars candy distributors. Tune was written by Larry Russell and the Four Jokers. The Jokers also handle the vocal.

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'SAM'S SONG'

Written by

JACK ELLIOTT and
LEW QUADLING

Published by

Sam Weiss Music, Inc.

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1608 N. Argyle, Hollywood

Recorded by Capitol
JOE (FINGERS) CARR

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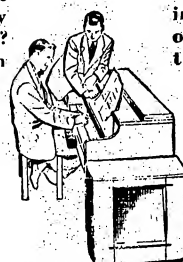
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Formby, Evans Boff Takes May Cue More British Variety Units in Canada

Toronto, June 6.

On the strength of his George Formby success earlier this season, Ernest M. Rawley, manager of the Royal Alexandra here, is more than toying with the idea that Canadian audiences are enthusiastically receptive to the importation of British music hall units, this enhanced by the fact that a new audience segment has developed here in the postwar migration of some 360,000 former residents of the British Isles. Earlier this season, Rawley brought over Formby, a Lancashire comedian with a film and disk following in Canada, and was surprised that the dialect comic, after a sold-out week in advance at the Royal Alexandra, Toronto, then embarked on a whirlwind trans-Canada tour of one-nighters to gross close to \$250,000 in five weeks.

Again in association with Hyman Zahl, British talent booker, Rawley has just completed another experiment in which he had flown over from London another London variety unit, headed by Norman Evans, for a one-week engagement at the Royal Alexandra, Toronto, which was extended to a fortnight to neat returns. Meanwhile, Rawley has completed plans to spend some six weeks in Britain and the Continent, this a holiday that will also be combined with business in lining up his next season's impresario ventures in addition to his local management duties.

Formby, who flew from Britain at Rawley's insistence to headline the Red River Relief Rally benefit last week, will be back with his unit for another Canadian tour, early in September; and there are more than remote possibilities that other London music hall units will be slotted into the Canadian legit theatrical scene next season.

Evans Unit's \$19,200

On the Norman Evans unit, "Good Evans," this troupe grossed \$19,200 on the fortnight, despite the handicap that Evans and the other members of the unit were entirely unknown to Canadian audiences, apart from U. K. expatriates. There was also the opposition of summer weather, Manitoba flood relief benefits, and the racing season; but Evans, the comedy draw, grossed \$8,000 on his first week (at \$3 top at the Royal Alexandra, 1,525-seater), and then steadily mounted to \$19,200, with expectation that, if the troupe

could have stayed a third week, this would have gone to capacity on basis of final week's business.

"Good Evans" unit, headed by Evans, a fine comedian and Gracie Fields' protegee; Maudie Edwards, Welch song dialectician and BBC woman impressionist; and Freddy and Paul King, comedy instrumentalists, are enthusiastic on the audience-response in the two-week engagement in Toronto, which they took as a busman's holiday for their annual one-month vacation, prior to their resumption next week on another 26-week tour of Britain's top music halls. Comedian proposes to bring a pantomime unit to Canada next season, with Maudie Edwards also understood to head her own show. Not forgotten is that they can tariff—and get—that \$3 top in this country, a boxoffice item unprecedented for eight acts of vaudeville in Britain.

Midwest Vaude Dates

Chicago, June 6.

Paul Gray into Cal-Neva Lodge, Lake Tahoe, July 10. Jan Bart set for the Vine Gardens. Jack Brown left the Mutual agency after several years' association. Georgie Goebel back to Helsing's, after two years' absence, June 23. Lucille Ball and Desi Arnaz play the Riverside, Milwaukee, July 6. Dave Malcolm will produce the Sister Kenny Polio Circus, Aug. 21-27 at Soldier Field. Paul Gilbert and Patti Ross set for Pastime Club, Des Moines, June 23. Club Hollywood's June 9 show has Skeets Minton, Collins & McKay, The Proctors, and Jill Adams. Jimmy Wakely headlines the June 15 show at the Oriental.

Sandra Deel has cancelled out of the Bismarck hotel show, June 9. Rest of the bill remains. Francis Rainey, Christine Carner, and Jack Vaughan have been added to the Max Leibman revue at the Palmer House June 8. Don Roth off to New York to set replacements for his "Roarin' 20's" revue at the Blackhawk. Billy Eckstine set for the Chicago Aug. 11. Anita O'Day opens at Flame, Duluth, June 9. Vine Gardens has inked its headliners until the first of next year with Barton Bros., Eddie White, Dolly Kay, Jackie Heller and return of Myron Cohen Dec. 29 comprising the bookings.

Disk Jock's Tyro Show Hikes Biz at Balto's Hipp

Baltimore, June 6.

Tieup of Bill Dyer, town's top disk spinner and sportscaster from WITH, with the Hippodrome here in staking weekly, "Star Discovery Time" stage layouts, has built into a top grosser with Monday nights, normally off, now the big money getters of the week.

Set in 13 week cycles, two semi-finals and a big final, setup utilizes seven acts to a frolic with an applause meter the deciding factor in picking a winner.

Mountford Death Calls Curtain on Turbulent Talent Union Career

Death of Harry Mountford, 79, actor, playwright and talent union organizer, in New York last Sunday (4), rang down the curtain on one of the most colorful, turbulent champions of a "fair deal" for actors on both continents. While he suffered somewhat of a defeat in his struggles to solidify the rights of vaude troupers with the collapse of the White Rats, a union that long ago anteceded the American Guild of Variety Artists (current vaude union), he counterbalanced that setback by farming out his charter and experience to the legitimate branch of theatre.

It was via this switch that Actors Equity came into being and whipped the Producing Managers Assn. into line to gain recognition. From that victory was formed the nucleus of the present-day Associated Actors and Artistes of America, from which sprang other talent unions such as Screen Actors Guild, Chorus Equity, American Federation of Radio Artists, Burlesque Artists Assn., American Guild of Variety Artists, and will eventually parent the upcoming Television Authority being set up as bargaining agent for TV.

However, Mountford will be best remembered for his pioneering of the White Rats and subsequent struggle with the so-called vaudeville trusts to better conditions and salaries of the performers. He had gotten half-way through on this latter program, gradually gaining ground and better pay for the troupers and eliminating what had more or less become acceptable abuses, when the United Booking Office (marshalled by B. E. Keith, E. F. Albee, et al.) started a vigorous campaign and successfully decapitated the union by setting up

(Continued on page 54)

San Antone Nitory Ops Gang Up Vs. Opposish From 'Slots,' Army Soirees

San Antonio, June 6.

Local nightclub operators are banding together for the first time to effect ways and means of restoring waning biz. Ops assembled at the Kit Kat Klub, owned and operated by Dick Jones, for a discussion of their woes last week. On hand at the confab were the owners or representatives of the Tropics, Shadowland, Rocking M Dude Ranch, the Mountain Top and the Taxco.

Jones, addressing his colleagues, suggested all bury the hatchet and

cooperate with each other as a matter of self-preservation.

Forum revealed no one had any illusions about why the town's nite clubs hadn't been able to cash in on the free spending public these last several postwar years. The midnight curfew, plus rigid enforcement of the liquor and gaming laws, has relegated clubs strictly to restaurant and entertainment biz.

It was further acknowledged the majority of local citizens want it this way and that the night spots must figure out means of getting along on this more wholesome, though distressing less lucrative, basis.

Two major plans were evolved at the meeting. First, efforts will be made to encourage delegates to future conventions to stay over for "a night around the town."

Secondly, a concerted move will be set up against the reputed "large-scale civilian attendance and maintenance of slot machines at the clubs of the town's military establishments."

Leading this fight was Col. B. F. Chadwick, owner and operator of the Club Sevenoaks who stated, "I started this fight once but none of you joined me. But it's clear now that our nightclubs cannot survive if the clubs around our military posts continue to bring in name bands and other top-flight entertainment that we can't afford. And I know they couldn't do this if they didn't have the enormous revenue from slot machines."

The local Army and Air Force installations present a "name band" at least once a month on a circuit basis. With the band playing at Kelly Air Force Base, Lackland Air Force Base, Randolph Air Force Base, Brooks Air Force Base and Fort Sam Houston.

None of the nite spot operators raised the question whether military personnel, if thus deprived of stellar entertainment within their own organizations, would be inclined to come happily trooping to the local nite spots.

Eckstine's 40 1-Niters

Billy Eckstine is slated to do a series of 40 one-night stands starting mid-September. Dates are currently being lined up by the William Morris agency. He'll play them on a guarantee and percentage.

Quin.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., June 6. Among local niteries who cashed in during the holidays to start the summer season were Alpine, Glade Room, Sabattis Club, Major's Inn, Hennessey's, The Birches and Durgans. Latter featured Arque Dickerson orch with floorshow.

It took Wilton H. Birdsong, of the Neighborhood Theatres, Richmond, Va., six months to rate a check out of the infirmary and join the up department.

Isabelle Rook, ex-Rogerite and Philadelphia pianist, skedded for a spinal operation at the Raybrook (N.Y.) Sanatorium.

Richard (Dick) Harper, of Loews Inc., in from NYC to give Variety hospital the once over and chat with Laura (Loew's) Sloan of Cleveland, who is showing nice progress.

The Gerd Shindlers, Mary Davies and Deba Okun shot in to visit author Seni Okun at the Raybrook, N. Y. Sanatorium, his all clear due soon is a certainty.

Mose LaFontaine, boniface of Durgans, has taken over The Birches, a nitory on the Lake Placid road.

Helen O'Reilly, ex-NVA-ite, who went into business after regaining her health here and operating the Hollywood Dress Shop, is going out of business since building housing her shop is to be razed.

Local Elks put on a "Wake Up America" program on Memorial Day that surpassed anything ever produced here. Town Hall was packed to the rafters, Joe Boland and his high school band took care of the musical end.

Write to those who are ill.

Negotiations are on for Kitty Kallen to open at the Versailles, N. Y., June 14 to follow Luba Malina, current.

The Charlivels

May 31, 1950.

H. D. HOVER
Ciro's
Hollywood, Calif.

Dear MR. HOVER:

Our deepest appreciation and thanks for the opportunity you gave us in your world-famed supper-club, CIRO'S, Hollywood's "Springboard to Success."

During the four weeks of our smash engagement, we signed a five-year contract with RKO, two pics a year (Starting June 15—"Two Tickets to Broadway"), and received many, many other offers from all over the world.

Also, we thank Ciro's responsive patrons who were the real judges of our talents.

Hoping to play a return engagement soon—
We remain,

Sincerely yours,

John,

Charles,

Valentino.

"The CHARLIVELS"

HAVE YOU SEEN
JACKIE KANNON
?

EDDY MANSON'S

"Talking Harmonica"

Thanks, Columbia Records,
for the Swell Hit

"I Found My Mama"

MARGERY WELLES Management:
At the Piano M.C.A.

JACK PARKER
and **DOLL**

TROCADERO
Evansville

Set by:
Sam Roberts
Chicago



Roxy (N.Y.) Experiment May Prove 'Acid Test' on B.O. of Video Stars

The jury is still out on the question of whether television names are potent in-person draws. The Roxy theatre, N. Y., currently the proving grounds of whether tele shows can pull in situations where the audiences must plunk down coin-of-the-realm to see what's furnished for free by the tele networks, is still undecided on this question.

In two tries by the theatre in using tele headliners as b.o. bait, it's still a split verdict. In a previous try, theatre suddenly pulled Ken Murray's, "Blackouts" display after a gross of around \$48,000 on the first week with the film, "Ticket to Tomahawk" (20th). Last week, aided by the Memorial Day holiday, grosses have risen with Sid Caesar, Imogene Coca and Faye Emerson. Film is "Love That Brute" (20th).

There are some complicating factors in the study of both. Murray clicked in a seven-year Coast run with "Blackouts", but brooded when he brought show east at the Ziegfeld theatre, N. Y. On the other hand, Caesar and Miss Coca had reps as top performers before invading vaudeo.

Situation is further complicated by the fact that while the Roxy was doing business during the holiday run, not all houses benefited from the Memorial Day vacation. Several houses on Broadway registered only average takes.

Another factor that must be taken into consideration is the Nielsen ratings comparison. Murray and the Caesar-Coca display "Your Show of Shows" were on opposite each other. "Show" was consistently in the Top 10 while "Blackouts" was considerably below that in competition for listeners.

Belief among trade is divided. Some toppers at 20th feel that in the Murray show, picture wasn't to blame, but when a performer displays himself for free, it's difficult to get people to pay to see the same act. It's felt that in video, unlike radio, a performer can make an impression without sight values. Public's curiosity is whetted when the sight factor becomes available and the b.o. potency is increased.

Thus Jack Benny, two years ago at the Roxy with a sub-par picture, went into percentages. They feel that Bob Hope is hurting his b.o. lure by video appearances, but results of his video forays won't be known for some time.

Effects of video on the boxoffice haven't formed a definite pattern as observed at the Roxy, which is testing tele as a boxoffice aid. Definite conclusions won't be known for some time.

Tele's b.o. possibilities are currently at the stage of early radio. During the '20s and early '30s many exhibitors protested when top filmstars made radio appearances. Ultimately, it proved a boxoffice draw. Some feel that video will also become a boxoffice aid. Others think otherwise. Names are seen as well as heard on tee-vee—and there's little else a personal appearance can contribute.

A.C.'S SLOW START, BUT CONVENTIONS HELPING

Atlantic City, June 6. June got off to a poor start here with rain and exceptionally cool weather curtailing crowds. Conventions are helping, with next two weeks bookings very heavy.

Outgoing past week were some 2,000 delegates of the International Ladies Garment Workers Union and their families, which had met in Convention hall for 10 days to draw topflight speakers, including vice-president Alben Barkley and the same class of entertainment, which ranged from the opera, "Madame Butterfly," given by the New York Civic Opera Co., to a concert by Rise Stevens and others.

In this week is Edison Electric as the top convention. The weekend brings National Headliners and National Press Photographers here—in semi-joint sessions when awards will be made to headliners from this country and abroad.

Songstress—Rosalind Courtwright will be the next attraction at the Mural Room of the Baker hotel, Dallas, opening Friday (8) for two weeks.

Singers Map Nitery Act Under Radio Monickers

Pittsburgh, June 6.

Marilyn McCabe and Don Worley, couple of local radio singers, are putting together a nitery act but not under their own monickers. Instead, they're going to call themselves Marilyn Sommers and George Young, the names of the characters they've been playing for last eight months on KDKA's Saturday night musical, "Welcome Aboard." "Welcome Aboard" is pulling a switch on the bankrollers.

Couple made their debut last week in a show at Kennyswood Park and are now angling for couple of downtown berths.

'Freedom Fair' Now Dead Duck

Washington, June 6.

The proposed "Freedom Fair" in connection with Washington's Sesqui-centennial Celebration was formally buried last week when the Sesqui Commission voted to kill it, despite a last minute flurry from local business interests, who insisted that it should be resurrected.

Freedom Fair, despite a \$3,000,000 gift from Congress, never got started properly, bogged down and then ran into more trouble when the U. S. Attorney General recently ruled that the Commission could not create a non-profit corporation to run the fair and deal with the commercial interests which wanted to lease space and take concessions. However, other features of the Sesqui will continue this summer.

LAMBKIN TO HEAD CHI MORRIS OFFICE

Phil Lambkin has left his post as production manager for Veterans Hospital Camp Shows to join the William Morris Agency as head of the Chi office. He'll succeed Bob Lastfogel, nephew of Abe Lastfogel, agency's general manager, who goes into personal management.

Lambkin, who starts in Chicago, June 19, is in the N. Y. office studying operational procedure.

Hollywood's Mocambo Sets Torme, Other Acts

Hollywood, June 6.

Quartet of attractions has been sold to Mocambo by Carlos Gastel. First two acts, Mel Torme July 11 and King Cole July 25, are in on percentage deals. June Christy comes in Aug. 8 at \$750 weekly and will be followed by June Hutton, Aug. 22, at \$500 weekly.

Donna Atwood Rejoining 'Ice Capades' in A.C.

Pittsburgh, June 6.

Donna Atwood, star of last season's "Ice Capades" who retired from the rink revue in October to await the stork, will rejoin the show this summer when it begins the annual Atlantic City stand. In private life, Miss Atwood is Mrs. John H. Harris, wife of the producer of "Ice Capades." She became mother of twin boys on the Coast several weeks ago.

Another recent mother going back with "Ice Capades" this year is Trixie, the juggler. She was out of the Harris show for two seasons, appearing in the Sonja Henie-Arthur Wirtz productions at the Center theatre in New York. Returning with Trixie to the frosted spectacle is her husband, Esco LaRue.

Back from London

Romayne and Brent (Barbara Terry and Philip Romanchuk), bicycle and skating turn, returned to New York yesterday (Tues.) on the Nieuw Amsterdam after a stint in the London stand of "Ice Capades."

Lyn & Margot (Mr. and Mrs. Francis E. Carter), British musical comedy act, also arrived on the same ship.

Anti-Free Lunch Ukase Cancels Comic's Giveaways

Jackie Bright, who does an auctioneer-giveaway act, had to cancel a two-week date at the Lotus club, Washington, D. C., because of strict interpretation of an obscure statute.

Bright was told that by statute, nothing may be given away in any spot where liquor is sold as a hypo to business. Although law was intended to curb free lunch in cafes, it now applies to any sort of giveaway.

Ringlings May Bypass MSG For N. Y. Armories

Possibilities are that the Ringling Bros. and Barnum & Bailey circus may attempt to bypass their annual engagement at the Madison Square Garden, N. Y., for next season. Circus toppers are currently negotiating with Kingsbridge Armory in the Bronx, N. Y., for a two-week stand and are looking for a Brooklyn site for a similar run.

Negotiations for these sites indicate that the circus toppers are trying to reduce the big-top's nut by going in for lower rental spots than what they've been paying for the Garden. Under arrangements with MSG, the Ringlings were in on a guarantee and percentage arrangement that cost between \$10,000 and \$11,000 daily.

Lease between Garden and Ringling expired this year. There have been reports that the Cole Bros. Circus, starring Hopalong Cassidy, was anxious to acquire for a spring run. No deal has been made as yet, and probability is that none will be until the results of its stand at the Yankee stadium, starting June 21, for five days, is determined. There also have been reports that the Daly Bros. Circus is interested in a Garden run.

The Cole show, which did well in Chicago, is doing spotty business in Detroit. This outfit has also revamped its schedule to play cities normally hit by Ringlings in the Midwest, before the latter comes in.

With the Cole Bros. playing Yankee Stadium and Ebbets Field, Brooklyn, New York will have one of its biggest circus seasons in many years. It will also give an indication of Bill Boyd's (Hopalong Cassidy) draw as an in-person attraction. Hitherto his appearances have been on a gratis basis for the promotion of his licensed merchandise.

Firestone Buys Out RB&B Circus for Employee Party

No. Adams, Mass., June 6.

The Firestone Co. here has bought out the afternoon performance of the Ringling Brothers-Barnum & Bailey Circus, June 17. Two thousand tickets are being distributed to employees and 7,000 to their wives and children. Stubs for concession privileges are also being passed out.

On-the-cuff affair is in honor of the company's 50th anniversary.

Dissidents Challenge Shelvey Ouster In Philly Courts on Eve of AGVA Meet

Philadelphia, June 16.

The dispute over leadership of the American Guild of Variety Artists flared into fresh litigation on the eve of the opening of the AGVA convention here with the filing of two suits in Common Pleas court.

One of the suits, a bill in equity, was filed in Court No. 4 and seeks to reopen a case argued here two years ago in Court No. 1. At that time it was stayed pending a decision of the New York supreme court in a similar action.

Eight persons, who called themselves trustees ad litem of AGVA, named 60 defendants in the bill of equity proceedings. The defendants include the officers of AGVA and the delegates to the convention.

AGVA, AFM Bury Hatchet In Long-Drawn Jurisdiction Hassle

Abbott Dancers Set

For European Tour

Chicago, June 6.

Merrill Abbott dancers will make a complete tour of the larger cities of Europe this summer sailing for Italy on June 23 and returning to the Palmer House, Chicago, September 1. Girls will do a complete show, with each terper doubling in solos.

Edie Barstow, choreographer for Miss Abbott, will accompany the group on their trip, which starts off at the Lido, Venice, and follow through Italy with stops at Rome, Naples and Turin. Terpers then swing to Paris and London before returning home.

Carousel, Pitt In Name Splurge

Pittsburgh, June 6.

With end of banquet season, when local niteries can pack them in with just a couple of Joe Doakes, Jackie Heller has packaged a series of names for his downtown cafe, the Carousel, to offset the beginning of the seasonal summer slump. He's filled June with top-flight acts, all on a single week booking.

Spot currently has the Mills Bros., who opened last night (5), and they'll be followed in turn by Henny Youngman, Sid Stone and Frances Langford. Last time Miss Langford played a local night club, it was at the Copa, right across from Heller's spot.

Along with Stone, Carousel has booked Joe Mann and Elaine Beverly (Mr. and Mrs.), local radio acers who put together a nitery turn just a few months ago and broke it in for Heller. Return engagement is a result of their previous click.

J. D. BALDWIN NAMED MGR. OF KENTUCKY FAIR

Louisville, June 6.

J. Dan Baldwin, Lexington, Ky., begins his new duties as manager of the Kentucky State Fair tomorrow (7), succeeding George Lambert, who resigned several months ago after a hassle with State Fair Board of Directors. Chairman of June Dairy Month, Baldwin left the post of head of the division of marketing, State Department of Agriculture, to accept the State Fair managership.

Plans for new Kentucky State Fairgrounds include an expenditure totaling eventually \$5,000,000, including grounds, a sports stadium, industrial exhibition building, and other features. Land is now being acquired for the new state project.

Valaida Snow, who opens at the Monte Carlo, Pittsburgh, June 8, is slated for the Glen Casino, Buffalo, June 17.

The tiff between the American Guild of Variety Artists and the American Federation of Musicians was settled last week, almost on the eve of the conventions of both unions. Settlement was made in the form of a memo signed by James C. Petrillo, AFM chieftain, and Gus Van, AGVA president, and is operative immediately.

The clash came last year when the AFM demanded the return of the AGVA initiation fee paid by a bandleader emceeing the shows at an RKO house in Harlem. When AGVA refused, Petrillo declared that he would pull bands out of theatres and cafes where AGVA acts worked and would force musical turns away from AGVA. Issue was on its way to the courts when AGVA refunded the disputed initiation fee, and left the way open to further negotiations between the unions.

Most important point in the new agreement is the clause stating "Actors whose performance consists mainly of acting, singing and dancing, etc., and may incidentally, during a small portion of the act play an instrument, properly belong in the jurisdiction of AGVA." It's felt that the heart of the dispute lies in the promulgation of this clause.

First point of the new pact provides that any jurisdictional dispute that arises because of misinterpretation of any point in the agreement should be resolved at top levels of both organizations.

No local branch of AGVA is permitted to rule on such matters. Second clause stipulates that any AFM sideman who plays as an act and does not play an instrument will not be required to resign from AGVA. This has reference to performers who may do an act one day and work as a musician the next. In either case the activities of the individual are confined to the one classification. This type of performer can belong to both organizations, and operate under the contracts of either union depending on type of work he's doing.

Another point makes provision for sidemen or bandleaders whose performance consists in the main of instrumental playing and who may incidentally do some emceeing. These shall belong to AFM. All instrumentalists, including cocktail units, accordionists, harmonica players, etc., who may play an instrument exclusively, on stage or in a floorshow, may not become AGVA members, and must hold AFM cards.

Non-playing vocalists traveling with a band belong to AGVA, but singing musicians are not required (Continued on page 54)

GALS CITE UNION RULES AND BEAT 'LEWD' RAP

Houston, June 6.

Two girls billed as "exotic dancers" used one of the rules of their union in defense against charges of indecent exposure.

This rule of the American Guild of Variety Actors forbids any member to dance without panties or bras. Penalty for violation is a \$500 fine, according to the girls.

An all male jury heard testimony, then took less than five minutes to acquit Margie Lamonte and Mitzie Wright.

\$4,800,000 for Season's Take on 'Ice Capades'

Hollywood, June 6.

Preliminary recap of season take of John H. Harris "Ice Capades of 1950," indicates gross of about \$4,800,000, about 6% under last year's \$5,200,000. Show played 22 cities for 46 weeks. It's now laying off before an Atlantic City reopening in July.

"Icecapades of 1951" including blade version of "Student Prince," bows during the last part of the Atlantic City stand.

Chadwick Adds Another

San Antonio, June 6.

Col. B. F. Chadwick leased his Club Seven Oaks for five years to W. E. Wagner, effective June 21. Wagner in turn has sublet the Tower, which he's operated since 1940 to a Texas restaurant chain.

Night Club Reviews

Starlight Roof, N. Y. (WALDORF-ASTORIA HOTEL)

Guy Lombardo Orch (15), Vic Damone, Mischa Borr Orch (8); week-day covers: \$1 dinner, \$2 supper; Fri-Sat, covers: \$1.50-\$2.50.

The Waldorf-Astoria teed off the 1950 summer season on its Starlight Roof last Thursday night (1) with Guy Lombardo on the stand and Vic Damone for the dinner and supper shows, along with the hotel's hardy relief-band perennial, Mischa Borr. Roof in itself offers two added attractions in the form of redecoration and a new air-conditioning unit.

Lombardo-Damone combination is a natural for pulling in heavy patronage of varying age levels. The Lombardo clientele is, of course, legion, culled for the past 25 years from the vast number of people who like their dance music straight, readily identifiable as to melody, and rhythmically simple and easy for hoofing. The Royal Canadians' musical format and orchestral pattern have remained unchanged through the years, and to what extent they have paid off is now legendary in dance-band annals.

Of the nine men who comprised his original orch on its first American engagement in Cleveland nearly a quarter-century ago, eight are still with Lombardo today, among them, of course, brothers Carmen and Lebert, on sax-flute and trumpet, respectively. Former does no vocaling now, the singing chores being handled currently by Kenny Gardner, guitarist Bill Flannigan, and a quartet, all of them capable wordage delineators. Flannigan's guitar also has a featured spot, stemming from his soloing on "Third Man Theme," only

band contribution to the floor divertimento.

Damone shows to excellent advantage here. Handling himself with restraint and a proper appreciation of the type of audience this plus ultra spot draws, he works with a nicely contrived blend of dignity and a boyish charm that carries appeal and never becomes cloying. Vocally it's a solid projection of alternating ballad and rhythm items, with particularly praiseworthy phrasing and shading being brought to the romantic lyrics. Playing his most prestige spot to date, Damone more than measures up to his surroundings here.

Borr outfit currently is leaning much more heavily on Latin tunes than usual, due to the fact that Lombardo doesn't go in for the hip-swiveling rhythms, unlike other crews of the Eddy Duchin or Emil Coleman genre for whom Borr usually reliefs. Eight-piece aggregation does its customary competent job, although some of the south-of-the-border stuff gets a little out of hand as regards volume.

Sammy Kaye orch follows the Lombardos here on June 29, with Phil Spitalny's "Hour of Charm" femme group slated for July 27. Vaughn Monroe comes into the room for a stand late in August.

Rich.

Latin Quarter, Boston

Boston, June 1.

Billy Daniels, with Benny Payne, Pan Merryman, Madcaps (2), and Curt Jons Dancers (6), Dave Lester Orch (8), Don Rico Trio, min. \$3.

Although a comparative unknown in this area, Billy Daniels is currently building himself a nifty rep during his nitery debut here, with the result, he is being held over for a second week. Guy moved in with very little fanfare, but reaction to his vocalizing has been solid, with buildup mostly via word of mouth.

Daniels could aptly be tabbed the male counterpart of Lena Horne, for he has same sock delivery, stage savvy and knowhow with a song. Neat stage lighting dreamed up by boniface Lee Fields also gives the guy a big assist. Backed by some solid 88'ing by his accompanist, Benny Payne, vocal stint includes such faves as "Summertime," "I Only Have Eyes for You," and "Deed I Do." He's especially solid in medley of slow ballads, "Time on My Hands," "Too Marvelous for Words" and "I Can Dream, Can't I."

Ringsiders refuse to let Daniels off until he does "Old Black Magic," a nifty "My Foolish Heart" and "Yiddisher Mama."

Supporting lineup is fair, with Pan Merryman outstanding. Does some neat acro terping, which is pointed up by gal's attractiveness, and getting nice response. The Madcaps, two boys with harmonicas, put on a sesh of zanities for fair returns. Held over are the Curt Jons Dancers, who do okay in two spots.

Dave Lester orch alternates with Don Rico Trio for customer dancing. Biz fair.

Elie.

Chez Paree, Chi

Chicago, June 2.

Joe E. Lewis with Austin Mack, Sophie Tucker with Ted Shapiro, Hot Shots (2), Stan Grover, Doran & France, Chez Paree Adorables (12), Cee Davidson Orch (10), Chico Rhumba Band (5); minimum \$3.50, cover \$1.10.

Since Jimmy Durante closed here in mid-March, the Chez has had difficulty in luring customers. This new bill should have no trouble at all. And if opening night business is an indication, owner Dave Halper and his associates should be able to walk in the clouds for the next four weeks.

The show is sock. It ran one hour and 40 minutes opening night, and while it had its weak spots, as any show that long will, they didn't occur while Sophie Tucker or Joe E. Lewis were on. And they were on most of the time.

Show opens with a neat Dorothy Dorben production number, followed by the Hot Shots. Then Miss Tucker comes on to an ovation. She thanks the crowd in recitation form, and then some repartee with accompanist Ted Shapiro. But things start moving when she goes into her songs, "Deep Freeze Mama," "How Do the Old Gals Do It?" are sock. She has the audience howling with her "Make It Legal, Mr. Seigal" and her advice to married women to "Make Him Say Please." Yiddish lyrics in former don't bother the audience, her meaning is funny and clear in any language. Sandwiched between two is a dramatic recitation appealing for tolerance and a quick switch into "Some of These Days." Miss Tucker begs off graciously, plugging Lewis and thanking Shapiro and the band. Shapiro, incidentally, does a fine piano job and is right on Miss Tucker's heels in their exchanges.

Following another tasteful production number, Lewis enters to another great ovation. Lewis is on for nearly 50 minutes, and keeps his audience yucking all the time. Starts slowly, savoring every gag and every false beginning to one of his parodies. His parodies on "Ghost Riders," "Music, Music, Music," and "Nothing Like a Dame" go over solidly. But it's his "Dance Ballerina Dance," "I'm Just Wild About Harry" and his French translating that has the audience shouting for more. Austin Mack does a remarkable job of keeping up with the fast-switching Lewis.

Hot Shots are a competent tap team, with added advantage of being good scat vocalists. Their closer, "teaching" emcee Stan Grover to dance, is best of their four routines.

Production numbers are neatly staged and costumed, and finely executed by the Chez Paree Adorables, Doran and France are a graceful ballet team who fit nicely into production pattern, and emcee Grover sings smoothly with numbers. Cee Davidson orch does wonderful backing job for a difficult show. Davidson orch and Chico band pack floor with good foxtrots and excellent rhumbas and sambas.

Chan.

Oval Room, Boston (COPLEY PLAZA HOTEL)

Boston, June 2.

Jack Cathcart & Continentals (5), Ranny Weeks Orch (8), Tony Peters Trio; cover, \$1.50, \$2.

This apparently being an open season on group singers, Kay Thompson, Jane Pickens, et al. Ark-Yavenson has booked another group of newcomers hereabouts, the Continentals, into this plushery, with creditable results.

Under the aegis of Jack Cathcart, who arranged the routines and accompanies the group on piano, the lads dish out some solid harmonizing and routinings that add up to neat entertainment, especially for class spots. Attired in white dinner jackets, they make neat appearance which, aided by apparent enthusiasm for their chores, creates nifty impress.

Group tees off with the "Continental," the lyrics switched to serve as nice intro. Follow with neat "Donkey Serenade" and "Fiddle Faddle." Latter is hoked up arrangement with boys interpolating a few jazz licks while tenor Bob Garsen attempts to whistle it long-hair style. Gets okay reaction. Another toonotcher is a group of spirituals featuring bass Ed Millard, while boys hum and pantomime in background. A Russian bit with theme lifted from Tchaikovsky's 4th Symphony, scores neatly with lads making like bala-lakas.

Cathcart's arrangements show imagination with "Danny Boy" showcasing Millard's ability to carbon Lorre, Grant, Cagney, etc., while others vocalize in background. Done straight, but effec-

tively is Gershwin medley, "Summertime," "Biding My Time," "But Not For Me," winding with "I Got Rhythm." Entire stint drew nice response here, with singers bowing off with lively "Persian Market," which judging from applause, many diners had caught on crew's video appearance.

Group is being held over until room shutters for the summer, June 24, with biz holding up fairly well. Ranny Weeks orch back-grounds capably, alternating with Tony Peters trio for customer dancing.

Elie.

Colony & Astor, London

London, May 29.

Julie Wilson, Paul Adam's Mayfair Music, Santiago Lopez Orch; no minimum.

Julie Wilson, American singing importation, brings a sophistication rare to these parts. In her British debut at these adjacent spots, she bypasses most of the pop melodies and concentrates on sophisticated, pointed lyrics, characteristically suited to her style.

For the mixed clientele who patronize these cafes, the formula cannot be 100% successful. It's okay entertainment for the more sophisticated customers, but for others the regular tunes which make the hit parade are a surer and easier road to acclamation.

The Colony, in addition, is by no means an entertainer's dream spot. The "L" shaped room has the artists out of view. Miss Wilson is an eye-filling gal, and does her songs in a breezy manner. Toper is "Kinsey Report," "If a Man Could Be," sung with quiet restraint, also garners applause and sets her as a decided hit.

Opening night biz at the Colony, where the show was caught, was capacity. It's a fairly safe bet it will continue at this level throughout Miss Wilson's four-week run.

Myro.

Larry Potter's, H'wood

North Hollywood, May 31.

Anne Triola with Frank Warren & Al Pellegrino, Carmen D'Antonio, Jimmy Ray, Johnny Duggan, Russo Samba Kings (6); no cover or minimum.

The "go West, young man" routine is being heard by entertainment seekers in these parts since Anne Triola moved from her longtime spot in town to the fringes of San Fernando Valley for a date at Larry Potter's. Traffic through Cahuenga Pass has already increased noticeably.

A clever comedienne who has built up a steady following on the Coast, Miss Triola is a cinch to boost business at Potter's with some excellent new material, deftly delivered. She works with authority, combining an exquisite sense of timing, a highly mobile face and a personal enjoyment of comedy to sock over some hilarious stuff. She gets Steinway support from Frank Warren and Al Pellegrino, former also taking credit for the writing chore. On for more than half-an-hour, she dominates the show, slipping only with "A Rainy Sunday," a fine ballad by Warren which is too much out-of-keeping with the rest of her routine.

Supporting layout gets good results, although there's an over-emphasis on terping. Jimmy Ray scores best with his excellent soft-shoe routines, some done on a raised circular platform. Highlights are his takeoffs on Joe Frisco's "Darktown Strutter's Ball" number and the old Eddie Leonard and Pat Rooney routines. Gal terper Carmen D'Antonio is on for a pair of numbers, better of which is the "Lady and the Bull." Other, a hot-rod special, is only average.

Vocalizing falls to Johnny Duggan, whose genuine Boston Irish tenor is used to good advantage on four numbers. He's an easy worker and earns good returns with his singing and emceeing.

Russo and his Samba Kings open the floorshow with a latune-medley version of "Rhapsody in Blue" that provides a fine start, and keep terpers busy during the rest of the evening.

Kap.

Ciro's, Hollywood

Hollywood, May 31.

Jack Cole Dancers (10), Harry Zimmerman, Joey Stable Orch (8) —augmented to 22 during floorshow), Bobby Ramos Rhumband (5); cover \$1.50-\$2.

Considerable planning and expense has gone into the new Jack Cole offering. Included are a special stage, complete with trapdoors, special music, costumes and props. Unfortunately, all these things are used exclusively for the part of the Cole routine which is, from the nitery standpoint, the most ineffectual.

Cole has worked out two completely new floorshows for this date. First includes three numbers tagged "The mythically contrived adventures of Pierrot and the Harlequins." It is this trio which required the special effects—and which make the least impression on a nitery audience.

"Pierrot" adventures are beautifully costumed and excellently choreographed in the modern manner. As offerings at a modern dance recital they would be sock stuff, combining as they do rich costuming with fine dancing. As part of a floorshow they sag. Adding to the burden is the Oriental-type chant done from an on-stage medieval cupboard by Lucy Andonian. Other three numbers in the first show, some with vocals by ex-Benny Goodman bandleader Liza Morrow, are more popularly palatable, coming close to what is expected of Cole.

Second show, however, is closest to a real Jack Cole offering. Quartet of numbers includes two Fast Indian dances and some latune stuff into which Cole has jammed all the color, motion and excitement that have marked his routines in the past. It's table-pounding stuff all the way and was eagerly lapped up by an opening night crowd that had grown cold to the first show.

Cole gets excellent dance support from a company of two male and three female dancers, topped by partner Gwyneth Verdon Kap.

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Jack Benny's 405G on 21-Day Tour; Benefit for Runyon Fund Hit \$9,400

Jack Benny's tour which wound up in Scranton, Monday (5), completed 21 dates for a total gross of \$405,100, which isn't considered bad coin these days. Benny ran into difficulties last week during most of his stops when spring-like weather, which has been rare in New York, plus the long Decoration Day weekend caused some dismal takes in various towns.

However, Benny bounced back Sunday (4) with what is considered the highlight of his tour, racking up \$9,400 for his one-nighter at Carnegie Hall, N. Y., for the benefit of the Damon Runyon Memorial Fund for Cancer Research. It was Benny's first N. Y. appearance since his stand at the Roxy theatre several years ago, when he worked for \$40,000 weekly plus overages. Benny gave a good show, which the audience enjoyed tremendously. It was evident during parts of the display that the jaunt had tired the comic somewhat. He wasn't hitting with his customary precision in some parts of the display, but overall impression verified that Benny is still one of our leading comics. The majority of his humor is pegged on to his radio characterization. The crowd laughed at the slightest contradiction of his alleged thriftiness, references to toupes, and the rest of the standard situations which Benny has imprinted in the minds of the public.

Most of his radio troupe accompanied him during this tour. Phil Harris contributed a few bits for good effect. Vivian Blaine socked across three numbers and Rochester, soft-shoed and clowning his way into the crowd's good graces. The Stuart Morgan Dancers opened the display with excellent adagio, but the novelty hit of the

layout was the Wier Bros., who stopped the show.

The Carnegie Hall appearance was memorable via the extras on the show, which if advertised, would have sold out house months in advance.

Fred Allen and Rise Stevens were advertised at the last minute. But others who showed up on the platform were Frank Sinatra, Danny Kaye and Milton Berle. Major responsibility was placed on Allen, who came out of the audience to object to Benny's fiddle playing. He got up on stage to do the standard bit of getting his money back and read a humorous piece on Benny. Allen, one of the top wits of show biz, didn't do himself justice by reading from script. The usual flavor of Allen's delivery was missing.

Kaye's single number, his lampoon of an off-key singer, rocked the house. Sinatra also got the audience measure with his tunes, and Miss Stevens provided a class note with a trio of numbers and Berle closed the show after a few gags. He showed admirable restraint in confining himself to a few minutes.

Altogether a memorable show for an excellent cause.

During the week Benny hit some excellent takes, Toronto contributed \$26,450, Indianapolis hit \$26,800 and other high marks were registered in Peoria, Moline, Des Moines and Wichita. *Jose.*

Benny Burns in Buff

Buffalo, June 6.

When only about 3,000 persons showed up in Buffalo's huge 13,000-capacity Memorial Auditorium on Decoration Day to see the Jack Benny Harris-Rochester show, Benny made no attempt to conceal his irritation. In interviews with the local press, the comedian suggested that he wouldn't have been in Buffalo were it not for a contract commitment and would prefer in the future to skip towns like this which netted such poor attendance in favor of the spots which really wanted to see the show. Recalling to newsmen that both Milton Berle and Bob Hope ran into similar conditions in Buffalo lately, Benny stated that his show cost \$40,000 a week to travel "including air transportation"—and that the local engagement represented a substantial loss.

Reviewing the show next morning, the Courier-Express headlined its story "Benny Lays 'Em in the Aisles; Plenty of Room," and quoted a line from the show as illustrating the comedian's "disgust with the turnout." When Vivian Blaine hesitated to kiss Benny "before all these people," he was reported to have adlibbed, "Oh, there aren't so many."

Pitt Disappointing

Pittsburgh, June 6.

Jack Benny show dived at 3,800-seat Syria Mosque on its one-nighter last week and cost the local impresario, Bill Beegle, a wad of dough. Although Benny cut his original \$10,000 guarantee in view of the poor turnout.

Everybody agreed that the Benny show was head and shoulders above the recent Bob Hope layout, but latter just three weeks previously had practically packed the Mosque twice. It's believed Benny picked a bad time, eve of a holiday (Decoration Day) added to fact that Hope and Toscanini right before him had pretty well milked the town.

St. Loo Another Dud

St. Louis, June 6.

The two-hour show staged by (Continued on page 54)

Philly Cafe Op Takes Over 500 Club, Atlantic City

Harry Steinman, operator of the Latin Casino, Philadelphia, has taken over the operation of the 500 Club, Atlantic City. He'll operate on a name policy and has already lined up Joe E. Lewis and Sam Levenson for October appearances.

Spot, which opens July 1, is still to set headliners for the first month of its operation.

Dues Hike, Agent Franchises Set At Philly Confab

Philadelphia, June 6.

The American Guild of Variety Artists at midnight last night (5) voted unanimously to hike its dues on a graduated scale for the coming year. The adoption of the motion followed a three-hour debate at the first evening session of AGVA's third annual convention at the Hotel Adelphia here.

The AGVA delegates also approved a motion to withhold recognition of all agents organizations and groups. At the suggestion of counsel Mbrt. Rosenthal, formal passage of this motion was held up to allow the Resolutions Committee to work upon the phrasing of the motion, and to provide for the 60-day notice now in effect between AGVA branches and the agent groups.

Concurrent with the delegates action on the agents, was a resolution offered by Administrative Secretary Henry Dunn (who gave credit for the idea to George Price) asking that AGVA drop the \$50 franchise fee now being asked of indie bookers. This resolution similarly was sent to committee.

The rise in dues was on a motion of Lois Donn, Pittsburgh delegate, and the motion as finally approved held the \$24 per annum, scale for all members making less than \$500 weekly. Members in the \$500-\$1,000 weekly bracket will pay \$32; the \$1,000-\$2,000 weekly acts are to pay \$48, and \$2,000 and up to pay \$100 per year.

President Gus Van opened the convention with the announcement that the long-standing dispute between AGVA and American Federation of Musicians had reached agreement. In an informal report, Van referred to his dealings with James C. Petrillo, boss of the musicians. When discussion started from the floor, however, Van said that full details of the pact would be revealed at a later session.

Dunn told the delegates that Billy Rose had offered to turn over his \$685,000 estate in Westchester, N. Y., to AGVA if the group can raise enough money a year to operate it. Dunn also said that Eddie Cantor, when informed of the plight of some members, had volunteered to raise \$100,000. Dunn said that AGVA now had plans underway for to obtain the charter of the Burlesque Artists Assn.

There was no indication of any action being taken concerning the two suits filed late last week in common pleas court here by a dissident group of AGVA members. The delegates were made aware of the court action, however, at the opening of the convention. Summonses for every officer and delegate had been issued and they were brought up by a hotel bellhop. An AGVA aide, unaware of the contents of the envelopes, began serving them to the members present.

Jackie Bright, New York delegate, was elected confab's chairman. Among some of the early business transacted was a reaffirmation of AGVA's support of Television Authority. George Heller, TVA's executive secretary, addressed the group. Another address was by American Federation of Labor veepee Matthew Woll, who told the delegates that actors are now grown up trade-union-wise and should take their rightful place in the labor movement.

Still to be considered will be AGVA's withdrawal from the western division of Theatre Authority. Union has already split from TA in the east. Union also gave a vote of confidence to Gus Van for his negotiation of its peace pact with the American Federation of Musicians.

Sexy Gal Shows, Saloons Taboo For Chi Fair in Pitch for Family Trade

There will be no Sally Rand dancing or liquor at the Chicago Fair of 1950, opening June 24 and running until Labor Day. The midway which catapulted Miss Rand to stardom at the Chi Fair in 1932 is not in the plans of Crosby M. Kelly, Fair's executive manager.

Idea behind this line of reasoning is the fact that the current set-up is designed along lines of permanence. The fair will not only be a Chicago attraction for this summer, but plans are already underway for extension into 1951 and blueprints for subsequent years are also being made.

Kelly feels that wine and sexy dancers aren't proper attractions to build up a family trade. In fact the Chi fair will eliminate the midway entirely. Closest approximation will be the Dixieland Village, which will have an Old South atmosphere with a showboat type of presentation. Paul Killiam, who stages the shows at his Old Knick theatre-restaurant, N. Y., will produce the shows. Aim is for pop-priced entertainment.

Ceiling on all amusements at the Chi fair will be 60c. There will be a water show, an ice show, a one-ring circus, a children's festival, and a pageant enlisting 250 performers.

Special Events

Fair also will depend on special events. There will be a water ballet under Amateur Athletic Union auspices, an AAU swim meet and various special days such as are customary at most fairs. It hopes to have film-industry participation next season. Picture industry was asked to participate in current fair, but couldn't get ready in time.

Plans for the permanent fair have been under way since the beginning of the year when Kelly's appointment was announced. Fair is taking over 60 acres on which last year's Railroad Fair was held.

Show's executives feel they can break even with 2,000,000 admissions at 50c. Part of the receipts

will go toward establishing a fund for the reopening of the show next year and to pay interest on the \$1,000,000 in bonds floated to start the venture. The fair's nut is considered unusually low and made possible because a site already had a number of buildings standing from railroad display.

Plenty Other Shows

The single ring-circus will be housed in a tent of 4,000 capacity. A 2,000 seat theatre will have "Music in the Round" which will provide legit shows. It's planned to revive such musicals as "Of Thee I Sing," "On the Town" as well as some of the standards revived annually in summer situations.

A television studio programmed by WGN-TV will be maintained. In addition about 350 firms are participating in a variety of exhibits which will include a home building exhibition, atomic energy shows, agricultural displays and industrial exhibits. Theme will be the dramatization of the "American Way of Life."

Project, according to Kelly, will be the first Chi fair on a permanent basis. Several firms have made commitments to come in next year, and others who couldn't get set for this season will also come into the fold.

Martin & Lewis Curtail

N.Y. Copa Run to Make Pic

Dean Martin and Jerry Lewis are cutting short their stand at the Copacabana, N. Y., to head for the Coast for film assignment. Mindy Carson, originally slated for June 29, is coming in to head the new display June 15. Romo Vincent and Adam and Jayne Di Gatano are others on this program.

Because of switch in dates, Miss Carson had to postpone her date at the Steel Pier, Atlantic City, which was to have started June 17. Mills Bros. will substitute at the resort spot, and Miss Carson will play it sometime in August.

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"It's a real novelty, excellent for cafes, television and any podium work. What's more, it breezes through its five minutes in whirlwind and socko style."

Abel, VARIETY.

"De Mattiazzi showed one of the best novelty acts seen anywhere in a long time. Both figures look human, and their comedy bits add to the realism. Even the cynical agents, who didn't know the act, popped their eyes. The De Mattiazzis won't have any trouble finding jobs."

Bill Smith, BILLBOARD.

"There is a sensational, new imported act, 'De Mattiazzi,' which is about the most unusual routine I can remember in a couple of decades."

Louis Sobol, JOURNAL-AMERICAN.

Just Concluded Anniversary Show PALACE, NEW YORK

June 11—Ed Sullivan, "Toast of the Town"
June 14—Olympia Theatre, Miami, Florida
June 22—Capitol Theatre, Washington, D. C.
June 30—Beverly Hills Country Club, Covington, Ky.
August 3—Palmer House, Chicago
October—Desert Inn, Las Vegas

Personal Direction—LARRY GENGO

Longard Green Agency, 254 West 54th St., New York, N. Y.

VARIETY BILLS

WEEK OF JUNE 7

Numerals in connection with bills below indicate opening day of show

Letter in parentheses indicates circuit (FM Fanchon Marco) (I) Independent (L) Leew (M) Moss (P) Paramount (R) RKO (S) Stall (W) Warner (WR) Walter Reader

NEW YORK CITY

Capitol (L) 6
 Charlie Spivak Orc
 Rose Murphy
 George Price
 Lane Bros
 Earl Lippy
 Margaret Sande
 Gil Galvan
 Roy Raymond
 Martin Bros
 Dean Lippy
 Dean Lippy
 Ladd Lyon
 Rockettes
 Corps de Ballet
 Glee Club
 Sym Orc
 Palace (R) 8
 Impressionists
 Cass Owen & Topsy
 Will Mahoney
 (4 to fill)
 Paramount (P) 7
 Julie Kane
 Jan Murray
 Al Donahue Orc
 Pryde & Day
 Patricia Morrison
 Lucille Ball
 Desi Arnaz
 Ray & Naldi
 Honeyeyes
 Karyn Todd
 Strand (W) 9
 Cab Calloway Orc
 Apus & Estrellita
 Harold King
 Dottie Sautters
 Chicago (P) 9
 Owen & Johnston
 Dances
 Willy Brown
 Mary Kaye 3
 Oriental (I) 9
 Barretts
 Eileen Barton
 Joey Rardin
 Louis Armstrong O
 Velma Middleton
 Carl Sande Orc
 COLUMBUS
 Broad (L) 12-13
 Roy Acuff
 Grand Ol' Opry
 MIAMI (P) 7

Louis & Oliver Sis

Freddie Lane
 Red Thornton
 Vagabonds
 OMAHA
 Omaha (P) 9
 Frankie Carle Orc
 Mickey Sharpe
 Carnivals
 ST LOUIS
 St Louis (FM) 9
 WSM Grand Old
 Opry Jamboree
 Hank Williams
 Cowboy Capas
 Larry Jim Day
 Sugarfoot Garland
 Helen Harris
 Okla Cowboy Bd
 Billy Starr
 TOLEDO
 Toledo (R) 8-11
 4 Evans
 Hank Siemon
 Albino
 Rudy Cardenas
 Morris & North
 Ben Yost White
 Guards
 Jack Leonard
 Steeplechase
 WASHINGTON
 Capitol (L) 8
 Los Gatos
 Grosbie Sis
 Hal Le Roy
 Slate Bros
 Howard (I) 9
 Buddy Johnson Orc
 Camille Howars
 J Witherspoon
 Arnett Cobb Bd
 Derby Wilson
 Frisky
 YOUNGSTOWN
 Palace (R) 12-14
 4 Evans
 Hank Siemon
 Albino
 Rudy Cardenas
 Morris & North
 Ben Yost White
 Guards
 Jack Leonard
 Steeplechase

Merry Maes

Jimmy James Co
 Rolli Rolli
 Vic Hyde
 Don Cummings
 Dolonoff & Haya
 Flying Comets
 Olga Varona
 Skyrockets Orc
 LUTON
 Alma (I) 5
 Bunny Baron
 Billy Nelson
 Chuck Bell
 Harry Arnold
 Ivy Luck
 Bridie Devon
 John Perosino
 Yvonne Dolores
 Jack Loting
 L. Raynor & Betty
 10 E Beam Girls
 MANCHESTER
 Hippodrome (S) 5
 Cheerful C Chester
 Ken Morris
 Fred Ferrari
 Arthur Hayes
 Edwina Carl
 Len Marten
 Grip 4
 Mariotti & Wenman
 5 Brahms
 Gene Anderson
 Harry Richards
 12 Tiller Girls
 Palace (M) 5
 Frankie Howers
 Cliffor & Freda
 Jose Moreno
 Mills & Belita
 Mens Minzi & F
 3 Robertis
 Freddie Harrison
 Walter Niblo
 Spanglers
 NORWICH
 Hippodrome (I) 5
 Billy Whitaker
 Mimi Law
 B & M Clayton
 C Fairweather
 Phil Lester
 Pat O'Hagen
 Sonny Hughes
 Elizabeth Parsons
 Eric Marsh
 Hi Diddle Diddle
 Debs
 Terrys Juveniles
 PORTSMOUTH
 Ryan & McDonald
 Martyn & Cooke
 F Bamberger & P
 Young Madrigal
 Joan Hinde
 Rondart
 Fred Lovelle
 Rosinas
 SINTHORPE
 Savoy (I) 5
 Bartlett & Massey
 Scott & Sanders
 James Nydaleton
 John Sherman
 Danny Lipton
 Freddie Brent

Will Hay Jr

Sheffield
 Empire (M) 5
 Reg Dixon
 2 Harvards
 Manganey Manners
 2 Valets
 Iris Sadler
 Roger Carne
 Victor Seaford
 Alvin Bros & June
 Aimee Fontenay Co
 SHEPHERDS
 BUSH
 Empire (S) 5
 Vic Lewis Orc
 Alan Dean
 Max Bacon
 Desmond & Marks
 Linda & Lana
 Blitton
 Eddy Bayes
 SUNDERLAND
 Empire (M) 5
 C Ray Girls
 Beryl Orde
 Rovic & Rene
 Master Singers
 MacKenzie Reid &
 Edwina Carl
 Bob Andrews
 Joe Church
 Kemble Bros & C
 WYOMOUTH
 Alex. Arden (I) 5
 Adrienne & Leslie
 Norman Thomas
 Ossie Noble
 Barclay Sis
 Vincent Ryva
 Shek Ben Ali
 Douglas Maynard
 Lilian Gates
 WALTON
 Hippodrome (I) 5
 Dr Crook
 Crackpots
 2 Sophisticates
 Paige & Penny
 Francis Duncan
 Arthur Dowler
 Nino Wonder Dog
 WOOD GREEN
 Empire (S) 5
 B & A Pearson
 Billy Russell
 D & E O'Gorman
 La Ester
 Len Clifford & F
 Jane

Freda Wing

Dick Shaw
 David Blight
 Village Vanguard
 Weavers
 Clarence Williams
 Waldorf-Astoria
 Guy Lombardo Orc
 Vic Damone
 Mischa Borr Orc
 CHICAGO
 "Roaring Twenties"
 Mimi Kelly
 Tommy Morton
 Ray Hyatt
 Lynn Jolson
 Jesse Elliot
 Ray Arnett
 Bobo Lewis
 Bobby Barry
 Perry Mitchell
 Sherman Hayes Orc
 Blackstone Hotel
 Carl Brown
 Dick O'Salle Orc
 Chez Paree
 Sophie Tucker
 Joe E. Lewis
 Hank Shute (3)
 Tony Fontaine
 Doran & France
 D. Dorben Ders (12)
 Cee Davidson Orc
 Chico Orc
 Helmsing
 Ralph Lewis
 Chet Robie
 Mary F Kincaid
 Jerry Marchand
 Billy Chandler Orc
 Sandra Deel
 Sons of West
 Bred & Judy
 Harry Rodacy
 Johnny Alladin Orc
 Edgewater Beach
 Ray Rayner
 Tex Bencke Orc
 D. Hild Ders (12)
 Hotel Stevens
 Joan Hyldoft
 Arnold Shoda
 Murgan 3

Douglas Duffy

Harper Flaherty
 Bob Fitzgerald
 Skating Bivdars
 Jack Rastlifer
 Buddy Rust
 Jerry Mapes
 Frank Masters Orc
 Palmer House
 Mickey Deems
 Jack Fisher
 Jerry Ross
 Louise Hoff
 Hamilton Ders
 Jack Russell
 Alvin Bros
 Sherman Hotel
 "College Inn
 Story Gehrig
 Joan Weismiller
 Christine Nelson
 Carmen Albino
 Norman Fields
 Frank Wagner
 Ward Garner
 Kenneth Remo
 Eileen Green
 Cliff Norton
 Carolyn Albert
 Les Weinroff
 Vera Gahan
 C. Romero Ders
 Bill Sals
 Silver Frolics
 Buddy Lester
 Dorothy Claire
 Walter Long
 Ed Prentice Orc
 Pancho Orc
 Vine Gardens
 Willie Shore
 Beanie Saxon
 Rice Sals
 Mel Cole Orc

Mountford

Continued from page 50

the National Vaudeville Artists, which at the time had been regarded as a disguised company union.

This accomplished, there was no longer a disguise and the NVA reverted into a social-welfare organization. There was talk at the time that the "big performers" sold Mountford and the White Rats out. The lure of successive playing time worked successfully in straining the backbone of the union. However, Mountford didn't take it sitting down. He swung over to the legit side, nurtured Equity and what has gone since in way of organizing all stage talent is a matter of history.

Peculiarly, his death came but several weeks after the death of another stormy petrel, agent Max Hart. Hart spent over \$1,000,000 to upset the Keith-Albee dynasty via anti-trust suits, but was defeated on all sides and died broke. Although their fights were on different fronts, each had the moral support of the other.

Mountford's death came shortly after that of his second wife, Lottie Briscoe, vaude and musicomed actress, who passed away last March. Mountford was born in Dublin. He served with the British army in the Boer war, and came to the U. S. in 1907. A keen-witted actor and playwright, he organized the Actors' Society and Variety Artists Federation in England, before coming to the States.

In 1911 and 1912 he edited Vanity Fair mag in New York and helped found the 4A's on his return from World War I. His plays included "My Uncle's Niece," "The Greater Love" and a dozen others. Funeral services will be held today (Wed.) from Cooke's Funeral Parlor, 117 W. 72d street, N. Y., at 2 p.m.

Jack Benny

Continued from page 53

Jack Benny and his troupe in the Henry W. Kiel (municipal) auditorium was far from a financial success but last week Benny made a personal contribution of \$500 to the St. Louis Society for Crippled Children that was to have shared in the gross.

Less than 4,000 natives turned out for the show that featured Benny, Phil Harris, Eddie (Rochester) Anderson and Vivian Blaine. Despite the slim crowd crix dished out raves for the entertainment.

Boston's \$15,700

Boston, June 6.

Jack Benny troupe failed to rack up sock gross here Sat. (3) when it played to an estimated crowd of 8,000 at Hub's Garden. With a \$3.60 top, gross of \$15,700 was reported.

First real summer weather plus general downward trend in biz conditions locally blamed for lack of interest.

Television Reviews

Continued from page 34

as a variety program with a circus format, emerged as a formless, mirthless, haphazard job with few bright spots.

"The Little Top," viewed as it first saw the light, had only one virtue. It brought back to show biz Brooke John, star of the Follies in the 20's, and prominent political figure in suburban Maryland. Johns, who came on midway in the show, has a definite personality which projected itself well despite mediocre material. His appeal as an oldtimer is well worth exploiting. He still retains a showman's flare and footlight ease. Stint on last week's airer consisted of two old faves, "Kathy, Stop Teasing Me" and "Some of These Days," warbled to his own guitar accompaniment.

Aside from headliner, show, in its present form, has little merit. Judd Whiting made an inadequate barker, racing at a pace that made it wellnigh impossible to understand his emceeing. Kyra Petrovskaya, onetime "loast of Moscow," who was found by WOIC scouts while at her D. C. housewifely existence, seemed confused and ill at ease with a foreign language song. Two youngsters, May Lou & Maurice Higdon, did okay with the pop tune, "Where or When," sung in a pleasantly conventional manner. Doris Potts did a hula-hula dance with sufficient skill, but routine was monotonous. There was a "dog" act, with Roy Singleton clowning as the dog, and a washboard symphony, a la Spike Jones, but it all added up to mediocre vaude, presented with little flare.

The circus motif, complete with barker and stage set, is a good idea, and could be expanded into hep family entertainment, particularly at the 7 p.m. slot, when the kids are still around. However, there was no relation between the "little top" format and the show that followed.

TV sponsorship is going great guns here, with plenty of room for a new variety show. However, general revamping and remodeling should be done on this one before it goes shopping for sponsorship.

CHARADE PARADE
 With Rex Preis, Jean Altgelt, Bob Merick
 Producer: Jack Pittuk, Jr.
 Director: Mort Dank
 30 min., Thurs., 8:30 p.m. CST
 STANDARD DISTRIBUTING CO.
 KEYL, San Antonio
 (Pittuk)

The old parlor game of charades has invaded TV here and in this case makes up a fast-moving half-hour show. Rex Preis serves as m.c. for the series and is assisted by Jean Altgelt. Miss Altgelt also serves as timer for each charade. Preis does a fine job on the series. He makes a good screen appearance and his informal manner adds to the presentation.

There are for contestants on each program, two men and two women. Each is given an opportunity to act out the charade. If the others can guess it within one minute, the \$20 certificate goes to the person presenting the charade. If the charade takes two minutes to be answered then a \$10 certificate goes to the viewer sending in the charade and \$10 goes to the person presenting the charade.

Bob Merick is heard offstage giving the listeners the charade to be acted out by the contestant, who is given 10 seconds to read the card containing the charade. There is one film commercial for the Whirlpool complete home laundry as well as a studio display of the washer, ironer and other gadgets which make washing a joy instead of a job. Camera work is effective. Lighting and sets are adequate.

GUEST HOUSE
 With Bill Silbert, Bobby Stevenson, Charlie Carlisle, Guy Korte; guests

Director: Peter Strand
 Producer: Dick Werner
 30 min., Fri., 8:30 p.m.
 JERRY LYNCH AUTO DEALER
 WXYZ-TV, Detroit
 (Castle Werner)

With more emphasis on the intimate, informal approach, "Guest House," starring Bill Silbert, WXYZ disk jockey, and featuring acts from Detroit area nighties, should earn a high niche among summer video favorites.

Silbert pictures nicely and fortunately has the experience of his intimate celeb-disk AM show from the Wonder Bar to draw on. While he essays the friendly-neighbor routine, he should work a little harder to get his guests to relax too.

As the title implies, "Guest

House" is Silbert's apartment where friends in the entertainment biz visit him. Accordionist Tony Dannon opened the show nicely with "Holiday for Strings" and then dueted with pianist Bobby Stevenson in a jazz routine. Stevenson serves as Silbert's "house boy" each week.

Charlie Carlisle, Negro pianist in the role of an auto mechanic, tickled out a nice version of "Carolina in the Morning." Carroll and Gorman, song team from Club Ball, harmonized nicely with "Sweet Lorraine."

Evelyn Waters, the Four Dukes Supper Club thrush, is happily telegenic. It was her first video bow. Her torchy styling of "I Only Have Eyes for You" was on the beam. Miss Waters and Silbert combined on "Let's Call the Whole Thing Off" for the show's closing number.

Guy Korte, onetime member of the song and dance duo of Cole and Korte, did a smooth job of selling the sponsor's autos. Korte actually is a Jerry Lynch auto salesman. In view of Korte's singing ability and stage know-how, he could easily be integrated into the show.

CBS Summer TV

Continued from page 29

Philip Morris sponsorship, with "Meet Corliss Archer," also a new series, slotted from 9:30 to 10. Feature film will round out the Monday night lineup.

For Tuesday, the web has set "Trap," an hour-long dramatic series, at 8 p.m. Following half-hour, now occupied by the Ed Wynn show, is still open, while "The Web" will fill in from 9:30 to 10 for "Suspense" and be sponsored by Embassy cigarettes. CBS will air wrestling from 10 until closing. Wednesday night lineup is wide open, while the only two shows set for Thursday are "The Show Goes On" (sustaining) from 8 to 9 and "Winner Take All" from 9 to 9:30.

No programs have been set definitely for Friday or Saturday evenings, while Sunday is also still open with the exception of Ed Sullivan's "Toast of the Town," which continues in its current 8 to 9 slot but on a sustaining basis.

AGVA-AFM

Continued from page 51

to join AGVA. Members of the AFM who resigned during the period of friction, can rejoin AGVA without repayment of an initiation fee.

Both Classifying Members

In order to avert endless controversy, both AFM and AGVA agree that they will make every effort to review all acts in its controversy and classify them under proper categories. Concessions agreed to by the AFM and AGVA in agreement shall not be construed as establishing a precedent nor does the pact mean the surrender of any charter rights granted by the American Federation of Labor. Notice of 60 days is required for termination.

It's been pointed out that while the basic issues have been settled, some acts which were formerly in the variety union's jurisdiction have been turned over to AFM. A number of acts will have to belong to both unions. In such cases, effort will be made to have performers spared the 10% traveling band tax in effect in the AFM. Issue is likely to be taken up at current musicians union convention in Houston. Greatest loss to AGVA will be in the cocktail unit field. Pact surrenders performers such as singing pianists, but will retain a turn such as Jack Benny who on his personal appearances plays a violin for part of his act.

One criticism of the agreement comes as a result of lack of definition of various terms such as incidental, or what shall constitute a "portion" of the act. It's felt that the upper echelons of both unions will have a continual battle for individual acts.

But despite the failings of the new contract, both unions are relieved of a great deal of the pressure arising from this dispute, since there is now a basis for settling jurisdictional disputes.

BRITAIN

ASTON
 Hippodrome (I) 5
 Harry Rowson
 Iris Barrie
 Phyllis Newton
 Bill Rivers
 Denis Hobday
 Jon Boldini
 Bernard Jones
 Ian Hyatt
 David Bros
 Garland & Roberts
 Gold Diggins
 Lovlies
 BIRMINGHAM
 Hippodrome (M) 5
 S & M Harrison
 Lee Lawrence
 Richmond & Jackson
 Max Duplets
 Rex & Bessie
 Tovarich Tp
 Eva & Lillian
 Rex Roper
 BLACKPOOL
 Opera House (I) 5
 Tessie O'Shea
 Nan Jackley
 Fred Thomas
 Gypays 3
 Jerry Desmond
 3 Olanders
 Ben Yost Guards
 Piddingtons
 D Phillippe & Marta
 4 Aces
 Carsony Bros
 Allen & Lee
 Manley & Austin
 Bill Waddington
 Tower Circus (I) 5
 Charlie Cairoli
 Pato Co
 Ernie's Sealions
 Gilbert Houcke
 Pierre Albert & Maryse
 Jacobson
 Roberto Chiesa Co
 3 Peters
 Baudy's Animals
 Knier Horries
 3 Goetachis
 Dorchester
 Lacomas
 Jimmy Scott
 Annabelle
 Circusettes
 Balcombes
 BOSCOMBE
 Hippodrome (I) 5
 Royal Killed Jrs
 M & J Mangan
 Pottor & Carole
 3 Wolgas
 Foster & Clarke
 Enrichons
 BOURNEMOUTH
 New Royal (I) 5
 Felix Mendelssohn
 C Warren & Jean
 Chris Charlton Co
 Dorothy Brown
 Betty Charlton
 Leonard Henry
 Vernon
 BRIGHTON
 Hippodrome (I) 5
 Billy Cotton Bd
 Sheridan Bros
 Morcascoe & Wise
 Terry Hall
 George Lacy
 El Granadas
 Stuart & Gray
 Martine
 BRISTOL
 Empire (I) 5
 Hylda Baker
 4 de Lillies
 Tex Martin
 Jean Webb
 Mille Lysia
 Bob Roberts
 Mary Radcliffe
 6 Continental
 Jack Edlin
 Danny O'Dare
 6 Bearskin
 Beauties
 BRADFORD
 New (S) 5
 5 Smith Bros
 Patterson &
 Jackson
 Slim Gwyther
 MacDonald &

Graham

Cynthia & Gladys
 Freddie Harris
 Kermond Bros
 Bill CHISWICK
 Empire (S) 5
 Leo Fuld
 Spanglers
 2 Playboys
 Alec Plean
 Chevalier Bros
 Kayes Pekines
 Rhythmakers
 Grand (S) 5
 Nitwits
 Leon Cortez
 Tommy Truman
 Peggy Mortimer
 Benands Pigeons
 Revel & Fields
 Les Douons
 EDINBURGH
 Empire (I) 5
 Max Wall
 G & B Bernard
 Alan Clive
 V & J Crastonian
 Kenways
 2 Valors
 Tattersall & Jerry
 2 Lesters
 FINSBURY PARK
 Empire (I) 5
 Saven & Daisy M
 Allan Jones
 Goats Ponies
 Hackford & Doyle
 Arley & Gloria
 3 Hellos
 J Tiller Girls
 Eva May
 GLASGOW
 Empire (M) 5
 Gene Harvey
 Lulu Adams
 Leo de Lyon
 Jackley & Jee
 Bunnie Hale
 3 Leffors
 Forbes & Barrie
 Felovis
 J Tiller Girls
 GRIMSBY
 Palace (I) 5
 Morris & Cowley
 Maple Leaf 4
 Chow Ding
 Johnson Clark
 Seamon 3
 Al Shaw
 Eaton Sis
 HACKNEY
 Empire (S) 5
 Hilda Penmore
 Arthur Lane
 John Stratton
 Quennie Barratt
 Stephen Conway
 Pamela Stewart
 Joseph Gibbons
 Barry Wade
 Irene Sabini
 LEEDS
 Empire (M) 5
 Hal Monty
 Johnny Denis Co
 Rosemary Andree
 Margerite
 4 Chibels
 Flack & Lucas
 LEICESTER
 Palace (S) 5
 Ice Revue
 2 Edmos
 Rene Strange
 Anne Rogers
 Eddie Ward
 Somers & Jean
 V & V Mileham
 Cyclo Bros
 Geo Stevens
 Tonner Martyn
 LIVERPOOL
 Empire (M) 5
 Irving & Girdwood
 Dam Bros
 Turner Layton
 8 Sophisticated
 4 Edies
 Eddie Gray
 7 Volants
 Rona Ricardo
 Charles Stephens
 LONDON
 Palladium (M) 5
 Larry Parks
 Betty Garrett

Cynthia & Gladys

Freddie Harris
 Kermond Bros
 Bill CHISWICK
 Empire (S) 5
 Leo Fuld
 Spanglers
 2 Playboys
 Alec Plean
 Chevalier Bros
 Kayes Pekines
 Rhythmakers
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 V & V Mileham
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 Tonner Martyn
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 Empire (M) 5
 Irving & Girdwood
 Dam Bros
 Turner Layton
 8 Sophisticated
 4 Edies
 Eddie Gray
 7 Volants
 Rona Ricardo
 Charles Stephens
 LONDON
 Palladium (M) 5
 Larry Parks
 Betty Garrett

Ryan & McDonald

Martyn & Cooke
 F Bamberger & P
 Young Madrigal
 Joan Hinde
 Rondart
 Fred Lovelle
 Rosinas
 SINTHORPE
 Savoy (I) 5
 Bartlett & Massey
 Scott & Sanders
 James Nydaleton
 John Sherman
 Danny Lipton
 Freddie Brent
 NEW YORK CITY
 Birdiana
 Bud Powell
 Lennie Tristano O
 Lester Young O
 Jimmy Scott
 Chummy Newsome
 Blue Angel
 Joan Deiner
 Stuart Ross
 Eddie & Rack
 Mike Lester
 Phil Leeds
 H Chittison 3
 Bob City
 Richard Hayes
 Lee Cafe Society
 Art Tatum
 J C Heard Orc
 Cliff Jackson
 Cepacane
 Dean Martin
 Jerry Lewis
 Betty Bruce
 Tom Arden
 Harrison & Kay
 Russ Emery
 M Duro Orc
 Aares Orc
 Diamond Horseshoe
 Walter Dore Wahl
 W. C. Handy
 Billy Banks
 Noble Sissie Orc
 Chic Morrison Orc
 Rigoletto Bros
 Al Shaw
 Jack Spoons
 Frank Evans
 Tommy King
 Harry Meehan
 Billy Banks
 Harry Armstrong
 El Chico
 Los Gitanos
 Pilarin Tavora
 Sarita Herrera
 D'Alonso Orc
 Havana Maria
 Sarita Escarpenter
 Fred & Frederika
 Los Vianor
 Fausto Orc
 Jose Curbello Orc
 Hotel Ambassador
 Jules Lande Orc
 Hotel Astor
 Harlan Lang Orc
 Hotel Biltmore
 Harold Nagel Orc
 Hotel Edison
 Joel Shaw Orc
 Hotel New Yorker
 V & V Merlin Orc
 Hotel Pierre
 George Gobel
 Josette & Walters
 Stanley Meiba Orc
 Ralph Lane Orc
 Ralph Teferteller
 Hotel Plaza
 John Sebastian
 Maria Stewart
 Blackburn Twins
 Bob Grant Orc
 Mark Monte Orc
 M. Berger
 Emery Deutsch
 Hotel Roosevelt
 3 Suns
 N Brandwynne Orc
 Helen Stewart
 Roberta Welch
 Leo Pleskow

Erwin Kent

Ramoni Orc
 Hotel Sherburne
 Golden Gate 4
 Patricia Bright
 Robert Maxwell
 Norman Wallace
 La Coleman 3
 Hotel Statler
 Tex Bencke Orc
 Hotel Tatt
 Vincent Shee Orc
 Hotel Warwick
 Johnny Thompson
 Airline Trio
 Rudy Weylin
 La Co. Roups
 Latin Quarter
 Minevitch Rascals
 Beverly Dennis
 Smie Hanks
 Linda Lombard
 Kanazawa 3
 Trini Reyes
 Lucienne & Ashour
 Ralph Young
 Naaman Ders
 Ari Waner Orc
 La Co. Roups
 Oscar Calver Orc
 Jack Towne Orc
 Leon & Eddie's
 Eddie Davis
 Smie Hanks
 McGuire & Warner
 Bella Smaro
 Southern Sis
 Jack Byron
 Little Club
 Ernie Warren Orc
 Monte Carlo
 Dick Gaspare Orc
 No 1 Fifth Ave
 Walling & McHugh
 Downey & Fonville
 Hazel Webster
 Old Knick
 Jack Killam
 Jerry Rogers
 Roy Sedley
 Marti Matthews
 Pat Dennis
 Jack Thompson
 Charlotte Ray
 Johnny Silver
 Al Cooper Orc
 Old Rumanian
 Smie Hanks
 Steve Murray
 Gerri Gale
 Joanne Florio
 Joe LaPorte Orc
 D'Aguita Orc
 Park Ave
 Diane Courtney
 Glenn Abbott
 Penhouse
 Johnny McDord
 Paul Taubman
 Tony Romano
 Tony Riviera
 Joey Bishop
 Champions
 Kathryn Lee
 Lang Troupe
 Pat Arden Line
 Walter Nye Orc
 Pupp Campin Orc
 George Bleu
 Gigi Durston

Chafalo

3 Cordells
 Scott & Foster
 Levanda
 Chie Robini
 Swann & Leigh
 CANADA
 EAST HAMPTON
 Granada (I) 5
 Musical Derriks
 Les Trois
 Bob Gagnagnans
 Bob Gagnagnans
 Chris Sands

As the title implies, "Guest

Palace, N. Y.

Martez & Lucia, Harry Stockwell, Alf Loyal's Stallions, Bob Evans, Baron & Bernay, 3 Swifts, Will Mahoney, Don Albert House Orch., "The Kid From Texas" (U-I), reviewed in VARIETY March 1, '50.

First show in the second year of the revived Palace operation has good chance to continue garnering the sock grosses registered during the anni display. It's a well-balanced affair of good acts and a bonafide headliner in Will Mahoney, making his first Broadway vaude appearance in more than 15 years. Another factor contributing to the all-around effectiveness is the use of seven acts only instead of the usual eight. This gives the various turns an extra minute or so while they're going good, and it allows the topper to do his entire act.

Mahoney's prattfalls, genial line of humor, tapping and terping on a xylophone continues as sheer enjoyment. He's one of solidest hits theatre has had since reviving stageshow. He's on for more than the usual length but not a moment is wasted as far as the audience is concerned.

The rest of the bill works out well. Martez and Lucia warm up with their hand-to-handing to rumba tempo. They show a good assortment of tricks with Latin music background for rhythmic interludes. Register neatly.

Harry Stockwell, another Broadway returnee, wins good graces of the payees with a pair of tunes from "Oklahoma!" and a pop. He also demonstrates the acoustics of vel house are sufficient by stepping from the microphone and booming out "Old Man River" as a solid closer.

A novelty note is introduced by Alf Loyal's Stallions, a clever dog act paced by Alphonse Jansley, formerly of the Jansley's risley act, who apparently finds this type of work easier than foot balancing. There are some good formations, and the series of tricks makes for a rousing mitt.

In midway spot of bill, Bob Evans' ventro holds well. He's got a personable dummy and his gab is well-designed. However, there's a surplus of spitting and burping which lowers the act's level by several notches. But the crowd likes everything.

Baron and Bernay, ballroomers, hit top audience response with their lifts and spins. Their terp movements aren't as smooth as the rest of the act, but their acrobatics put them in the plus column.

In the next-to-closing slot, the Three Swifts similarly hit top applause. This juggling act hasn't changed a movement in many years, and there's no need. They mix comedy with manipulations for excellent results.

Don Albert's house orch paces the show well and Dave Bines' staging shows off talent nicely.

Jose.

Palladium, London

London, May 30.

Larry Parks & Betty Garrett, Merry Macs (4), Vic Hyde, Don Cummings, Dolnikoffs & Raya Sisters (4), Jimmy James with Hutton Conyers & Bretton Woods, Flying Comets (2), Oloa Varona, Woolf Phillips Skyrockets Orch.

The Larry Parks-Betty Garrett combo has the makings of the biggest vaudeville success of the season. They came on to the heartiest reception known in the house this year, and that's something.

However, there was some disappointment when the first 30 minutes of the act had only two songs. Team's crossfire is of familiar pattern and only heightened the impatience of packed house waiting to hear their favorite tunes. The songs, which include "Baby, It's Cold Outside," "Anything You Can Do," "Chattanooga Shoshone Boy" and a hit parade medley, including "I'd Have Baked a Cake," and "Music, Music, Music" insured the sock ovation.

The problem of what Larry Parks would do and how he could overcome the Jolson legend was soon solved. A good artist in his own right, Parks is handsomely backed up by Miss Garrett, whose pert vivacity comes across to make the act a satisfying interlude.

Apart from the headliners, current bill has three other transatlantic acts. The Merry Macs, with their slick close harmony, start off with a quartet of national airs from Ireland, Wales, Scotland and England in inimitable style, following with a medley of yesteryear hits. Vic Hyde, making his Palladium debut, likes to do things the hard way, like playing four horns simultaneously, or playing the piano at the same time as he is blowing through another instrument. Act is a slick combination of musical skill

and comedy, and solid. Don Cummings, making his British bow, also scores, particularly with his TV takeoffs, nightlighted with comedy. Garners plenty laughs.

Opening bill are the Flying Comets, a duo of fast-moving aerialists with one of the raciest acts of the type seen here in recent months. Jimmy James, local fave, with an easy flow of patter, has two stooges, Hutton Conyers and Bretton Woods, to aid in clowning.

Novelty item of bill are Dolnikoffs & Raya Sisters, who have just returned from an American tour. They open with a snappy puppet dance number which includes "The Wedding of the Painted Doll," and then, by clever effects and lighting, give the impression of dancing on air. Olga Varona, whose ballet in the air sequence combines grace and skill, rounds out one of the strongest bills of the season.

As usual, the musical support from Woolf Phillips' Sky Rockets provides finishing touch to solid bill.

Myro.

Oriental, Chi

Chicago, June 1.

The Barretts (2), Eileen Barton, Joey Rardin, Louis Armstrong Sextet with Velma Middleton, Carl Sands Orch., "In a Lonely Place" (Col).

Probably no one has been more responsible for the revival of "Dixieland" jazz than Louis Armstrong, and for a half hour "Satchmo" and his cohorts give out solid reasons. With his all-star jazz unit he gives this huge theatre a warmth and intimacy usually found in a small niter. Besides his serious and still top trumpeting, he tosses off some nifty ad libs and has a hilarious duet with Velma Middleton on "Baby, It's Cold Outside."

Although Armstrong rightly takes the lead maestro is unsparing in turning over the spot for solo efforts of his other stars. Jack Teagarden does a sock trombone on "Baby, Won't You Please Come Home," also on the vocals. Earl "Fatha" Hines does some nimble keyboarding for hefty hand on "Blue Room." Barney Bigard displays clever lip work, backed by solid bass of Arvell Shaw on "C Jam Blues." Besides duet with Armstrong, plumpish Miss Middleton rocks with "Hucklebuck." Cozy Cole's three-minute run on the traps with an original, "Snakeface," brings out some lush rolls.

Eileen Barton, a curvaceous redhead, displays appealing voice on "Enjoy Yourself" and "Round the Clock." Her special material number, "Yock-a-puck," is fair, but it's her disk hit, "If I Knew You Were Coming," that gets her off to boff applause.

Joey Rardin, comedian, gets chuckles with his imitations of band instruments and auto horns. He bears a sharp resemblance to Jimmy Cagney, filmstar, which pays off in his impress of the latter with tunes from the Warner pic, "Yankee Doodle Dandy." The Barretts are a youthful tap team with ballet overtones. They open bill in nice fashion with some whirlwind twirls. Carl Sands orch plays the show capably.

Zabe.

Olympia, Miami

Miami, June 4.

Joan Edwards, Charlie Althoff, Bobby Rollins, Tommy & Margot Conine, Tibby & Spatz, Les Rhoads House Orch., "Perfect Strangers" (WB).

It takes the topline, Joan Edwards, to lift this ordinary bill above average and send stubholders away happy. There's been a fair run of lineups here in recent weeks, with current package possibly due to summer budget retrenchment.

Miss Edwards' thrashing sets solidly. Attractively gowned and coiffed, the former "Hit Parade" clicks from walk-on with smart songstering, including a newie, "You Can't Take It With You," and segueing to the Steinyard for medley of tunes associated with the songwriting greats, with her uncle, Gus Edwards, getting top play in her version of "There's No Business Like Showbusiness." Carbonings of other femme chirpers are sharp and grab top returns for a begoff.

Runners up for applause are tap-terps of Tommy and Margot Conine. Youngsters look fresh and have imaginative routinings that go over potentially.

Emcee Bobby Rollins does neatly on the intros. Gets by with bit with balloons, some singing, and recording-mimic stint. Acro-tumbling stint of Tibby and Spatz gets nice returns. The cornball routine of Charlie Althoff was also in supporting act class. Fiddling is strongest when he hits the folk-tunes.

Larry.

Apollo, N. Y.

Erskine Hawkins band (14), with Ace Harris, Louis Hawkins; Glenn & Jenkins, 3 Kayos; Lee Marks, Amos Milburn band (7); "Sword of the Avenger" (EL).

Seasonal slump has hit the Apollo as well as downtown houses. However, manager Frank Schiffman is not retrenching on talent budgets and if anything, is augmenting them to lure in payees. Current layout is primarily a stag show (not the kind the cops raid), with gal in the Three Kayos' act the only distaffer in the display.

Erskine Hawkins' solid combo, comprising five reeds, six brasses (including maestro on trumpet) and three rhythm, holds top spot and being a fave here should kite the take somewhat for the current stanza. Band tees off with sizzling "St. Louis Blues" to set payees in mood for what's to follow, and seizes into "I Got a Right to Cry," with one of the sidemen doing okav on the vocal. Louis Hawkins, brother of the bandleader, follows with a neat session of taps and rhythm routines, with chair encore particularly effective, to garner hefty applause. Three Kayos, two men and gal, an Oriental act, score with fast line of balancing and acro-stunts.

Vet team of Glenn and Jenkins are the comedy hit of the bill, in an act that has served them well for years, with their crossfire in slow and easy delivery, plus hoofing, songs and instrumentation. Salesmanship and timing are expert, which accounts for making their material seem fresh no matter how often you have caught them. They're solid all the way. Lee Marks, ofay juggler, who previously clicked in several of the Radio City Music Hall displays, is another solid contender for applause dividends via his clever manipulation of balls, clubs and balancing.

Hawkins' toolsters take over again for "After Hours," spotlighting pianist Ace Harris and a torrid "Slaughter on Tenth Avenue," with Hawkins again going to town with slick trumpeting, as he had been doing in most of the numbers, for loud response.

Amos Milburn's crew, consisting of Milburn on piano, three other rhythm and three saxes, hit potently with hot instrumentals and vocals, really ringing bell on "Boogie Blues," "Johnson Rag" and other items. Previous stands here and disk rep have built up quite a following and their efforts are rewarded by continuous applause.

Edba.

Empire, Glasgow

Glasgow, May 29.

Dorothy Lamour, with Sam Mino at piano; John Tiller Girls, Bill Waddington, Trio Grossetto, Leslie Sarony, The Kenways, Fred Lovelle, Augmented Empire orchestra under direction of Dr. Roman Marek.

Dorothy Lamour, pix star, made her Scottish debut here tonight, after a successful London Palladium season. It is her only out-of-London appearance before her return to the States.

Despite price-raising policy of Moss Empires' management, she clicked nicely to good biz.

Gorgeously arrayed in white gown, Miss Lamour sang songs from her pix, including "Moonlight and Shadows," "Moonlight Becomes You," "And the Angels Sing," "And It Happened to Me."

Then she asks audience to wait a moment. "I'll give you an impression of what a South Sea island movie set is like." The slick Tiller girls romp for production build-up, while Miss Lamour dons her famous sarong for comedy number, "I'm the Queen of the Hollywood Isles."

Rest of the bill is weak, with ventriloquist Fred Lovelle best and Leslie Sarony telling several stories of a bluish tinge.

Casino, Toronto

Toronto, June 2.

Doris Drew, Tip, Tap & Toe (3), Younion Bros. & Frances (3), Chris Cross, Bob Goodman, Charles Gregory Girls (18), Archie Stone House Orch., "Bodyhold" (Col).

It's a nicely balanced 70 mins. assembled here, with plenty of variety and good audience response. Doris Drew, a tall brunet, notable for her grooming, is the headliner for repeats of some of her M-G disclicks and goes over big on "Old Black Magic," "Billy," "Pennies From Heaven" and "Wedding Samba."

Other acts also are well up on the applause honors. Tip, Tap and Toe, using an oval platform, offer a fast-moving melange of dance styles on triple challenges. Younion Bros. and Frances, the former with clarinet and piano accordion, the girl with violin, present nifty

impressions of name bands. Chris Cross scores in ventro act in which he uses a hillbilly yodeler, a colored puppet for an uncanny imitation of Ink Spots in their "If I Didn't Care," and a smash finish with a life-sized buxom blonde dummy on rollers for good response.

Line girls open in full stage for a "Brigadoon" medley and sprightly sword dance for colorful effect. More demurely, they're back later in gingham for a fruit-picking scene, complete with nimble ladder routines, and Mimo Elhlo on for a neat acrobatic ballet tap. Bob Goodman is personable singing m.c. throughout.

McStay.

Chicago, Chi

Chicago, June 2.

Desi Arnaz & Lucille Ball, Mary Raye & Naldi, Karen Tedder, Honey Bros. (3), Ray Pickering, Louis Basil Orch., "Love That Brute" (20th).

This is one of the best bills to play house in recent months. Most of it revolves around Desi Arnaz and his frau, Lucille Ball, who have developed a sock new act (Reviewed under New Acts.) However, the rest of the bill is equally well paced.

Miss Ball and Arnaz work throughout the show with Latin singer carrying the emcee chore in capable fashion. On own stint he sings four numbers. Opener, "Cuba," suffices to get things underway, but it's his rhythm singing of "Cumbachero" and "Martha" that grabs best response. He reprises "Cubarr Cabby" bit, getting laughs as he sings to the kids in the aisles from a hand make. For a closer, it's "Cuban Pete," which gets lush applause.

Mary Raye and Naldi open the revue with some slick ballroom dancing, a pleasing contrast to some of the frenzied efforts of other terpers. Their seemingly effortless routines get a neat hand, especially a clever body flip finale. Karen Tedder, blond songstress, runs the gamut in song styles and gets across neatly. She starts with a fastie, swings to an oldie, "Underneath the Harlem Moon," and does a complete switch with "Empty Saddles."

Honey Bros. trio, making their first appearance in Chicago, pull heavy laughter with comedy acro work. Clean-looking lads go through finely calculated miscues which find them taking some hefty prattfalls. While their bit with Arnaz as the understander has been done before they milk it well, pulling singer all over the stage.

Ray Pickering, Arnaz's arranger and conductor, takes over the baton from Louis Basil this week, and adds two men of his own to the rhythm section. He does an excellent task of keeping the tempo at fast beat throughout.

Zabe.

Palomar, Seattle

Seattle, June 2.

Four Whirlwinds, Ted & Rita Duano, Royal Brigadiers (5), Benny Rubin, Eddie Peabody, Ray Watkins House Orch. (8); "Barcarade" (WB).

Eddie Peabody, long a fave here, has lost none of wizardry with the banjo and sells his stuff for top response, ably seconded by Benny Rubin, whose stories in dialect are audience pleasers.

Four Whirlwinds, roller skating team, are fast and good, drawing a nice hand. Their closing routine, dressed by fluorescent costumes, has hof eye-appeal. Ted and Rita Duano please with standard ballroom act.

The Brigadiers, complete with kepis and uniforms, put over lusty songs such as "Stout-Hearted Men," "Road to Mandalay" and a medley of "Naughty Marietta" tunes for good hand and come back to score with "Nothing Like a Dame."

Rubin, who also emcees, has No. 4 spot and displays his showmanship in dialect yarns and a Chinese song, winding with a nice bit of dancing.

Peabody clicks from entrance with "Stardust" and "Nobody's Sweetheart Now." Plunking out "Alexander's Ragtime Band," "At Sundown," and "See You in My Dreams," he socks them over in easy-going manner, winding up familiar "Poet and Peasant Overture" and adding "Baby Face" and "Four-Leaf Clover" for encores.

Biz off at first show, with warm, sunny weather the cause.

Reed.

PIC DELAYS NITERY BOW

Houston, June 6.

Gloria DeHaven, film star scheduled to open her first night club engagement here last Tuesday at the Shamrock Hotel, was unable to keep the date.

She had two more days shooting to conclude on her latest pic, "I'll Get By."

New Acts

LUCILLE BALL AND DESI ARNAZ

Comedy, Songs, Dance
20 Mins.

Chicago, Chi.
It's a rare day in June when film stars hit this vaude stage with proper material and this is the rare day or week. Jane Ball and hubby Desi Arnaz have come up with some funny quips and terrific burlesque situations, which, if film comedienne wishes to continue, would make them one of the top vaude comedy teams. If redheaded gal wants to slide on her tummy for five or six shows a day past the initial five-week booking for this package, her agency, General Artists Corp., should have no trouble lining up dates.

Pair work throughout the show, with Miss Ball's first garnering of yocks coming when she twits her mate about her radio husband's prowess. Gal does a fine job feeding to the singer. A cute piece of business is that depicting their quickie get-togethers in an airport and efforts of tawny-haired miss to do a duo with Arnaz, which isn't as sharp except for her mugging.

However, Ted really gets hilarious when a turn skelton-type character, in oversized tails and crushed hat, comes running down the aisle seeking an audition with the band. Although obviously Miss Ball, she pulls no stops in wrestling with a jinxed bass fiddle, with flying bows, etc. Panto work of femme during hectic goings-on breaks up the audience. Leader brings on group of horns, similar to those the seals play in circuses, and Miss Ball makes like a seal burping out the notes, flipping her tails and overlong sleeves, waddling on her tummy across the stage. For a bowback she slides as if she's hitting home plate on her stomach.

For her finale she joins her Latin friend, dressed as a denizen of lower New York, in green split skirt with spangles and sequins, and pops the eyes out of the first-row viewers with her hip-slinging activities, aided by bumps, to hypoed beat of "Cuban Pete." Credit must be given to Madeline Pugh and Bob Carroll, Jr., for some of the earlier material but the situations are supposed to be the brain product of the Arnaz family. As such, it is top fare for vaude houses and niteries.

Zabe.

JOAN DIENER

Songs
12 Mins.

Blue Angel, N. Y.
Joan Diener, blonde and attractive, has a pleasing, simple style of vocalizing. Her voice is better than average, and she has neat phrasing.

Miss Diener, wearing a low-cut gown, obviously shows a need for greater experience in a repertory that depends on ballads for major response. The need for experience is evident mostly in the use of her hands, but this is a minor detail. Right now she looks like a good bet for disks and radio, let alone the visual media.

The Billy Williams Quartet (New Acts), comedienne Marilyn Cantor and comedian Phil Leeds complete the bill, in addition to the Herman Chittison instrumental trio.

Kahn.

BILLY WILLIAMS QUARTET

Songs
13 Mins.

Blue Angel, N. Y.
The Billy Williams singing quartet from every standpoint are a smash unit. Colored foursome sing well, have excellent arrangements and novelties, and the audience goes big for them.

Led by the personable Williams, and backed by an instrumental pair, they have style and great imagination in their numbers. There isn't a dead spot to anything they do.

Good for any medium. Kahn.

Bladers' Fatal Crash

Portland, Ore., June 6.

Jeanne Crystal and Charles Davidson, featured skaters in "Ice Follies" were fatally injured when Davidson's car plunged from the highway into a ditch. A third member of the troupe riding in the car, Nancy McKenzie, suffered multiple fractures.

Skaters were on their way to San Francisco where icer opens a stand at the Winterland on Thursday (8).

Peter Lind Hayes and Mary Healy will play two weeks at the Chicago theatre, Chicago, starting June 16.

Two 'Laughters' No Joke in Pitt Snarl; Pic Names' Straw Sitting Pretty

Pittsburgh, June 6. Local theatregoing public got a little confused when two strawhats within a stone's throw of downtown Pittsburgh, unknown to each other, inadvertently picked the same play, Noel Coward's "Present Laughter," to open the 1950 season. Confusion was intensified when one of them launched it a week ahead of the other, and newspapers were being deluged with calls wondering if there hadn't been some mistake in listing either the theatre or the attraction.

Little Lake theatre, which got started a year ago with arena-style shows, teed off Saturday (3) with the Coward work and is running it through this Saturday (10), same night that "Present Laughter" gets going at the White Barn theatre, beginning its third season. Curiously enough, inaugural attraction will be their only duplication throughout the summer.

Mr. and Mrs. Will Disney, Sr., are operating Little Lake again, with their son, Will Disney, Jr., directing and playing leads. It's an all-local troupe. White Barn is run by its founders, Clay Flagg and Carl Low, with an Equity company including Margot Stevenson, Cliff Cothern, June Prud'homme, Val Dufour and Helen Mahon. Hale McKeen is back as director for the second straight year.

La Jolla's Name Draw

La Jolla, Cal., June 6. The value of pic names to a strawhatter has been clearly illustrated by the story of La Jolla Playhouse, Inc.

Fourth season, which tees July 4, is already one-third sold out although no casts have been announced and the only play listed thus far is "Born Yesterday," the curtain-raiser.

La Jolla is run by a group of Hollywood names who banded together four years ago under the name of Actors Co. Gregory Peck, Mel Ferrer, Dorothy McGuire, Joseph Cotten and John Garfield are among those still active, although not all intend to appear during the season.

Permanent director of the strawhatter is James Neilson of the Katharine Cornell-Guthrie McClintic organization, with Bob Lee as set director, Gerald O'Connor as general manager and Tom Dammann as public relations director.

Bucks Bows In 'Smile'

New Hope, Pa., June 6. Bucks County Playhouse opened its 1950 season last night (Mon.) with Ruth Chatterton in "The Smile of the World" before the customary SRO preem audience.

Choice by Theron Bamberger of teeoff bill was unusual one in as much as the Garson Kanin comedy tried out season before last in nearby Philly before heading for N. Y. Local audience, demonstrating usual goodwill, found it interesting if not exciting fare. Ruth Chatterton, in the Ruth Gordon part, got many curtain calls. She was ably supported by Donald Buka, as the young lover, and Harry Mahaffey, as the ambitious Supreme Court justice.

Henry Jones' staging was competent with play improving after slow first act. Others in troupe included Ruth Amos in Laura Plerpoint's part; James Doolan, Elizabeth Dewing, Pauline Myers, Robert Caldwell and John Marriott. Latter had his original part. Set is by David Reppa. Play continues through June 10.

Lambertville's Boff Bow

Lambertville, N. J., June 6. St. John Terrell, originator of arena-type musicals, opened his second season of the Music Circus in his new, enlarged tent, before a near sellout Saturday (3) with Sigmund Romberg's "The New Moon."

Virtually all but a handful of the 1,300 seats were occupied for the opener of the 16-week season, despite threatening weather. Rain held off until the finale. Arthur Kent and Gail Manners headed the troupe, which included Robert Feyti, Dorothy Keller, Maurice Burk, Jim Hawthorn, Larry Haynes, John Shanks, George Lip-ton, Don Kaplan, Betty Graeber, John Faulkner, Howard Ross, Rowena Rollins, George Lenz, Dean Nelson, Arun Evans and Don O'Brien.

Opening, under direction of Robert Jarvis, with Edward Hunt

conducting, was smooth. Charles Evans is billed as "decoreographer." Zachary Soloy troupe of six gals supplied the dancing. Lawrence Schwab, who co-authored the book with Frank Mandel and Oscar Hammerstein, was on hand for the opening. "The New Moon" continues through Sunday (11), followed by "The Cat and The Fiddle."

Collingwood's Slow Start

Collingwood, Va., June 6. Collingwood theatre, newest strawhatter in the Washington, D. C. area, opened inauspiciously last week, taking a beating from both the weather and the D. C. critics.

Initial opus had Gloria Jean, onetime film moppet, in "Strictly Dishonorable." The open-air theatre, scaled from \$1 to \$2.50 (including tax), did a thin \$1,200. One night was completely washed out and threatening weather held down the audiences most of the remainder of the week.

The panning Miss Jean got from the reviewers didn't help either. However, she was in only for a single week. "Yes, My Darling Daughter," the current attraction, is being handled by the resident Equity cast, which has Natalie Priest signed as femme lead for the stock company for the season. Indication is that patronage will build for the 400-seater, which should begin to put its head above water when the unseasonable rain tapers off.

Brattleboro Preem Set

Albany, June 6. Harry L. Young has tentatively set July 12 as opening date, and "Born Yesterday" as the play, for his Brattleboro, Vt., strawhat. Young has been director for Malcolm Atterbury at the Playhouse in Albany, N. Y., the past two winters. Atterbury and his wife, Ellen Hardies, will appear with the Brattleboro group for the second summer.

Others slated to be seen there include Judson Pratt, Roberta Jonay, Dody Bauer and Mary Farrell (Mrs. Young). All except Miss. Jonay, who recently was married to Pratt, have worked at the Playhouse. Pratt engaged in a summer stock company management in Western New York last year. He and Miss Bauer had the leads in "Born Yesterday" when Atterbury presented the comedy here for three weeks in April.

Young, who first operated the Brattleboro Opera House before the war, will shuttle the company between that theatre and the Victoria in nearby Greenfield, Mass. He followed the same policy last season, opening each production in Brattleboro at midweek and taking it to Greenfield for part of the following week. Young did not employ guest stars in 1949; he used some the previous year.

Hilltop in Getaway

Baltimore, June 6. Strawhat season opened here last week with Don Swann's Hilltop theatre offering "Private Lives," with Nan McFarland guesting and continued cold weather hampering the b. o. "The Philadelphia Story" is current.

George Schaefer is directing.

Sail Loft Dissolves

Albany, June 6. Sail Loft Summer Theatre, Inc., of Germantown, N. Y., has been dissolved, according to papers filed with the N. Y. Secretary of State.

Strawhat operated for one summer in a converted building overlooking the Hudson River at Germantown, Columbia County, 35 miles south of Albany.

New Brookhaven Barn

Albany, June 6. Theatre-In-The-Dell, Inc., has been chartered to conduct business in Brookhaven, with capital stock of \$20,000—\$100 par value. Directors are Peter J. Panagakos and Elizabeth V. Panagakos, Malba Drive, Rocky Point, and William F. Harrover, 6603 Booth street, Forest Hills.

Samuel I. Sloane, of Port Jefferson, was filing attorney.

Melody Fair Setup

Melody Fair, Connecticut's first theatre-in-the-round, opens here June 20 in the midst of the 90-year-old picturesque Danbury fairgrounds. Ben Boyer, general manager for Max Gordon, and James Westerfield, lately playing in "Detective Story," are co-directors of the new summer stand.

(Continued on page 58)

Montreal to Get Straw In Mid-City Atop Mt.

Montreal, June 6. In spite of Montreal having the finest natural setting for a strawhatter, right in the middle of the city atop Mount Royal, nothing has ever been done to encourage local thespians except a couple of minor tries with a half-hearted outdoor offering of Shakespeare for a limited run.

Last week the first definite steps were taken when Joy Thomson, founder of the Canadian Art Theatre, leased the unused Ski Club on top of the mountain as a permanent summer home for her company. The new theatre will be tagged The Mountain Playhouse. Work has already started on the auditorium, which is being graded and equipped with standard theatre seats. A workable stage, dressing rooms and lounges are being readied and plans call for five different plays to be offered the first season. Company will draw on New York for guest leads, building the rest of the cast from its Canadian group.

7 Straws Spark Cape Cod Season

Hyannis, Mass., June 6. Wide variety of strawhat entertainment is being offered on Cape Cod this summer, with no less than seven different enterprises scheduled for late June and early July openings.

Most talked-about venture is Richard Aldrich's establishment in Hyannis of The Cape Cod Music Circus. It brings to this area for the first time theatre-in-the-round presentation under a tent of top operettas and musical comedies. Julius Fleischmann is associate producer with Aldrich, theatre opening July 4 with Romberg's "The New Moon."

Schedule includes: July 11, "The Chocolate Soldier"; July 18, "Rio Rita"; July 25, "Song of Norway"; Aug. 1, "The Vagabond King"; Aug. 8, "Naughty Marietta"; Aug. 15, "The Desert Song"; Aug. 22, "The Merry Widow"; Aug. 29 and Sept. 5, "Show Boat."

Director for first few productions will be Robert Jarvis and Glen Jordan will take over for the balance of the season. Circus staff is headed by Herman E. Krawitz as general manager. He served in that capacity last summer at the new Falmouth Playhouse at Conna-messett where his brother, Seymour, is returning for a second season as publicity director. Percy Williams, who last season was press rep at Aldrich's Cape Playhouse in Dennis, is publicity director of the

(Continued on page 59)

Des Moines KRNT's Busy Season; '50-'51 Looks Good

Des Moines, June 6. The 1949-50 season at the 4,200-seat KRNT Radio Theatre here closed with Jack Benny's show May 18 and concluded one of the most successful seasons on record. The season opened slowly because few of the big productions took to the road until late fall. But as the season progressed, approximately 200,000 theatregoers attended 67 performances of 30 attractions that included "Inside U.S.A.," "Mister Roberts," and the Metropolitan Opera in "Faust."

The 1950-51 season opens Sept. 18 with "South Pacific" and reservations are already rolling in. Slated to follow are "Death of a Salesman," "Mister Roberts," with Henry Fonda; Hildegard; "Skating Vanities"; Sadler's Wells Ballet; "Oklahoma"; Ballet Russe de Ballets de Paris; "Come Back, Little Sheba"; "The Great Waltz"; the Monte Carlo; Israeli Philharmonic; Metropolitan Opera, and others.

Durst Directing San Anton'

San Antonio, June 6. Toby Durst, of New York, has taken over direction of the San Antonio Civic Opera Assn.'s first summer production to be staged the latter part of this month at the Sunken Garden theatre here. Durst will also sing several numbers in the show, which will be a short version of Sigmund Romberg's "The Student Prince." For the past two summers Durst has directed light opera in Houston.

Inside Stuff—Legit

Lewis & Young, Coast producers, stopped off in Pittsburgh last week on their way back to California from New York and engaged Howard Newman to go out ahead of Maurice Evans in "The Devil's Disciple" next season. Newman, p.a. for local summer opera company the last two years, will join Evans for the show's Central City, Col., engagement, which follows immediately after close of the al fresco series here. This past year Newman agented "Madwoman of Chailott" on road, but had to leave before the end of the tour in order to get back to Pittsburgh for the warm weather shows. Bernard Simon took over "Chailott" at Newman's departure.

Gertrude Bromberg, who has been press-agenting the national company of "Kiss Me Kate" since it got started on the Coast a year ago, washed up that assignment with a week here prior to "Kate's" outdoor engagement at Pitt Stadium. She's being succeeded by Reuben Rabinovitch in Boston, where "Kate" goes from Pittsburgh for a summer run.

Robert Garland, of the N. Y. Journal-American, sounded off last week against the N. Y. Drama Critics' Circle, of which he is a member. Guesting on the Grace and Paul Hartman radio show over WOR, N. Y., the reviewer said he's proud of being "the square peg in the circle." "I always disagree with everything. I'm the official 'no' man. I don't approve of anything they do. I don't even know 90% of the people in it." Referring to the group's method of making selections, he observed, "You look down the table and there are people from this and that little weekly, and somebody is from this kind of magazine—everything except throwaways they have critics on, you know—and they all count. It's so stupid. It's the reason I hate the whole setup." After leaving the N. Y. World-Telegram several years ago and before joining the Hearst daily, Garland covered Broadway shows for a Greenwich Village throwaway weekly.

Probably no one was more surprised than Gian-Carlo Menotti at the boxoffice smash of "The Consul." The opera's composer-director revealed last week that some time before the show opened, one of his friends asked him about the advisability of investing. "I told him not to be silly; that if he wanted to gamble, to put his money in something on which he'd have a chance. So he bought a share of 'The Browning Version.' However, we're still friends." According to production associates on "The Consul," Menotti refused to believe reports of the huge ticket sale for the show, even after he'd read the rave reviews. So they took him around to the theatre and showed him the line at the window and the emptying ticket racks.

Directors of the summer opera company in Pittsburgh wanted to use two local names, Lisa Kirk and Shirley Eckl, in the national company of "Kiss Me, Kate" when it opens the under-the-stars season next week at the Pitt Stadium, but Saint Subber and Lemuel Ayres, producers of musical, put their corporate foot down and said there would be no substitutions whatsoever in the show. Miss Kirk, who just left the Broadway production of "Kate," has never played her home town since becoming a star and was eager to do her original role of Bianca in Pittsburgh. Miss Eckl, still dancing in "Kate" in New York, was the prima ballerina with the Pitt venture season before last.

Barbara Davenport, signed for the strawhat season to play ingenue leads with the Mountain Playhouse in Jennerstown, Pa., is the daughter of Pembroke Davenport, musical director for "Kiss Me, Kate" on Broadway. She's a dancer and has been on tour all year in "Brigadoon." Miss Davenport is joining the Jennerstown group two weeks late, waiting until after "Brigadoon" winds up its travels in Atlantic City. Her father is also the choral director of Paul Whiteman's TV show and he'll leave "Kate" in the fall to take over the new Cole Porter musical, "Out of This World," which will be produced by his present employers, Saint Subber and Lemuel Ayres.

John Chapman, critic of the N. Y. Times, announced in his column Sunday (4) his selections to be included in the next volume of the best plays series, "The Burns Mantle Best Plays of 1949-50." The 10 include T. S. Eliot's "Cocktail Party," Carson McCullers' "Member of the Wedding," the Maxwell Anderson-Kurt Weill "Lost in the Stars," William Inge's "Come Back, Little Sheba," William Archibald's "The Innocents," Samuel Taylor's "The Happy Time," the Joshua Logan-Anthon Chekov "Wisteria Trees," S. N. Behrman's "I Know My Love," the Maurice Valency-Jean Giradoux "The Enchanted" and Benn W. Levy's "Clutterbuck."

Special section devoted entirely to strawhat theatres will be published by the N. Y. Herald Tribune in the Sunday edition of June 25. Besides listing the various cowboys and their summer schedules, it will include an illustrated map and have feature stories by members of the sheet's drama staff. George Scher, of the paper's amusement ad department, is making a motor tour of New England to contact theatre owners for paid space in the section.

In case NBC does not go through with tentative plans (details in the Radio-Television section) to lease the Center theatre, N. Y., and convert it into video studios, the house will probably resume the presentation of Sonja Henie-Arthur Wirtz ice shows. The Rockefeller, who own the property, are apparently not interested in longterm lease offers from Coast impresario Edwin Lester and concert manager Sol Hurok, or from the N. Y. City Center or the Shuberts.

"Policeman's Lot," which folded recently in Cleveland, was omitted from the list of shows that closed in tryout, part of the season summary in last week's issue. A \$30,000 production, it would have raised the total amount lost in pre-Broadway closings to \$371,100, and the total lost in all shows already closed during the season to \$2,904,900.

Longhair Shorts

Jascha Heifetz, who completed his 14th concert appearance in Jerusalem Friday (2), left Israel Sunday (4), for France and England. He will record for HMV in London. Met Opera basso Italo Tajo sailed Monday (5) to fill opera engagements in Italy. Tajo will return in September for the fall season of the San Francisco Opera Co. Efreim Kurtz is in N. Y. from Houston, prepping to open the Lewisohn Stadium, N. Y., concert series, beginning June 19. Wanda Toscanini Horowitz has cancelled a trip to Europe in order to work on her television show. Helen Traubel's summer engagements include appearances at Aspen and Red Rock, Colo.

Regina Resnick, Met Opera soprano, left yesterday (6), for a concert tour of Scandinavia and Europe. Camilla Williams, N. Y. City Center Opera Co. soprano, leaves June 26 for a tour of the Caribbean countries. She gives her first concert in Venezuela, with the Dominican Republic and Jamaica following.

Daggett Theatre Gives Worcester 8 Strawhats

Westboro, Mass., June 6. The eighth stock company in the Worcester area to announce for the season is the newly-built Robert Daggett Playhouse on the Boston-Worcester Turnpike. It is a mile east of the Red Barn, which Daggett operated for 10 years.

The company will open its first season June 13 with "George Washington Slept Here." Bruce Brighton, formerly with the Worcester Playhouse, will direct and play leads. Lilyan Wilder will be leading woman. Others in the company will be Laura Lee (Mrs. Brighton), John Glendinning, John Rowe, Dale Engle, Marion Morris, Margaret Sheehan, Alfreda Wallace, William Harp, William Hap, Alice Thorsell, John Carrollton, John Glenn, Bennett Barr and Tom Hughes.

Other plays lined up will be "Strange Bedfellows," "Knickerbocker Holiday," "Light Up the Sky," "Touch and Go," "All My Sons," "Jennie Kissed Me," "Mr. Barry's Etchings."

Four Shows With Sizable Runs Fold; 'Love' Only One to Pay Off Thus Far

Four shows closed Saturday night (3), three on Broadway and one in Chicago. All four had sizable runs, but only one has paid off.

"I Know My Love" wound up a 247-performance engagement at the Shubert, N. Y. The Theatre Guild production, starring Alfred Lunt and Lynn Fontanne, was adapted by S. N. Behrman from the French of Marcel Achard. It involved an investment of \$75,000, has thus far returned \$100,000 and has an additional estimated \$10,000 reserve.

The show will go on tour next fall, playing Guild subscription cities not visited during its tryout tour in 1949-49. Stands scheduled include New Haven, opening Oct. 2, then Buffalo, Detroit, Cleveland, Columbus, Cincinnati, Richmond, Washington, Baltimore, Wilmington, Pittsburgh, Philadelphia, Portland, Me., Montreal, Toronto, and Atlanta, plus return dates in Boston and St. Louis.

After completing the tour, the Lunts plan to take the comedy to London, where they last appeared in Terence Rattigan's "O Mistress Mine" (there it was titled "Love in Idleness"). Film rights to the Behrman Achard work were bought last year by RKO for \$129,000.

A second Guild closing was the "As You Like It" revival, starring Katharine Hepburn, which shuttered after 145 performances at the Cort, N. Y. The production, financed at \$100,000, actually cost \$102,300. No return has been made on the investment, but there is an estimated \$70,000 in operating profits. The Guild intends sending this show on tour next season, too, and is now lining up dates.

'Innocents' Doesn't Pay
The third Broadway closing was "The Innocents," the William Archibald dramatization of the Henry James novel, "The Turn of the Screw," which folded after 141 performances at the Playhouse. The melodrama, given a strawhat tryout last summer by Aldrich & Myers, with George S. Kaufman (Continued on page 58)

Pitt Light Opera Assn. To Get Own Home in '51 At Cost of \$1,500,000

Pittsburgh, June 6. Centrally located site in Schenley Park has finally been picked for the permanent home of the Civic Light Opera Assn., and season of 1951 will find the operatic shows here in their own amphitheatre. It will seat 9,000 and will have a movable nylon top which can be rolled out over the audience in case of rain.

For the past five years, since inception of all fresco operettas locally, Opera Assn. has been housed at the Pitt Stadium, but general public dissatisfaction with that location has been steadily growing. Last summer, a site in the Highland Park district was chosen but there were so many complaints from property holders in the area, and it subsequently became such a political hot potato, that the project was dropped. For a time, as a result, it looked as if there might be no 1950 season here since U. of Pittsburgh authorities were reluctant to okay use of its stadium again because of damage the shows did to the football turf. However, the approval came through at the last minute.

Construction on the Schenley Park amphitheatre will begin very shortly, and total cost is expected to exceed \$1,500,000. Of that, \$1,000,000 is being donated by the Edgar J. Kaufmann Foundation. (Kaufmann is the head of the big Pittsburgh department store which (Continued on page 58)

'Wedding' Members Get Another 15G Dividend

Another dividend of \$15,000 was paid this week to backers of "Member of the Wedding." That brings the profits on the \$75,000 investment to \$37,500 this far. The Robert Whitehead-Oliver Ray-Stanley Martineau production is currently in its 22d week at the Empire, N. Y.

Actor Bob Russell To Debut as Producer

Bob Russell, night club, radio and TV performer, will make his debut this fall as a Broadway legit producer when he teams with Carroll Case to present "Sing to the Moon," all-colored musical. Kim Gannon and Walter Kent have written the score and the book is by David deKoven.

"Sing," which has the Louisiana bayou country as a background, is expected to cost around \$160,000, and considerable of the money has already been pledged.

Co-producer Case, incidentally, is the son of the late Frank Case, w.k. as host to theatrical notables as manager of the Algonquin hotel, N. Y., before his death some years ago.

Ohio Studies Prep 3d Showboat Tour

Hiram, O., June 6. Students in the drama department at tiny Hiram College here are getting ready for their third annual summer tour of Ohio and Kanawha River ports on the showboat Majestic, with rehearsals being held daily in preparation for the season's official opening Wednesday, June 14, at Point Pleasant, W. Va.

The Majestic, the only showboat operating on the Ohio River, will take the student cast through five states, presenting "Under the Gaslights," a melodrama by Augustine Daly, and "Arsenic and Old Lace," by Joseph Kesselring, as well as the temperance melodrama, "The Drunkard."

W. Douglas Mitchell, asst. professor of speech, is director of the project, replacing Prof. Robert I. Pearce, drama department head, who is on a year's leave. Herbert Rogers, head of the dramatics department of Washington High School, Massillon, is assistant director.

Though the exact itinerary of the Majestic will be worked out as the season progresses, it's expected that Cincinnati and Louisville again will be the largest stopping points this year. Highlight of the tour will be the boat's stay in Marietta, O., during the intercollegiate regatta June 17. The cast will be at Marietta June 15-18, at invitation of the Chamber of Commerce there.

Besides the dramatic performances, the program of the Showboat players each night includes several acts of vaudeville and the traditional candy sale. Parades will be held in the ports visited, to promote the attraction. Students participating in the venture get college credit for their work, as well as all-round experience in every phase of showboat operation.

Record 145G Guarantee For St. Louis '50 Munny

St. Louis, June 6. A new record of \$145,275 has been subscribed to the Municipal Opera guarantee fund by 1,243 individuals and firms for the 1950 season that tees off Friday (8) in the al fresco playhouse in Forest Park with an 11-night stand of "Brigadoon." Last year's sum was \$142,250, then a record.

The coin is raised annually to protect the enterprise from possible financial loss. In only two seasons, 1919 and 1930, has the fund been used. But on both occasions guarantors were repaid from profits accrued in subsequent seasons. As in the past, half of the 1950 guarantee fund has been contributed before the season tees off, as working capital. The remaining 50% would be called for in event of a deficit. Guarantors will be refunded their original contributions when directors of the organization have determined that b.o. receipts are sufficient to defray the season's expenses. The sale of season tickets has passed the \$300,000 mark.

Preps Twain Musical

Hollywood, June 6. Mac Benoff, radio and film scripter, heads east shortly for huddles on the Broadway production of "Mississippi Legend," musical based on Mark Twain's career as a riverboat skipper. Benoff, an authority on Twain, has completed the book.

While east he will also arrange for publication of seven newly discovered Twain stories.

RCA-NBC Back Legit 'Madame' To 200G Tune

Apparently with an eye to the record album and possibly the television rights to the show, RCA and NBC are supplying the entire \$200,000 bankroll for "Call Me Madame," the new Irving Berlin-Howard Lindsay and Russell Crouse musical, which Leland Hayward will produce. There is also a provision for a 25% overcall.

Instead of the usual 50-50 split of profits between the management and backer, RCA-NBC will get only 35% of the net. However, it's figured the reduced share may be offset by an increase in the operating profits, as all of the talent involved are taking less-than-normal percentages of the gross. Thus, Berlin is slated to get 4% royalties as composer-lyricist, instead of his customary 5%. Lindsay and Crouse are to share a similar royalty as authors of the book. George Abbott will probably get 2% as director and Miss Merman is slated for 8% as star, instead of her usual 10%. Latter's contract extends until June 1, 1952.

In addition, Berlin and Miss Merman will each get 10% of the net. Lindsay and Crouse will split a similar share and Abbott will receive 2½%. That leaves 32½% for Hayward as producer, instead of the normal management cut of 50%. In addition, Abbott will get 1% of the gross from any road companies he does not direct (he'll get his regular terms if he does direct).

The fact that Miss Merman is un- (Continued on page 59)

Met B'way Touch Stronger With Howard Dietz Pact

Signs more and more indicate Rudolf Bing, new general manager of the Metropolitan Opera Assn., plans to lean on Broadway in making a success of next season's first, at the Met. Howard Dietz, Broadway librettist and ad veepee of Loew's, Inc., has been pacted to write the lyrics for the Met's new production of Johann Strauss' "Die Fledermaus." Playwright-director Garson Kanin has already been inked to stage the work. (It was seen on Broadway several seasons ago, in another version, as "The Bat.")

Broadway Met lineup for next season now also includes Margaret Webster and Robert Edmond Jones, who will stage and design, respectively, the Met's new production of Verdi's "Don Carlos." Bing also made Danny Kaye an offer to appear in the non-singing, third-act role of Froch, the jailer, in "Die Fledermaus," which the comic states he's still considering. It's rumored, too, that Bobby Clark was offered the role. Marquerite Piazza, who appeared in "Happy as Larry" on Broadway in January, has been signed by the Met for next season.

Schonceit, Renee Carroll Married in Mexico City

Mexico City, June 6. Renee Carroll, hatcheck girl of Sardi's restaurant, N.Y., was married at Cuernavaca near here yesterday (Mon.) to Louis Schonceit, head of the Mackey theatre ticket agency, N. Y. The ceremony followed by a few minutes the granting of a divorce to Schonceit in an adjoining room. Manny Reiner, Selznick foreign representative, was best man and also gave the bride away.

The Schonceits, who arrived here Saturday (3), plane to Hollywood tomorrow (Wed.) and then go to San Francisco. They are due to return June 26 to New York.

Guild Goes Through Big Season, But 'Okla.!' Is Still the Meal Ticket

Mary Garden to Return For More U.S. Gab Dates

Mary Garden, former opera star currently residing in Aberdeen, Scotland, will return to the U. S. late in October to begin a lecture tour of 25 cities. Tour will be made under the auspices of the National Arts Foundation, which supervised Miss Garden's successful American tour last year. Current year marks the 50th anni of Miss Garden's operatic debut, which she made with the Opera Comique of Paris. Miss Garden is currently working on a rewrite of her autobiography, scheduled by Simon & Schuster for next winter.

Carleton Smith, Foundation director, planes to Europe Tuesday (13) to visit Jan Sibelius in Finland. Composer celebrates his 85th birthday this year. Rudolph Bing, new manager of the Metropolitan Opera, and Ezio Pinza have been added to NAF's advisory committee.

Festival Stock On 52-Wk. Basis

The initial bill in the Festival Theatre to be operated by Sam Wanamaker and Terry Hayden at the Fulton, N. Y., will be "Puritaine," adapted by Ashley Dukes from the original French of Henri Becque. It will open July 24, co-starring Faye Emerson and Francis Lederer and co-featuring Romney Brent and Helmut Dantine. After a two-week run the production will tour several leading strawhats, including the Cape Playhouse, Dennis, Mass.; Bucks County Playhouse, New Hope, Pa., and the North Shore Playhouse, Marblehead, Mass.

Subsequent productions, each to run a fortnight and then play strawhat dates, include Ibsen's "Lady From the Sea," starring Luise Rainer; Lynn Riggs' "Borned in Texas," a revised version of the same author's play of 1930, "Roadside," to co-star Anthony Quinn and Marsha Hunt, and Strindberg's "Crimes and Crimes," to be retitled "Intoxication," co-starring Viveca Lindfors and Wanamaker.

The project is intended as a 52-week operation, with a \$3 top (tax included). That has been made possible by liberal rental terms from City Playhouses, Inc., which operates the Fulton, and by concessions from the unions. The present plan is to move any box-office successes to other theatres, so as not to interrupt the continuity of the undertaking. However, such a step would probably require further union concessions, since moving a show to a new house for an extended run would presumably take it out of the stock classification.

Wanamaker will stage the first two productions, and Howard Bay will direct the third, besides designing all the scenery. Daniel Mann may also stage some of the productions.

'Montserrat' Backers Get 1st Payment on Pix Sale

Backers of Kermit Bloomgarden's production of "Montserrat" have received their share of the \$10,000 initial payment from the sale of the film rights to the play. The \$30,000 balance from the rights is due at the end of this year.

Production's share of the \$10,000, minus negotiator's and legal fees and agent's commission, came to \$3,214. That, plus minor additional revenue, brought the distribution to the backer to \$3,600. When the remainder of the film proceeds are distributed, the loss on the \$60,000 investment will probably be reduced to about \$38,000.

William Jellison, of Fort Wayne, Ind., has been named manager of the Bridgeport Playhouse in Bridgeport, N. Y. He has been active several years in radio, with WFTW, Fort Wayne; WFJS, Freeport, Ill.

With the closing in the last two weeks of "I Know My Love," "As You Like It" and "Arms and the Girl," the Theatre Guild has only two productions on the boards, "Come Back, Little Sheba," at the Booth, N. Y., and "Oklahoma!" at the Erlanger, Chicago. For a short interval last fall, the management had seven shows running simultaneously. The others were the touring "Philadelphia Story" and "Silver Whistle." Not in years has the Guild been so active in production.

Despite this surge of production, however, 1949-50 was not a particularly profitable year for the Guild. Only two of its offerings got into the black, and one of those, "I Know My Love," made merely a nominal profit for the Guild. Thus, "Oklahoma!" which saved the Guild from bankruptcy in the spring of 1943, remains its meal ticket seven years later. Every other production on the Guild's 1949-50 slate represents a financial liability at the moment, although there's a possibility that the Katharine Hepburn revival of "As You Like It" and the Shirley Booth-Sidney Blackmer starrer, "Come Back, Little Sheba," may pay off their initial investment on tour next season.

At the season-end last week, "Oklahoma!" had paid profits of \$126,753 during the preceding 12 months, bringing its total net return to the investors to \$4,185,500, since the Guild had to give a 60-40 sharing break to the backers to obtain financing for the show, its own part of the profits amount to \$2,790,333 over the seven-year period, or approximately \$400,000 a year. Even after payment of taxes, that should be enough to pay the outfit's operating overhead.

'Love's' 25G Profit
"I Know My Love" has thus far paid a profit of \$25,000 on its \$75,000 investment, but it will tour on Guild-ATS subscription again next season, and should garner additional revenue. However, the Guild actually nets little on the operation, as it must share the profits on all Lunt shows with the Lunts and John C. Wilson. On that basis, the Guild's return on "Love" so far is only \$8,333. However, it gets \$300 a week "office expenses" on the show (plus similar amounts from "As You Like It" and "She- (Continued on page 59)

No B.O. Sale on 'Pacific' Tix For St. Louis Sept. Stand; 134G Seen as 2-Week Take

St. Louis, June 6. With "South Pacific" due in St. Louis Sept. 25-Oct. 5, for two weeks, Paul Beisman, manager of the American theatre, announced last week there will be no b.o. sale and ucat-seekers must obtain the pasteboards via mail. Anticipating a net gross of \$134,000, Beisman shut off telephone service to the American because he did not want queues of ucat-seekers besieging the theatre.

The musical will be staged in the opera house of the Henry W. Kiel (municipal) Auditorium, with a seating capacity of 3,563, more than twice that of the American. The house will be sealed to \$4.27 and 10 night and four matinee performances will be given. The American will lose the rent it would normally collect because of the switch of the presentation, and the rental of the opera house for the stand will be about \$7,000. Richard Eastman, a native, and Janet Blair will have the top roles in the local presentation.

25G Balance on 'Consul' To Backers This Week

Another payment of \$25,000 goes out this week to backers of the Gian-Carlo Menotti opera, "The Consul." That represents the balance on the \$100,000 investment.

The Chandler Cowles-Efrem Zimbalist, Jr., production also has a cash reserve of \$12,000 and \$16,600 additional assets in the form of bonds and deposits. It has been making an operating profit of almost \$8,000 a week.

Play Out of Town

Peep Show

Philadelphia, June 5.

Michael Todd production of revue in two acts, staged and lighted by Hassard Short, with scenes directed by Bobby Clark. Dances by Starbuck, Irene Sharaff, Howard Bay, Justines, Irene Sharaff; sketches by Clark, H. I. Phillips, William Roos; music by Bhumibol & Chakraband, Sammy Faith & Herb Meigdon, Harold Rome, Raymond Scott, Sammy Wright & Dan Shapiro, Jule Styne and Bob Hilliard; music arrangements by Mel Pahl; orchestra conductor, Clay Warnick.

With Lina Romay, Lily Christine, Clifford Guest, Peiro Brothers, Corinne & Tito Valdez, Shannon Dean, June Allen, Christine & Moll, Myrtil & Pacaud, Linda Bishop, Les Farceurs, "Bozo" Snyder, "Hi Wilberforce" Conley, "Peanuts" Mann, "Red" Marshall, "Spike" Hamilton, Dick ("Gabby") Dana, Also Penny Davidson, Glen Grayson, Bucy Hegyi, June Kirby, Barbara Leslie, Rosemarie Lynn, Micky Miller, Dell Parker, Maria Stefa, Greenlee Smith, Jeanne Tyler, Gloria Williams, Lisa Peters, Wendy Blumett, Lynn Bernay, Gloria Danyl, Audrey Dearden, Bettina Edwards, Carol Hendricks, Christine Fredericks, Frances Krell, Ida McAvoy, Jim McLeod, Leila Martin, Romy Ouley, Elise Rhodes, Kaja Sundsten, Jackie Tapp, Mary Thomas, Valarie Wallace, Ruth Vernon, Fern Whitney, James Brook, Gary Fleming, Edward Gombos, Vincent Henry, Robert Davis, John Julian, Richard Reed, Frank Reynolds. At Forrest, Philadelphia, June 5, '50.

Philadelphia never had a chance to see Michael Todd's uninhibited musical vehicle for Bobby Clark, "Star and Garter," but local playgoers saw a very reasonable facsimile of the same when Todd premeed his new revue, "Peep Show," at the Forrest theatre to night (5). It's a rich, racy and rowdy show that won't take too much fixing to build it into a smash. In fact, on its opening there wasn't too much the audience could take exception to.

The ingredients which Todd, that sapient showman, has chosen to fuse together in his latest production are beautiful and shapely gals, slapstick comedy, a gorgeous scenic background and a number of definitely outstanding specialties.

The gal angle was understood in advance; so was the low comedy element when it was announced that six true and tried stars of oldtime burlesque had been signed. The scenic beauties of the show were also to be expected in view of Todd's fondness for beautiful trimmings and the fact that Hassard Short directed. The novelties (specialties) proved to be an added and very welcome feature.

The parallel with "Star and Garter" becomes more striking and apparent when it is realized that Bobby Clark, although not appearing personally in this show (yet), is prominently represented in the program as having directed the scenes and also having written a number of the sketches. It isn't difficult to note Clark's individual style in some of the racy, riotous skits.

However, in these same skits, lies one of "Peep Show's" current weaknesses. Most of them are hilariously funny throughout most of their action and then suffer from want of sharp enough blackouts. It is a not unfamiliar trouble and one that Messrs. Clark, Todd and Short should have no trouble in remedying. When they do this necessary doctoring, such numbers as "Love Nest," "Midway," "Cocktails at Five" and "Friendly Neighbors" should be laugh knockouts.

The six recruits from burley are "Bozo" Snyder, "Red" Marshall, "Hi Wilberforce" Conley, "Spike" Hamilton, "Peanuts" Mann and Dick ("Gabby") Dana, and they all get their chances during the show. A couple of times the veterans miff lines and cues but, on the whole, they're enormously funny and will be even more so.

As far as the gorgeous gals are concerned, Todd has outdone himself. There seems to be an endless number of them and they're all easy on the eye—very easy. There are 20 or more of the stately, parading kind that Ziegfeld used to love. And more than that number of dancing dolls and specialists. As far as peeling down, they don't miss any tricks either, although as a matter of strict record they're all decently covered in the more vital spots even if on first glance they don't look to be. What's more, they have a wide assortment of bumps and shake every portion of their anatomy with a wicked abandon. Lily Christine contributes a shimmy that really shakes and a "cat girl" that must be seen to be appreciated. Myrtil & Pacaud offer two very noteworthy adagio dances for one of which His Royal Nibs of Slam contributed the music.

Although the show isn't as strong on singing as it is on dancing and feminine pulchritude, Lina Romay and Linda Bishop do okay by a couple of numbers. With a half-dozen or more guys contributing to the score, it's still difficult

to pick out outstanders or possible Hit Parade contenders, but Sammy Fain, Harold Rome and Jule Styne have good ones.

The specialties already referred to are highlighted by the amazing juggling of the Peiro Bros; Clifford G. Guest, an original, able ventriloquist from Down Under; by the aforementioned Myrtil & Pacaud, and by Corinne and Tito Valdez.

Howard Bay's settings are the last word in magnificence and Irene Sharaff's costumes, both the scanty ones and the more respectable affairs, are lovely to look at. James Starbuck has staged the dances with originality, with "Violins from Nowhere" possibly outstanding.

"Peep Show" shows Todd off to his best advantage, for the astute judge of what the public wants, that he is, frankly the lowbrow. It has enough artistry to afford variety and balance. Of all the shows he has tried out here in Philly, this one looks the nearest to be ready right now. Certainly it will be by the end of two weeks and with no particular competition in its own peculiar field it seems destined for a long career. Waters.

Legit Follow-Ups

South Pacific (MAJESTIC, N. Y.)

Probably not everyone could play the leads in "South Pacific," but it's beginning to seem almost that way. Dickinson (since renamed Richard) Eastham subbed for Ezio Pinza as male lead on numerous occasions without seriously lessening the Rodgers-Hammerstein musical's appeal and now Ray Middleton has permanently assumed the part with satisfying results. Whether Middleton is as effective as Pinza (or Eastham) is thus pretty much inconsequential, since "South Pacific" remains one of the great musicals of Broadway history (as it is even with Janet Blair in the Mary Martin part in the touring company).

The important thing is, therefore, not whether Middleton is as good as or better than Pinza, but that he's different and, in his own way, quite obviously good enough. He, like Eastham, lacks Pinza's authority and magnetism, and, of course, he looks a bit young for the part of the middle-aged French planter, Emil DeBecque. His accent, almost as much a matter of intonation as of pronunciation, is easier to understand, but he isn't as impressive vocally. Also, without being any better comedy player than the former Metropolitan Opera star, he somehow misses the latter's vitality and infectious good humor.

In addition to slight dialog revisions here and there, a musical selection that was deleted during the musical's pre-Broadway tryout has been reinserted between the "You've Got to Be Taught" and "This Nearly Was Mine" numbers. This clarifies both songs a little and, to some extent, even helps to explain the characters of DeBecque and the Marine lieutenant, Joe Cable. Also, as repeated visits to the show demonstrate, a notable element in "South Pacific" is the size of the orchestra and the quality of the orchestrations, particularly the unusual number of strings.

In most other respects, too, the musical compares well with the opening night 14 months ago. Miss Martin is still utterly captivating as Nellie the nurse and her performance has, if anything, actually improved, both vocally and dramatically. The others hold up in varying degree, although Myron McCormick now overplays a bit as Luther Billis, especially in drawing out the pauses; Martin Wolfson exaggerates the Captain's sputtering vehemence, and the reactions of William Tabbert and others sometimes tend to seem mechanical. There's apparently need for director Joshua Logan to rehearse the ensemble scenes, as details have lost their original precision. Hobe.

Mister Roberts (ALVIN, N. Y.)

With the start of a new season, there have been two principal cast changes in Broadway's longest-run current show, "Mister Roberts." This time, Paul Stewart is the wise, quiet Doc, having succeeded Henry Hull, who replaced Robert Keith (Rusty Lane has also occasionally played the part, as understudy). Dick Van Patten is now the irrepressibly juvenile Ensign Pulver, having taken over from Murray Hamilton, who followed David

Wayne. With Henry Fonda continuing in the title role and William Harrigan in the vital part of the rancorous Captain, the Thomas Heggen-Joshua Logan comedy-drama, after over two years, remains the funniest, most touching and most entertaining play on the boards.

Stewart is expertly dry as the perceptive, tolerant ship's doctor; perhaps not outstanding in the way Hull was, but already integrating his performance better with the other players. He is a notable listener and his no-take reaction to some of the play's impossible antics is hilarious. Van Patten, like Hamilton, lacks Wayne's style as Pulver, but he has a youthful earnestness that gives an added touch to the characterization.

But, of course, Roberts and the Captain are the key characters in the play. For "Mister Roberts" to be most effective, the audience must love the lieutenant and hate his superior. Fonda and Harrigan carry off those assignments superbly, seemingly even better than ever. And since the supporting performances still follow Joshua Logan's brilliant direction so faithfully, "Mister Roberts" remains a great show. Hobe.

Pitt Opera

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bears his name and he's underwritten all of the operetta's losses in four years), and \$500,000 will come from the city. Originally the Kaufmann Foundation offered \$500,000 if the city would meet it and when the city did, Kaufmann came through with double the amount.

Watson in 'Annie' Lead

Milton Watson, who replaced Ray Middleton opposite Ethel Meriman for the last few months of the Broadway run of "Annie Get Your Gun," has been signed to play the same Frank Butler role in the summer opera company's production of the Irving Berlin musical, which will close the outdoor series here week of Aug. 14. It will be an al fresco debut for Watson. Stock contracts for the 10-week season, which gets going Monday (12) with the Chi company of "Kiss Me, Kate," have gone to Winfred Ainsley, Truman Gaige, Frank Rogier and Norman Rolan.

Other newcomers to the Pitt Stadium roster for 1950, besides Watson, include Lew Parker, Imogene Coca, Evelyn Wyckoff, Dorothy MacNeil, Betty Ann Nyman, Anne Bollinger, Russ Brown, Bob Smith and James Jamieson. Following "Kate," shows are: "Roberta," third time in five years; "No, No, Nanette"; "Brigadoon"; "The Great Waltz," a repeat; "Up in Central Park"; "The Desert Song," another repeat; "Maytime," "Pinocchio" and "Annie."

4 Closings

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directing and Leueen MacGrath (Mrs. Kaufman) in the leading part, was presented in New York by Peter Cookson, with Beatrice Straight (Mrs. Cookson) as featured lead. The venture was financed at \$40,000, cost \$57,300 (including \$9,300 in bonds and deposits) and is estimated to have about \$5,000 in assets.

The plan is to send the play on tour in the fall, possibly with Miss Straight as lead, perhaps under Theatre Guild-ATS sponsorship. There will also be a London production, in association with H. M. Tennent & Co. (Hugh Beaumont), with Peter Glenville repeating his staging assignment. The film rights to the drama are not entirely clear. All the James works are in public domain in the U. S., so presumably anyone could make a screen version of the original novel for distribution in this country. However, 20th-Fox owns the picture rights to the novel in England, so it's figured that Cookson and the studio will ultimately work out a deal for the complete rights to the Archibald adaptation.

The out-of-town closing last week was "Miss Liberty," which expired at the Shubert, Chicago, after eight disappointing weeks on the road. It had played 306 performances on Broadway, repaying \$120,000 of its \$200,000 investment and earning an additional \$15,000 in operating profits. There are also assets of around \$25,000 in bonds and deposits, so the Irving Berlin-Robert E. Sherwood musical represents a loss of about \$40,000.

Two 'Laughters'

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which will disclose some departures from the year-old tradition of music tents. Tent will rise from permanently constructed wooden sidewalks built along lines of sturdy permanent circus structures found in many European cities. This is the big-top of the yearly Connecticut fair held early in October. Entrance is through a well-appointed administration building with permanent boxoffice, green room, press room and rest rooms.

Irra Petina, who divides her time between Broadway musicals and the Metropolitan Opera, opens the season in "The Merry Widow," with John Shafer as Danilo. Westerfield, last summer with Gene Mann's open-air season in Hollywood, is staging. Stock company will back up guest stars.

Lineup after "The Merry Widow" is: June 27, "The Chocolate Soldier," with Billy Gilbert, Virginia Card and Edward Kane; July 4, "Anything Goes," with William Gaxton and Westerfield in the Victor Moore role; July 11, "The Vagabond King," with Paul Elmer and Evelyn Case; July 18, "Bitter Sweet," with Dorothy Sandlin; July 25, "The Red Mill," with Walter Donahue and Johnny Silver; Aug. 1, "Naughty Marietta," with Mimi Benzell; Aug. 8, "Rosalia," with Roy Atwell, Katherine Myroie and Walter Donahue; Aug. 15, "The Fortune Teller," with Virginia Card and Paul Gilbert; Aug. 22, "Rio Rita," with Tim Herbert and Don Saxon; Aug. 29, "A Connecticut Yankee," with Gaxton, and Sept. 4, "The Desert Song."

Members of permanent company include Silver, Kane, Thomas Glynn, Vickie Vale, Phyllis Wilcox and Johnnie Ray. Boris Kogan is musical director; Carl Judd, stage manager, and Dolly Miggemeyer is handling the terps. Capacity is 2,000 with a \$240 top. Rivington Bisland is treasurer with Arthur Jay Levy handling press. Samuel Leve has adapted the fair tent to the new requirements and is devising special lighting. Company will not play Mondays.

Westminster College Straw

New Wilmington, Pa., June 6. Summer theatre will be established at Westminster College, New Wilmington, Pa., this year for the first time. The theatre will operate on a self-supporting basis, producing three plays, under the direction of Donald L. Barbe, acting chairman of the dramatic art department of the college.

First production will be "Light Up the Sky," by Moss Hart, opening June 5 for a six-day run. Other shows will be "All My Sons," June 26 to July 1, and "Blithe Spirit," July 10-15.

Denison U. Sked

Gransville, O., June 6. Denison U.'s summer theatre, which is starting its fourth consecutive season June 20, is joining the trend toward production under canvas. The plays will be presented in a new waterproof, fireproof tent which will be erected on the lower campus in the same area used for theatre production in the last three seasons.

Current season will run nine weeks, with the following plays scheduled: Philip King's "See How They Run," June 20-24; Norman Krasna's "John Loves Mary," June 27-July 1; Arthur Wing Pinero's "The Magistrate," July 4-8; Walter Kerr's "Sing Out, Sweet Land," July 11-15; Shaw's "Arms and the Man," July 18-22; C. H. Fernald's "The Mask and the Face," July 25-29; Samuel Speck's "Two Blind Mice," Aug. 1-5; Ferenc Molnar's "The Guardsman," Aug. 8-12; and Terence Rattigan's "The Winslow Boy," Aug. 15-19.

Prof. Edward A. Wright is supervising director. Several former students, some of whom have been doing professional work, will participate in the productions.

Skaneateles Bowling

Syracuse, June 6. Skaneateles Summer Theatre will open its 12-week season June 13 with "Born Yesterday." John Connor, who played the lead in the Chicago run of the comedy, will have the lead here.

Enlarged Sea Cliff Bowling

Sea Cliff, L. I., June 6. With the installation of 200 additional seats, the Sea Cliff summer theatre (now 800-seat) will begin a 12-week season next Monday (12). Initial presentation will be Vicki Cummings in "The Play's The Thing." Other offer-

ings this season will be Ilka Chase in "Goodbye, My Fancy," Susan Peters in "The Barretts of Wimpole Street," Fran Warren in "Finian's Rainbow," Eve Arden in "Over 21," Nigel Bruce in "Yes, M'Lord," Laraine Day in "Angel Street," Franchot Tone in "The Second Man," and Edward Arnold in a play not set.

Barefoot at Conossa," an adaptation of Pirandello's "Henry IV" by John R. Baxter, is also scheduled. There will be no Sunday performances given this year, in keeping with a newly-passed ordinance. With its current seating capacity, theatre can gross \$10,000 weekly. House is operated by Thomas G. Radcliffe, Jr.

Allenberry Preps 'Mama'

Boiling Springs, Pa., June 6. When Allenberry Playhouse opens its second summer season with "I Remember Mama" June 22, Arraminta Gully, the first of eight Harrisburg Community Theatre players to make guest appearances throughout the season, will be seen in the title role.

Director Richard North Gage, who recently ended a four-year tenure as director of the Harrisburg Community Theatre, has been mixing amateur thespians with his resident Equity company, successfully for the past four seasons.

Added Strawhats

The following summer theatres, not previously listed here, will operate this season. Equity-franchised spots are designated (E) and non-Equity (N). If letter is omitted, it's not known whether barn will operate under Equity jurisdiction. This brings the total number to 173 so far.

CANADA

Ontario: Niagara Falls summer theatre; Bruce Yorke and Michael Sadlier. Opens June 20.

Ontario: Peterborough summer theatre; Bruce Yorke and Michael Sadlier. Opens June 27.

CONNECTICUT

Putnam: Lakeside theatre, Robert Springer.

ILLINOIS

Chicago: Chevy Chase theatre, Marshall Migatz. (E).

Highland Park: Theatre-in-the-Round; Herb Rogers. (E).

Skokie: North Shore theatre; Barry O'Daniel. (E). Opens June 25.

LOUISIANA

New Orleans: Poche; Pearson Productions, Inc. (E). Opens June 21.

MAINE

Shapleigh: Lakeshore playhouse; Francis G. Wright. (E).

MASSACHUSETTS

Cohasset: Playhouse; Brattle theatre Co. (E). Opens July 3.

Westboro: Playhouse; Robert Daggett. (E).

Worcester: Arena theatre; Alan Gray Holmes. (E). Opens June 20. Runs 10 weeks. (Holmes is not operating the Victory theatre, Providence, R. I., as previously reported).

MICHIGAN

Kalamazoo: Village Players; Jack Ragotzy, 161 W. 74th St., N. Y. (N). Opens June 27.

MINNESOTA

Minneapolis: Old Log theatre; Don Stolz.

NEW YORK

Bayshore: Playhouse; George Kitchon, 344 E. 48th St., N. Y. C. (phone: EL 5-0207). (E). Opens July 4. Runs 10 weeks. Guest stars.

Chestertown: Blythwood summer theatre; Leon S. Bronesky.

Pawling: Starlight theatre; Isobel Rose Jones. Opens June 17.

Pine Bush: Summer theatre; Sam Zerinsky. Opens June 27.

Verbank: Summer theatre; Norman Robert Ford. Opens June 28.

Woodstock: Maverick theatre; Loft Players. Opens July 6.

OHIO

Granville: Denison summer theatre; Edward A. Wright. (N).

PENNSYLVANIA

Irwin: White Barn theatre; Clay Flagg and Carl Low. Opens June 10.

Trevoze: Summer theatre; Thomas Erskine. Opens June 26. Runs 10 weeks.

VIRGINIA

Abingdon: Barter theatre; Robert Porterfield.

Collingwood - on - the-Potomac: Summer theatre; Henry Williamson, Edmund Jordan, Tom Neill, Robert Eckle. (E). Opened May 30.

McLean: Summer theatre; Tom Brent.

John Feeney, Irish tenor, sails on the America today (7) for a concert tour of Europe. He'll be back in September for a U. S. tour.

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 1st week of the season) and the corresponding week of last season:

	This Season	Last Season
BROADWAY		
Number of shows current.....	23	19
Total gross for all current shows last week.....	\$533,900	\$464,300
Number of new productions so far.....	0	0
ROAD		
(Excluding Stock)		
Number of current touring shows Reported.....	13	15
Total road gross reported last week.....	\$364,714	\$317,400

Chi Legit Washed Low by Rains; 'Oklahoma!' \$18,100, 'Ear' \$17,500

Chicago, June 6. Heaviest rains in 20 years washed away legit takes last Friday and Saturday (2-3), to make it a disappointing week. "Oklahoma!" dropped considerably, but management hopes to keep it running at least through July 15, and will send it out again in the Fall. As for new attractions, the rest of the summer looks bleak. **Estimates for Last Week** "Lend An Ear," Great Northern (10th wk) (1,500; \$4.94). Fairish \$17,500. "Miss Liberty," Shubert (2d wk) (2,100; \$4.94). Show closed its tour here Saturday (3) with weak \$19,000. "Oklahoma!" Erlanger (6th wk) (1,334; \$4.33). Parties and matinee trade helped some; \$18,100. "Two Blind Mice," Harris (4th wk) (1,000; \$3.71). Ending first month with \$13,900.

'BRIGADOON' \$25,500 IN SECOND D.C. WEEK

Washington, June 6. "Brigadoon," in its second stanza at the Gayety, built considerably over its slow start to a solid \$25,500, best take in the newly-converted legit's brief history. Besides being \$5,000 over the first week's b.o., the improved take leaves a comfortable margin over the large nut the musical carries. Indications are that the show will continue to build in its third and final session. Gayety, which is not air-conditioned, calls it quits for the season at this week's end.

'Soldier' \$39,000, Frisco; Schwartz \$2,800 for Two

San Francisco, June 6. "The Chocolate Soldier," with Wilbur Evans and Marion Bell, moved into the top brackets at the 1,775-seat Curran with a second stanza gross of \$39,000. Last week this Civic Light Opera production showed a hefty \$38,000. House was scaled to a \$4.80 top. Maurice Schwartz chalked up \$2,800 for two performances in "Riverside Drive" and "Voice of Israel," which he brought into the 1,550-seat Geary Sunday (28) and Monday (29). Shows had top of \$3.60.

Guild Season

Continued from page 57

ba," and \$200 a week from "Oklahoma!"). At the moment, "Like It" represents an estimated loss of about \$30,000, "Sheba" another \$30,000, and "Arms and the Girl" about \$135,000. "Philadelphia Story" involved a smaller loss for the season, as did "Silver Whistle." But there is substantial extra revenue due from the film rights to the latter play. The Guild's production schedule for 1950-51 now includes only two fairly definite items, Christopher Fry's "The Lady's Not For Burning," to be presented in association with Wilson and H. M. Tennent & Co. (Hugh Beaumont), and Samson Raphaelson's "Hilda Crane," in which a new femme star is being sought in place of Margaret Sullivan, who recently withdrew from the assignment. Other possibilities are two London imports, "Treasure Hunt" and "Adventure Story," both as co-offerings with Wilson and Tennent. The Guild's road prospects include, besides the Lunt and Hepburn shows and "Sheba," a revival of "Porgy and Bess" and subscription sponsorship of "Death of a Salesman," "The Innocents" and "The Velvet Glove." Plus another season's tour of "Oklahoma!" of course.

Current Road Shows

(June 4-17)

"Brigadoon"—Gayety, Wash. (5-10); Warner, Atlantic City (12-17). "Chocolate Soldier"—Curran, S. F. (5-17). "Death of a Salesman"—Temple, Tacoma (5); Mayfair, Portland (6-10); Geary, S. F. (13-17). "Getting Married"—Lydia Mendelsohn, Ann Arbor (12-17). "Kiss Me, Kate"—Cass, Detroit (5-10); Stadium, Pittsburgh (12-17). "Lend An Ear"—Great Northern, Chi. (5-17). Maurice Schwartz—Lyceum, Minneapolis (11). "Mister Roberts"—Colonial, Bost. (5-17). "Oklahoma!"—Erlanger, Chi. (5-17). "Peep Show"—Forrest, Phila. (5-17). "South Pacific"—Philharmonic Aud., L. A. (5-17). "Two Blind Mice"—Harris, Chi. (5-17).

Pacific \$54,714 In 2d L.A. Week

Los Angeles, June 6. Black ink flowed freely in town last week as two shows wound up well on the profit side and "South Pacific" notched another record frame. Finalists were "Icecapades of 1950" at Pan Pacific Aud. and "Light Up the Sky" at Las Palmas. Latter house rekindled again last night (5) with Fred Stone starring in a revival of "You Can't Take It With You." **Estimates for Last Week** "Icecapades of 1950," Pan Pacific Aud. (5th wk) (\$3.60; 6,150). Final week was eight days, drawing okay \$98,800, to give John H. Harris production a boff \$440,000 for the four weeks and four days. "Light Up the Sky," Las Palmas (8th wk) (\$3.60; 388). Finaled with another near SRO \$6,000 to give it a total gross of \$45,700 for seven weeks and four days. Figure represents a net profit of about \$10,000 on the run. Original production investment was \$6,200. "South Pacific," Philharmonic Aud. (2d wk) (\$4.80; 2,600). Second session topped opening stanza with freeloaders out of the way, gross hitting a smash \$54,714.

RCA-NBC Angel

Continued from page 57

der contract to Decca may be a hitch in the setup for the album. All other members of the cast will have a clause in their contracts giving the management an option on their services in making the album, at the prevailing Equity scale (one week's pay for each day of recording). But in the star's case, whoever makes the album will have to work out a deal with Decca for her release from her contract.

Apparently there's no definite commitment for RCA to make the album, but the company will have an obvious financial edge (besides its moral advantage) in bidding for the rights, since it stands to get 35% of the profits from the deal. That would also be true in the case of television rights, from which the composer and authors would get 40% of the proceeds, with the balance being credited to the production.

Although there has been no confirmation, "Call Me Madame" is understood booked to play the Imperial, N. Y., under the following terms: the show to keep 70% of the gross to \$20,000, 75% of the next \$16,000 and everything over \$40,000. The weekly guarantee is reportedly \$10,000. The production is scheduled to go into rehearsal in mid-August, open out of town in mid-September and arrive on Broadway the second week in October. Paul Lukas will be featured as male lead. The choreographer and designer aren't set.

With "Madame" booked into the Imperial, "Peter Pan" will presumably have to vacate the house. If the Jean Arthur-Boris Karloff revival is still over its \$27,000 stop limit by that time, Lee Shubert will have to make some other suitable theatre available at attractive terms or else persuade the management of "Madame" to take another house.

Ups 'n' Downs in Jumpy B'way Week; 'Blondes' \$47,500, 'Consul' \$27,000, Arena OK, 'Pacific' Only Sellout

Business was erratic on Broadway last week, with receipts for some shows spurring as much as \$5,000, while others registered drops of almost as much. Attendance was generally lively Monday night (29), Memorial Day eve, and excellent for shows playing holiday matinees. As usual, trade tapered off the holiday night and was down at shows playing the regular Wednesday (31) or Thursday (1) matinees. The pace improved Friday night (2) and even more Saturday (3). There was a closing rush at several entries.

The total gross for all 23 shows was 76.16% of capacity, a rise of 5.81% from the previous week. Last week's closings were "As You Like It," "I Know My Love" and "The Innocents." Scheduled shutterings include "Clutterbuck," Saturday (10); "Streetcar Named Desire," Sunday (11); "Lost in the Stars," July 29, and possibly others in the meantime.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetical figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax; but grosses are net; i.e., exclusive of tax.

"As You Like It," Cort (19th wk) (C-\$4.80-\$6; 1,064; \$27,000). Katharine Hepburn revival closed Saturday night (3) after 145 performances, and will tour in the fall; previous week about \$17,000; final week over \$22,000.

"Clutterbuck," Biltmore (26th wk) (C-\$4.80; 920; \$22,600). Benn W. Levy comedy closes Saturday night (10), and is announced to tour next season; previous week about \$8,400; last week over \$8,500.

"Cocktail Party," Miller (20th wk) (CD-\$4.80; 940; \$21,600). Previous week \$21,100; last week \$19,100.

"Come Back, Little Sheba," Booth (16th wk) (D-\$4.80; 712; \$20,000). Previous week \$12,700; last week \$13,400.

"Death of a Salesman," Morosco (69th wk) (D-\$4.80; 914; \$23,800). Previous week over \$14,100; last week about \$14,200.

"Detective Story," Hudson (63d wk) (D-\$4.80; 1,016; \$23,675). Previous week about \$12,000; last week almost \$12,500.

"Gentlemen Prefer Blondes," Ziegfeld (26th wk) (M-\$6; 1,628; \$48,244). Previous week \$48,200; last week had some empty seats at the midweek matinee and got \$47,500.

"Happy Time," Plymouth (19th wk) (C-\$4.80; 1,063; \$29,019). Previous week \$25,500; last week \$23,900.

"I Know My Love," Shubert (31st wk) (CD-\$4.80; 1,391; \$33,000). Alfred Lunt-Lynn Fontanne click closed Saturday night (3) after 247 performances, and will tour next season; previous week about \$12,500; final week about \$13,500.

"Kiss Me, Kate," Century (74th wk) (M-\$6; 1,645; \$46,650). Anne Jeffreys and Keith Andes now playing the leads; previous week nearly \$43,000; last week about \$42,500.

"Lost in the Stars," Music Box (31st wk) (M-\$5.40; 1,012; \$26,600). Previous week about \$16,000; last week about \$17,700.

"Member of the Wedding," Empire (22d wk) (D-\$4.30; 1,082; \$24,000). Previous week \$23,300; last week about \$22,500.

"Mister Roberts," Alvin (119th wk) (CD-\$4.80; 1,360; \$34,276). Previous week almost \$25,000; last week \$25,700.

"Peter Pan," Imperial (6th wk) (M-\$4.80; 1,400; \$34,500). With the new schedule of three matinees and five evenings, attendance may improve slightly, but the capacity gross is a bit less; previous week nearly \$31,200; last week over \$32,100.

"South Pacific," Majestic (60th wk) (M-\$6; 1,659; \$50,186). Invariably plays to the standee limit every performance; bettered \$50,600 again.

"Streetcar Named Desire," City Center (2d wk) (D-\$2.88-\$3; 3,025; \$42,000). Closing Sunday night (11); previous week \$29,800; last week \$27,500.

"Texas, L'il Darlin'," Hellinger (28th wk) (M-\$6; 1,543; \$42,000). Previous week \$20,900; last week \$20,300.

"The Consul," Barrymore (12th wk) (M-\$4.80-\$6; 1,066; \$28,200). Previous week almost \$28,000; last week \$27,000.

"The Innocents," Playhouse (17th wk) (D-\$4.80; 819; \$18,740). Closed Saturday night (3) after 141 performances, and may go on the road next season; previous week \$10,200; final week.

"Tickets, Please," Coronet (6th wk) (R-\$4.80; 998; \$26,600). Previous week nearly \$21,000; last week about \$20,000.

"Where's Charley?" St. James (85th wk) (M-\$6; 1,509; \$38,700). Previous week topped \$30,800; last week nearly \$31,100.

"Wisteria Trees," Martin Beck (10th wk) (D-\$4.80-\$6; 1,214; \$33,000). Previous week \$24,000; last week \$19,500.

Stock "Show Off," Arena (1st wk) (C-\$3; 500; \$10,600). First bill of this theatre-in-the-round stock venture opened Wednesday night (31) to seven favorable notices (Times, Herald Tribune, News, Mirror, Post, Compass and Journal-American) and one on-the-fence (World-Telegram & Sun); first five performances grossed \$5,800, plus about \$1,700 for two previews; venture operates for about \$6,500.

Future Dates

"Madwoman of Chailot," June 14, at City Center; "Peep Show," June 22, at Winter Garden; Festival Theatre, July 14, at Fulton.

GRAHAM ADDS LONDON TO EUROPEAN TOUR

Martha Graham will present her dance company at the Piccadilly, London, for three weeks, starting July 17, with David Webster, director of Covent Garden, as impresario.

British season will follow Miss Graham's appearance at the Champs Elysees, Paris, under Fernand Lumbroso's aegis. Paris opening will be on June 27, with troupe flying from America June 16.

'Mister Roberts' \$20,400 In 13th Boston Week

Boston, June 6. "Mister Roberts" continues into 14th week at Colonial and is apparently set until July with biz still fairly brisk.

Estimate for Last Week

"Mister Roberts" (Colonial) (13th wk) (1,500; \$4.20). Spell of unseasonable weather, plus holiday, upped gross over previous week, winding with nearly \$20,400.

Several cast changes have taken place in "Mister Roberts." Curtis Cooksey has replaced James Rennie as the Captain, with Don Fellows taking over the Jackie Cooper part as Ensign Pulver. There were also 13 other minor cast changes. Rennie plans on resting for the summer but Cooper will take over his same role in the London company.

Mrs. Head in Charge Of Gibbs' Agency Legit Dept.

Mrs. Francis Head is now in charge of the legit department of the John E. Gibbs agency, with which she has been associated for several years. She succeeds Robert Lantz, who went to the Coast last week and is reportedly due to join the Gale agency on his return.

Mrs. Head has just set Paul Lukas for his first singing assignment, the featured lead opposite Ethel Merman in "Call Me Madame," the Irving Berlin-Howard Lindsay-Russel Crouse musical to be presented by Leland Hayward.

McLain Upped at UBO

George McLain, for the last 18 years auditor of the United Booking Office and asst. secretary to Marcus Heiman, president, has been upped to exec-secretary to Heiman.

He succeeds Therese Elikann, who died about a month ago, after a long illness.

'SALESMAN' 156, VANCOUVER

Vancouver, June 6. "Death of a Salesman," starring Thomas Mitchell, took in a gross of almost \$15,000 at the Strand here last week. Show is current at the Mayfair, Portland.

Legit Bits

Alan Hewitt leaves the "Death of a Salesman" cast June 17 and will take a leisurely motor trip down the Coast to Key West. The Committee of Theatrical Producers and Studio Alliance have worked out an agreement whereby Rodgers & Hammerstein, Aldrich & Myers, Leland Hayward, Irene Selznick and Gilbert Miller will give all their scenic construction work to that firm on a reduced price basis. The studio figures on spacing the contracts to avoid unnecessary expense. It also plans to approach the craft unions with a proposition for a guaranteed annual wage at lower than present scales.

George Brandt, who only recently settled differences with Actors Equity covering pay and working conditions for straight shows in his subway circuit, threatens to cancel plans for presenting musical shows unless Chorus Equity drops demands for higher rehearsal and minimum salaries.

Virtually the entire "Peter Pan" company cleaned up Saturday (3) when Lights Up won the Peter Pan Handicap at Belmont Park, N. Y., but producer Peter Lawrence lost \$2 by switching his bet to More Trouble. The Assn. of Theatre Benefit Agents has formed a Theatre Preview Club, through which subscribers may purchase preview tickets at a discount, for an annual fee of \$3. A similar setup was recently started by Sylvia Siegler, president of Show of the Month Club. Cornelia Otis Skinner returned this week from the Coast, after planning out to receive an honorary doctor of literature degree from Mills College. "The Consul" set some sort of Broadway record last week by racking up more advance sale than its \$27,000 gross for the week. The advance now stands at about \$80,000.

Walter Fried announces fall and winter productions of Richard Maibaum's "Hot Pillow" and Arthur Laurents' "All the Running".

John Huntington has optioned Lester Cohen's adaptation of Thomas Wolfe's "The Web and the Rock" for tryout at his Spa theatre, Saratoga Springs, N. Y., and possible Broadway presentation later. Garson Kanin may adapt and stage and Ruth Gordon (Mrs. Kanin) star in the Pierre Barillet and Jean-Pierre Gredy comedy, "Le Don d'Adele" ("Adele's Gift"), which Albert de Courville and Lee Shubert plan to present. Lee Sabison announces an early fall production of "A Piece of the Sun," by Samuel and Edith Grafton. Stan Brody is pressagating the Cole Bros. circus, opening June 21 at Yankee Stadium, N. Y. With the closing last week of "The Innocents," producer Peter Cookson and actress Beatrice Straight (Mrs. Cookson) have gone to Bermuda for a 10-day vacation. Their general manager, Robert Rapport, will take a motor trip through Virginia.

Ben Rosenberg, company manager of "Miss Liberty," will manage the theatre-in-the-round at the Chicago Fair.

Howard and Frances Graham took over operation of the Laguna (Cal.) Playhouse and open a nine-week season June 21 with "Born Yesterday." Barbara Morrison remains as production coordinator.

Rita Glover is designing unit set for the James A. Doolittle production of "Faust" in Hollywood Bowl next month. Valerie Bettis is spending a week's vacation at her home in Dallas, her first visit in four years.

Actress-singer Kate Tomlinson is continuing in the cast of "Waltz for Three" at the Paper Mill playhouse, despite facial cuts and bruises sustained when she stumbled and fell while hurrying to catch a train one night last week at the Millburn, N.J., station.

"Kiss Me, Kate" is being booked for the Interstate circuit in Texas for next winter.

Actress Anne-Marie Gayer filed a petition in bankruptcy in New York last week, listing liabilities of \$1,392 and no assets. Hugh Williams planned from London over the weekend and next Saturday (10) will succeed Robert Fleming in "Cocktail Party."

Robert E. McEnroe, whose "Silver Whistle" was a hit of the 1948-49 season, reveals that he's "not too pleased" with the new script on which he's working. Richard Barr, currently in Europe, may stage McEnroe's "Mullingan's Snug" for Jean D'Alrymple.

Final week's gross for "Devil's Disciple," at the Royale, N.Y., was \$17,812. Gloria Lane, for her performance in "The Consul," and Douglas Watson, for his portrayals in "That Lady" and "Wisteria Trees," were selected last week as winners of the Clarence Derwent awards for best supporting performances of the 1949-50 season. Archie Selwyn will present

"An Old Kansas Custom," musical comedy with book by Walter Samuels and music and lyrics by Charles Newman, on Broadway next October, after tuneup showings in Pasadena, San Francisco and Kansas City. John Raitt will have the leading role and Busby Berkeley will direct. When "Streetcar Named Desire" closes Sunday night (11) at the N. Y. City Center, Uta Hagen goes to Paris for a vacation. Anthony Quinn returns to the Coast for retakes on "The Brave Bulls." George Mathews proceeds to London to play the ship captain in "Mister Roberts" and Jorja Curtright returns to Hollywood for the only female part in the film, "M." opposite David Wayne. Gian-Carlo Menotti is vacationing at Ormond Beach, Fla.

The Herman Shumlin-Leland Hayward production (in association with Sir Laurence Olivier) of "Daphne Laureola" is being financed at \$55,000, with provision for a 10% overall. Theatre party agent Lenore Tobin has gone to Virginia to relax on a farm for a week or two. Alex Cohen, who will be associated with Robert L. Joseph next season in the revival of "King Lear," goes to the Coast next week for production confabs with Louis Calhern, who will star in the show. Cohen is currently company manager of "Gentlemen Prefer Blondes." Having survived as general manager for "The Liar" and gotten back from a flop fishing trip upstate, Milton Baron is going ahead with his Ben Marden's joint production of "Musical Comedy Man," the George M. Cohan show. Ezio Pinza, who left the cast of "South Pacific" last week, will vacation for a few days in Colorado Springs before proceeding to Hollywood to start working on his Metro contract. Pressagent William Fields leaves next week for a short trip in advance of the Ringling Bros.-Barnum & Bailey circus.

Christopher Kane, British actor who recently appeared in the London production of "Detective Story," arrived in New York yesterday, Tues., on the Nieuw Amsterdam accompanied by his wife and daughter. Frank Wilson, name-lead of the original "Porgy" on Broadway, is directing his own play, "The Pot Boils," opening tonight (7) in Harlem for the Actors Theatre. Michael Higgins, who was in the overseas company of "Brigadoon," going out in "Devil's Disciple" on the strawhat circuit.

Map Circuit

Continued from page 1

cuit. But the operetta and musical comedy angle may take some time to work out. At present, however, the City Center opera troupe already plays engagements in Chicago and there are scheduled dates at Constitution Hall, Washington. The ballet troupe is also about to go to London for an engagement at Covent Garden, although that is not part of any contemplated regular touring plan.

The City Center will probably produce all its own shows starting next fall, instead of booking in occasional legit for return runs in New York. Last of the later presentations will probably be "Madwoman of Chailiot," which will close the house for the summer. Reopening about Sept. 15, the City Center will have eight weeks of opera, four weeks of ballet, two weeks of dance and, beginning Christmas week, six weeks of its own legit shows, produced under the supervision of Maurice Evans.

It will then have four or five weeks of ballet, seven weeks of dance or opera (or a split between the two) and end the season with another six weeks of legit, again using its own productions. It's hoped to keep the house lighted during the summer of 1951, possibly with an operetta-musical comedy series, if a supervising producer and strong enough properties can be obtained.

Large-Seater Circuit

With owners of large-capacity auditoriums and picture houses in various key cities apparently growing more desperate for sufficient attractions to keep their spots lighted, a circuit playing N. Y. City Center productions may be a saving expedient. The Shuberts have indicated they are not interested in acquiring any theatres of over 1,500-seat capacity. But houses of 2,000 and more are essential for profitable presentation of shows at a \$3 top (including tax). The

United Booking Office apparently doesn't care about such attractions.

The City Center now has a repertoire of about 30 operas and as many ballets, plus numerous dance programs and a dozen or so straight-play productions. Although the unions might not permit it to continue on a stock basis if it produced shows for a road circuit, it could probably still do presentations for only a fraction of what commercial managements pay. For instance, it can produce and operate a straight play for two weeks for \$35,000, and prepare and run a musical production for three weeks for about \$75,000. Any such setup would be a vital factor in supplying attractions for pop-price engagements on a circuit.

Morton Baum, chairman of the executive committee of the City Center, had hoped to keep the house open straight through the current summer, but he has thus far been unable to get desirable bookings. His bids for "Lost in the Stars" and "Death of a Salesman" were nixed, but "Detective Story" is still figured a possibility.

Bids for the rights to such properties as "Show Boat," "Of Thee I Sing" and "Porgy and Bess" have repeatedly been refused the City Center, although they are repeatedly leased to such out-of-town spots as the St. Louis Muny Opera, the Dallas and Detroit light opera setups, etc. The idea in most such cases is that those who control the properties hope ultimately to revive them on Broadway. In the case of "Of Thee I Sing," co-author George S. Kaufman has said he wants to modernize the piece (in the meantime, he lets it be presented elsewhere). The Theatre Guild, which holds an option on the "Porgy and Bess" rights, will probably send the Gershwin piece on the road next fall.

Play on Broadway

The Show-Off

David Heilwell and Derrick Lynn-Thomas presentation of comedy in three acts by George Kelly. Assistant producer, Catherine Lynn. Staged in arena style by Martin Manulis; costumes and lighting, Beulah Frankel. Stars Lee Tracy, Jane Seymour; features: Carmen Mathews, Frances Waller, Walter Catwright, Joseph Holland, Archie Smith, Joe Mr. Gil, Howard Wendell, Mr. Rogers, Dudley Sadler.

George Kelly's hit of the '20s, "The Show-Off," returned to Broadway last week in an interesting experiment, being presented by David Heilwell and Derrick Lynn-Thomas in an arena-type production, in which the audience surrounds the stage on all sides. With Lee Tracy in the title role (he was in the original 1924 production, but in a lesser role), "Show Off," done with just a few props, is brilliantly acted and excellently directed as the first of a series of theatre-in-the-round presentations in the Hotel Edison ballroom. Each play is to be done for three weeks.

Tracy is superbly backed by such able performers as Jane Seymour, Carmen Mathews, Frances Waller, Joseph Holland and Archie Smith in the somewhat dated comedy of the blustering, bragging no-good who eventually comes through. Martin Manulis is responsible for the fine staging.

This type of presentation is interesting theatre, being fortunate in having as an opener such a splendidly acted and directed play as "Show-Off" but it's questionable if the novelty can hold up for long. It's a type of production that is better suited for provincial entertainment rather than the usual jaded tastes of metropolitan New Yorkers. Operating nut is around \$6,500 weekly, with capacity about \$10,600.

A restaurant adjunct is part of the setup, with the hotel's management in on the whole deal. Patrons can dine here before the performance and avoid the confusion that is invariably attendant to making a curtain after dinner. And as a summer operation, the Edison Arena serves to keep occupied a ballroom that would otherwise be idle because of the scarcity of banquets during the hot months.

Kahn.

Tenthouse theatre, Highland Park, Ill., opened Sunday (2) with "Hay Fever" with Marian Walters, Bernard Hughes, Gertrude Kinnell—all in their third season there—and Helen Stenborg and Dickie Moore, former child film star, both new company members.

Arena Shows

Continued from page 1

13-week cycle. While the public might have to be trained to accept the "subjective realism" of the technique, the savings possible might make the series a good bet for a prestige-minded sponsor, according to McCleery. Cast factor might also be the boon of local station dramatic programming.

This subjective realism, inherent in arena staging, is the factor that should open up radio scripts for TV, the producer said. Since radio depends almost entirely on the mental images it creates, some of the best radio properties have been nixed for TV because producers think they cannot get a "TV picture" out of them. But with the emphasis of the new technique on the actors and their personalities, rather than on sets and the resultant "picture," these radio properties should be natural for TV, McCleery said.

He pointed out that the technique requires special-type scripts, which show the relationship of one person against others. But with that, he said, the arena theatre "can become a theatre of delicacy when necessary or a theatre of violence," depending on the mood created by and for the viewer. Since the personality of the actor projects so well in closeup, "Cameo" should also prove a good opening for blank verse on TV. In fact, McCleery said, he plans to use some properties being sent him by Val Gielgud of BBC television, which deal in blank verse, including some early plays of Christopher Fry.

Radio Comics

Continued from page 1

formed CBS execs prior to his recent departure for Europe that he'd be willing to give video a try next fall. With the pressure of his weekly show and film commitments, however, Crosby declined to work video more than once a month. Same goes for Bergen, who gave out with his projected TV plans this week in N. Y. (See separate story.) Benny, meanwhile, is expected to follow the same pattern and will probably be sponsored on video by Lucky Strike, his radio bankroller, over CBS.

Cantor, too, has been mentioned for TV next fall, either in a new series or a simulcast of his "Take It or Leave It" quizzer via NBC-AM. "Amos 'n' Andy," meanwhile, will probably be seen on CBS-TV next season, but in a special film series featuring an all-Negro cast. Series will be produced by Freeman Gosden and Charles Correll, radio's "Amos 'n' Andy," who are now finishing casting for the vid-pix.

O'Dwyer Burn

Continued from page 1

cal trappings, speaks directly to the audience to tell that the film does not describe any specific city in the U. S.

It is expected that the statement will take New York off the spot although most of the scenes were shot in and around Bellevue hospital, municipally operated institute. O'Dwyer's resentment stemmed from sequences which depicted cops and nurses stealing narcotics from the hospital and then selling them elsewhere. While U did not identify the hospital or city, the mayor feared the film would still give the public a low impression of New York.

As a result of U's offer to meet the mayor's objections, hizzoner has already taken steps to lift a ban which he had imposed on city cooperation with Hollywood filmmaking. It's understood a letter has been sent to major companies as well as city departments advising them to go all out again in streamlining redtape as a way of inducing added eastern production.

Patchwork in Virginia

Lynchburg, Va., June 6. Patchwork Players, of which Francis Ballard is director, will start the summer season June 26 at Hollins College Little Theatre, Roanoke, with the presentation of "The Curtain Rises." Patchwork, a theatre workshop, training school and civic project, plays Mondays and Tuesdays weekly at Hollins; Wednesdays at Jefferson High School, Roanoke, and Thursdays in the public parks.

Strawhat Notes

Valentine Bean, of Boston, will direct at the new Theatre-in-the-Round in Worcester, which opens June 20. Betty Winsett, just off the Sid Caesar TV show, joined the Westboro, Mass., Red Barn in time for its musical, "You Never Know." Edna Preston, Elsie Burch and Kirk Brown are additions to the Worcester Playhouse. Billy Matthews and Dick Hartry have postponed the opening of their new Hyde Park, N. Y., theatre until next year. No company will operate this summer at the Boylston, Mass., Town House.

Prices being asked by film names: Franchot Tone, \$4,000; Laraine Day, \$3,000; Melvyn Douglas, \$2,500; and Shelley Winters, \$2,000. Paul Marlin, Mary Del Roberts and Michael Egan have joined the Lakeside theatre near Putnam, Conn. Casino Carousel, Bar Harbor, Me., will be one of the rare arena theatres with a balcony. Comedian Iggy Wolfington will divide the summer between the Falmouth, Mass., tent musicals and the Westboro, Mass., Red Barn.

Lakewood, Me., theatre, celebrating its 50th anniversary this season, and bowing Monday (3), is delaying its anni celebration until sometime in July. It will then have a special play, guest star and an all-out celebration.

Richard Briggs has been appointed business manager, Harry Gresham stage manager and Anne Warren publicist for the inaugural season of the Grist Mill playhouse, Andover, N. J. Phillip Field will handle the settings for the productions at the Starlight theatre, Pawling, N. Y. Theatre opens its season June 27 with "Harvey."

Fred Stewart will direct and John Matus will head the scenic department for the Dutchess Players at the Cecilwood theatre, Fishkill, N. Y. House will revert to its regular film policy Sundays and Mondays. A resident company of 10 Equity performers in addition to apprentices will be employed by the Lakeshore playhouse, Shapleigh, Me., which begins its season June 26.

Sam Wren will direct at the Theatre-by-the-Sea, Matunuck, R. I. His wife, Virginia Sale, sister of Chic Sale, will appear in the resident company, along with their daughter Ginny Wren. John Kennedy will produce at St. Louis Municipal Opera Assn., with an assist from Watson Barratt, art director and associate producer. Edwin McArthur will serve as music director and Donald Burr as stage director.

Jack Bostwick will direct the 10-week season at the Dixfield (Me.) summer theatre, which opens June 26 with "John Loves Mary." Jean Robinson will serve as stage manager and Bob Davis as set designer. Included among the resident Equity company are Lillian Barringer, Sue Fuller, Gray Standing and Lee Sanders. Dorothy M. Crane returns as director of the Mountain Park Casino, Holyoke, Mass., which opens its ninth season June 19. Gerald Freedman will be scenic designer and William Dodds and Edward C. Purinton are returning as stage managers.

Charles F. Coghlan and Gene P. Otto, co-producers at the Gretna (Pa.) Playhouse, begin operating Thursday (8), with Coghlan again handling the direction.

Web's Demand

Continued from page 1

ganized group thereof, or which might tend to reflect unfavorably on the network, sponsors or their advertising agencies, or injure the success of the programs, the network shall have the right to terminate this agreement upon notice to artist at any time prior to the expiration of 30 days after the date on which the network acquires knowledge thereof.

Particularly referring the "in-sult or offend" phrase, the scribes ask, "when don't we offend some group in the country?" RWG feels that it's proper for the chains to have complete control under the union contract over program content. However, it believes that if it permits the morals clause to go through, members' personal lives and union and political activities would be left to the webs' mercies. Insertion of the morals clause was first put into writers' pacts by CBS, but may spread to other nets.

Reginald Armour, Republic's Far Eastern-Australia rep, has been previewing the Rep product for showmen in all major Aussie keys. Pix now go through the 20th-Fox setup.

Literati

Esquire No Like Look Bldg.

Number of publishing tenants of 488 Madison avenue, New York, are burning over the edifice's designation on May 18 as the Look Building. The office structure, opposite CBS' Gotham headquarters, not only houses a number of advertising agencies, but also Esquire, Inc. (including Coronet and Apparel Arts), Triangle Publications (including Seventeen) and Pocket Books.

Esquire has told its attorney, Harold Medina of Cravath, Swain and Moore, to take steps to get an injunction against the builders, Uris Bros., changing the name to Look Building. The Smart Bros. outfit stresses that its 10-year-lease (for \$1,560,000) is "for the premises known as 488 Madison ave." and not for the Look Building, and that it sank a lot of coin in fixing up its 40,000 square feet of floor space.

Life Into Book Biz

Life Mag is going into the book publishing business for the first time, subscribers were informed this week, by bringing out a 352-page history of World War II. Divided into 12 major sections, the tome will contain more than 75,000 words of text and 64 pages of full-color photographs.

Direct mail brochure to subscribers described the venture as a "secret editorial project which (until very recently) was known only to a handful of men in our organization." Those on the subscription list are privileged to buy a pre-publication copy at \$7.95. Regular tap is \$10. Actual publication date hasn't been set.

Harper Prize Novel

Harper \$10,000 prize novel contest for 1951, a biennial competition held since 1922, got underway this week. It's designed, says the publisher, to give recognition to outstanding works of fiction as well as encouraging new authors. Contest closes June 1, 1951.

Judges are A. B. Guthrie, Jr., author of "The Big Sky" and "The Way West"; Orville Prescott, N.Y. Times book critic, and Bernard DeVoto, critic and novelist. Winner of the prize novel receives \$2,000 outright from Harper, plus \$8,000 as a minimum guarantee of royalties to be paid six months after publication.

Scully Rides Saucer Herd Hard

Claiming something of a record, at least for a VARIETY mugg, Frank Scully completed "Behind The Flying Saucers" for Henry Holt & Co. in 52 days. The manuscript ran to 72,000 words.

Whether it was dispatched to New York by airmail or flying saucer Scully refused to say. He hopes, however, that a peace treaty can be signed between the Pentagonians (as he calls the Air Force scoffers of flying saucers) and the Saucerians before his book is ready for release. Holt plans publication by late summer.

People Today's Trial Run

Publishers of Newsweek magazines yesterday (Tues.) started a "trial run sale" of the new 10c, pocket-sized bi-weekly magazine, titled People Today, in 20 cities. The trial run will continue until fall.

Magazine will be published at the McCall Corp. plant in Dayton, and contains articles, features and pictures of personalities in the news.

'Marx Bros.—A Fun Biog'

Kyle Crichton's typewriter must have laughed while he was writing the life story of "The Marx Brothers" (Doubleday, \$3). It's a story of a family that disliked show biz and made good because their mother was stage struck. The nearest thing to "You Can't Take It With You" in real life!

Crichton has sprinkled the book with little white lies, like the boys playing Keith's Memorial Theatre in Boston, which wasn't built when they were trying to get a half-Nelson on show biz. He even forgot to mention that it was Norman Friedenwald who handled the Three Marx Bros., in "Fun in High School" back in 1911, but that is just petty stuff that an old vaudeville member, and is just showing off. But in this book Kyle made a fabulous stage family come to life. You romp through show biz with them through cancellations and strandings, but you never feel sorry for them, because they never were sorry for themselves. You see them become a hit on Broadway, in vaudeville and musical comedy, but you don't yell hooray; you just take it for granted; you feel it was coming to them. The only ones surprised

that they made good was the Marx family!

The many dramatic moments in the life of the Marxes (which were plenty) is just sandwiched in between laughs. There are terrific characters in this book, Janie O'Reilly, Uncle Julius, Papa "Frenchie," Aunt Hannah, Cousin Lou and of course the grand and glorious stage-struck mama Marx, better known as Minnie Palmer!

We have had pic stories of Jolson, the Dolly Sisters, Joe Howard, Cole Porter, Norworth & Bayes and many others. A pic biog of the Marx Bros., with Billie Burke playing the part of the mother, Minnie Palmer, and the Marx Bros. playing themselves is a natural. It's all fun. You'll chuckle, you'll laugh reading about these goofy guys; it's like seeing them on the stage and screen.

Monkeys are not the craziest people (salute to the late Lew Lehr)—it's the Marx Bros.—and their family! Joe Laurie, Jr.

Headliners to Shore Again

After skipping a year, newspapermen from all sections will come back to Atlantic City this weekend (9-10) to attend the 17th annual National Headliners which has been combined with the National Press Photographers Convention.

Seventeen awards for outstanding journalism, news photographs and news broadcasts will be presented. Headliners opens with affair at Haddon Hall, Friday (9), with awards to be made at noon Saturday (10) in Ozone room of Hotel Dennis.

City is picking up the approximate \$5,500 tab for the outing, which is this year being run with Adrian Phillips, local hotelman and a member for many years of Headliners committees, as chairman. MaM W. Dodson, head of city publicity, is acting as secretary.

Resort press club is not identified with the affair, but a number of local writers who have been on the committee in other years have been invited to serve as hosts.

CHATTER

Eddie Cantor's article, "Living and Loving It," due in the July issue of Esquire.

Gelett Burgess is moving this summer to Carmel, Cal., to live there permanently.

Saul David, former program director of WRZE, York, Pa., now an associate editor of Bantam Books.

Stephen Longstreet's novel, "The Pedlocks: A Family," will be published in autumn by Simon and Shuster.

Danny Kaye profiled in the June 10 Satevepost by Joe Alex Morris as "The World's Highest-Paid Buffoon."

Editorial rooms of the L. A. Mirror were taken over for one night by a 20th-Fox troupe shooting "Call Me Mister."

Will Harrison, editor-in-chief of the Santa Fe Daily New Mexican, will function as technical adviser on Paramount's "Ace in the Hole."

Marion Spitzer's new novel, "I Took It Lying Down," will be published by Random House and serialized in the Ladies' Home Journal.

William B. Hartley, formerly editor of Modern Screen, named executive editor of Redbook replacing George Scullin who resigned to resume freelance writing.

Post Stories 1949, a collection of 20 short stories selected by Saturday Evening Post editors as the best fiction appearing in the Post during 1949, is now off the presses.

New Book, "Underscore," dealing with the preparation and recording of music for motion pictures, is being published by Frank Skinner, composer and musical director at Universal-International for 14 years.

Theatre Guild is making a pitch to its subscribers to become subscribers to Theatre Arts Magazine, described in letters to its members as "the only real theatrical magazine in the country." They are offered "group subscription" rates of \$3.75 per year.

AFA Meet

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a wholly legitimate and economically justifiable means of spreading shopping information among buyers. And I am quite sure we could make it considerably more effective than it is now."

Radio Success Stories

J. S. Stoloff, vice-president of the Cramer-Krasselt Co., of Mil-

waukee, declared: "The biggest radio success stories are still to be written." He based that prediction on a survey showing the tremendous selling job radio can do in a "Muntz" type operation of "Pick up your phone and call for a free home demonstration." That type of radio campaign, particularly by department stores with outside selling organizations which would demonstrate the product, will be immensely successful, Stoloff said.

"Radio station operators, advertisers and agencies who have gotten into the field of using radio as a direct selling force, producing immediate leads or immediate sales, have a most optimistic attitude about the direction in which radio is headed. That group, and I must confess that I am among them, feel that radio, generally, but most certainly daytime radio, specifically, can and will move ahead during the next five-year period—move ahead in volume, in sales results and in the number of advertisers."

Clarence Hatch, Jr., executive vice-president of D. P. Brother & Co., declared that "There is just no uniform standard or quality in the projection of film commercials in television." He urged that advertisers and agency men take a "crusading attitude" to correct the evil. "We can refuse to be satisfied with the poor job of transmission," Hatch said.

"We can keep needing and needing the stations that are doing a poor job. We can choose to buy time only on stations which do a good job. That will put real pressure on the guilty stations."

Hatch stressed the importance of getting the best possible transmission of film commercials because they will "become more and more important" to advertisers. He warned agencies to steer prospective advertisers to types of programs that will attract the kind of TV audience who will be potential buyers of the product. "And, of course," he added, "the show must be compatible with the product itself."

WOR

Continued from page 23

etc." Station prexy Theodore C. Streibert will also try to get other broadcasters to launch similar campaigns.

Influencing WOR to incept the project is the interest that national advertisers are continuing to show in the medium, with Chrysler, General Mills, Wrigley and Toni spending money for summer shows, when the general trend is to pull out during the warm weather.

WOR, which also has a video adjunct, will stress the line that AM is being sold short by C. E. Hooper and some other nose-counters who "overestimate the tele audience." It also will point up AM's potency vis-a-vis printed media through figures claiming WOR's audience is greater than the combined audiences of Life, Time, Look, Satevepost, Newsweek and Collier's.

On-the-air plugs for the "radio's still in there pitching" drive will include station breaks and an interview with Streibert on the Martha Deane program.

Femme B'casters

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Gerber Products Co. slack; Esther Latzke, Armour's director of consumer service, and Paul S. Willis, Grocery Manufacturers of America.

New district chairman for the next two years were selected at a Sunday morning concluding stint. They were Doris Corwith, WNBC, 2nd district; Alice Brewer White, WTAR, 4th district; Elizabeth Alford, KRMD, 6th district; Doris Murphy, KMA, 10th district; Ethel Jane King, KFH, 12th district, and Evadna Hammersley, KOA, 14th district. Representatives from the 8th and 16th districts will be selected later since nominees for those posts were withdrawn when their stations, being o. and o., CBS, left NAB.

Convention date and place for next year, along with the members of the executive committee, also will be named later.

Eleanor Hanson, WHK, was the convention chairman, assisted by Mildred Funnell, and Gloria Brown, both of WTAM, Esther Mullin, WGAR, and Jane Stevens, WJW.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, June 6.

Maybe name-hanging instead of name-dropping would get that prestige back. Maybe just saying "This industry under new management" would bring them back alive. But as long as people who dread sleeping sickness look on boxoffices as tsetse flies, it's going to be as hard to bring them back with slogans like "motion pictures are better than ever" as it would be to convince them that "trypanosomes is better this summer than ever."

In one week Hollywood turned out three pictures which if they didn't have to carry the dead weight of back numbers might well lift the whole industry into a better-grossing world. It took courage to make them. It takes courage to praise them.

Well, it does for me, because I am still under ceilings and am allowed to praise only three pictures a year. I praise four and am practically a literary Vivian Kellems defying the law. Besides, Hollywood holds an ill-disguised contempt for its friends, so I couldn't expect support from there if I were subpoenaed for reviving the scowflaws. Nevertheless, I'm reviving them, even if I have to go underground and issue communiqués on the run. As one of the pictures is called "The Lawless" this might get me clinked for double defiance.

I Remember Grandma

The three good pictures weren't all serious. In fact one, "Louisa," was a bit of fluff involving two old crocks who pitched woo at a grandmother. It was sold a novel way, too. UI opened Carthy Circle, the Forest Lawn of the Fox West Coast theatres, and instead of inviting a critic "and one," told the front-runners to bring the whole family, and as an added allure announced "popcorn and candy free."

Now, to many exhibs this was a more subversive appeal than giving away TV sets. But it did what UI hoped it would do. It brought out the family.

The joint was packed. It was jumping. Stars packed their pockets with candy bars for absentees, and though it was a comedy about old love, the kids who were present in vast numbers howled their delight as Edmund Gwenn and Charles Coburn made a play for Spring Byington who, as Lolly, used to say of Marion, never looked lovelier.

Ronald Reagan played the father of teen-age kids, and about time. He was good, too. Ruth Hussey played his wife. She took her mother-in-law problem with such gracious charity that my mind almost left the plot to stay with her instead of the eternal spring.

I happen to have an 80-year-old mother-in-law with charms equal to Spring Byington's, and with more talents. Okay, can Miss Byington write equally well in Norwegian, English, French and German? Can she paint better now than she could in her 20s? Would she be equally at home on a constellation or a tramp steamer? See what I mean?

My only regret was that the grandmother to our fleas from heaven was in faraway Norway, instead of at the Carthy Circle, so that her laughter could have mellowed the otherwise raucous outbursts of the junior members of the Scully Circus.

The Clifton Webb Of The Airways

Within a month one of those junior members will be in Norway telling her about it in person. That will be the skipper. Nineteen, a college sophomore between cold wars, he will wrap in mothballs his R. O. T. C. his Air National Guard, and his California State Guard uniforms to hitchhike his way to see grandma.

And how will he go? By acting as baby-sitter to a young mother who has one child of two months and another of 18 months and must fly home to her husband at Oxford. From Oxford to Oslo is not a big hike for a thumb trained in international relations.

He will be able to tell the Scandinavians that Hollywood has reformed. He can tell them to forget all the bilge of the past and wait for pictures like "The Men," "The Next Voice You Hear," "The Lawless" and "Louisa."

If they say "No more westerns or gangster pictures, please," he will be able to tell them that these are not westerns or killers. If the fact that Pine and Thomas produced "The Lawless" can be concealed until people have seen the picture, the thing will not be prejudged. He can stress instead that it was directed by Joe Losey, the guy who directed "The Boy With the Green Hair"—before the front office loused up that one beyond all meaning. Joe was raised among Norwegians in Wisconsin and a lot of their civilization has obviously rubbed off on him.

In England It's "The Dividing Line"

This "Lawless" is a message picture, too. It drips with human prejudices and even more with human compassion. It's a sleeper which might well wake up the entire industry. It has a new star—a previous unknown, a Mexican boy named Lalo Rios.

It shows the conflict between young Americans with too much money and too little discipline and young Mexicans with too little money and too little play. Some of the American adults are stinkers, some are the salt of the earth. Some of the cops are goons in uniform, some are an honor to law enforcement.

That's the kind of picture it is. Nothing is quite black and white, except the print. The love-scenes between Macdonald Carey and Gail Russell are as tender and as restrained as between a medieval knight and his lady. The schmooing closeup for a finish has been shelved.

Newspapermen, from old Park Row down to Sleepy Hollow, will love the way the fourth estate has been handled. In fact, in many ways it's a newspaper story more than it is a study in racial discrimination. On tight budgets, which tend toward the remake complex, how does a picture like this ever get started? Well, it was an original by Geoffrey Homes, who then was assigned to do the screen play.

But it might never have gotten released in anything like its present form if Pine and Thomas on one side and the top Par execs on the other didn't get arguing about money half way through the production. There was an item of \$200,000 which the parties of the first and second parts argued back and forth for weeks. By the time they reached a settlement the picture was completed. It was too late then to improve it with the blighting hand of caution.

The picture reminded me of many examples of ill-placed hate. In that same San Joaquin Valley, where "The Lawless" was made, lives one of the highest decorated vets of the last war. But he wasn't a Yankee, nor a Mexican. He was an Armenian. In one town in that valley Armenians are poison. The Legion won't take them in, service clubs give them the brush.

The Guy Who Killed the Japs

This hero had a small wine and beer biz. If did all right 'til the Japs were released from bondage. They too had to live on the wrong side of the tracks. They became neighbors of the hero. From then on the hero was no longer pointed out with pride as the guy who killed all the Japs but fingered as the guy who killed all the Japs. His business dwindled. He had to give it up. The Aryans suggested that he change his name, move to another town. Maybe elsewhere even the Elks would take him in. I'm going to do his story some day. Maybe some producer will be brave enough to come in after I've established a beach head.

If it could be proved to the Dixiecrats that certain sections of this country are more bigoted against more kinds of people than Southerners are against Negroes, maybe they'd go along with FEPC, anti-lynching laws and the abolition of poll taxes—an unholy trinity that makes it hard for a Martian to distinguish between one half of this world and the other.

Broadway

Soprano-actress **Rosamond Vance** recitals tonight (Wed.) at Studio Club.

Leslie Caron, French ballet dancer, just inked to a seven-year pact by Metro, due here this week from Paris.

A 20th anniversary mass for the late Joe Schenck (Van & being sung at St. Malachy's Church June 27.

Morris Lev resigned as ad-pub director at the Rialto theatre to join World of Mirth carnival show in a similar capacity.

Leo Cohen, foreign film distributor, planes to Europe June 10 on a three-month junket through some six countries.

Leslie Banks, British actor who appeared in "Lost in the Stars," sails for England today (Wed.) on the America. Guy Spaul replaced him.

Myron Siegel, of the Cinema circuit, tapped as chairman of the N.Y. special events committee for the current Independence Bond Drive.

Lynn Fontanne was awarded the honorary degree of doctor of letters at Russell Sage College's 33rd commencement at Troy, N. Y., Monday (5).

United Cerebral Palsy Assn's current \$5,000,000 campaign winds up Saturday (10) with a three-hour all-star TV show spearheaded by Milton Berle.

Joel Preston has resigned as New York representative of the Henry Rogers-Warren Cowan Hollywood publicity firm and tentatively plans to go it alone.

"Ted Lewis Day" celebrated yesterday (Tues.) at Circleville, O., maestro's birthplace, where he maintains the Ted Lewis Recreation Centre.

Nathan Straus, prez of WMCA, named chairman of the 17th annual "Night of Stars," United Jewish Appeal show, slated to be held at Madison Square Garden Nov. 20.

Ray Lev, American pianist, left New York yesterday (Tues.) for a concert tour in Israel, to be followed by appearances in England, France and Holland. She'll return in October.

Phil Reisman, RKO foreign chief, back from a short European junket. Jean Holt (Mrs. Robert Benjamin), former Life mag staffer, planned to London for a month's visit with her parents.

Pete Smith, Metro shorts producer, handed an award yesterday (Tues.) from Secretary of Labor Maurice Tobin in Washington for "Wrong Way Butch," Smith's new brief on industrial safety.

Valentina Cortese, Italian film actress under contract to 20th-Fox, left for the Coast over the weekend following her arrival Saturday (3) on the Mauretania. She reports to the studio for her next assignment.

Douglas Shearer, Metro recording supervisor, pulled into New York this week to check equipment in Loew's circuit houses along with Al Inman, studio technician, who has been on the job for the past three weeks.

D. J. Goodlatte, managing director of Associated British Cinemas, Ltd., actor Alfred Drake, actress Helen Menken, opera singer Regina Resnik and British thespian Ernest Thesiger off to England yesterday (Tues.) on the Mauretania.

Ambrose Brogi, maitre d' at the Waldorf-Astoria's Wedgwood Room and Starlight Roof since 1932, last week retired at the age of 71 with the shuttering for the season of the Wedgwood Room. Taking his place two days later at the opening of the Roof was Nino Bonaudi.

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)

Paris lit up every weekend for the tourists.

Janey Hamilton chanteuse at Honey Johnson's.

Mary Meade to Egypt for three weeks engagement.

Jacques Daroy shooting a Geva-color film in Marseille.

Carrie Finnel at the Lido and getting patrons into hysterics.

Ruth Draper in a one woman show at the Theatre De L'Oeuvre.

M. Heinrich shooting a Gallic water satire on the outskirts of Paris.

Antonio and Billie Canzino in Paris and booked for Le Touquet Casino.

The Jack Turtles in Paris before he goes to Riviera to look at Jack Warner's house.

Danielle Darrieux to Rome for a pic on the life of Teselli with Duilio Coletti meggung.

Ben Barzman back from Israel after look-see at possibilities for turning out a pic.

Odette Joyeux into "Sur Le

Troittoir D'En Face" with Philippe Agostini meggung.

Rambert Ballet over from London for two-week stint at Sarah Bernhardt theatre.

Andre Hunabelle off to Marcseilles for exteriors on his pic "Mefez-Vous Des Blondes."

Vanya and Alvarez to Rome before playing their third return engagement on French Riviera.

George Raft signing moppet Enzo Staiola of "Bicycle Thief" for his pic "I'll Get You For This."

Kirsten Flagstad and Max Lorenz at the Paris Opera in Wagner's "Die Gotterdammerung."

Ona Munson, of "Gone With Wind" cast, living in a left bank hotel with painter husband Eugene Berman.

The Abel Greens feted at a cocktail party given by Borrah Minevitch which was attended by American colony and local celebs.

Minneapolis

By Les Rees

Jan Garber into Prom Ballroom for one-nighter.

Jimmy Carroll into Hotel Radisson Flame Room with Jimmy Ellyn orch.

Herbert Gahagan off to Westport, Conn., to do scenic design for Country Playhouse there.

"Roller Follies" engagement in Twin Cities next October to be sponsored by St. Paul Junior League.

Club Carnival to continue floor shows with Dorothy Donegan, Charley Chaney and Dorothy Dorn Dancers holding over.

Christy Obrecht not to tour his repertory company this summer for first time in 40 years because of inability to replace equipment, destroyed by fire at Rochester, Minn., in time.

Chicago

Denise Darcel will do personal at Chicago theatre starting June 9. Marillette Dutton appointed flack for Herb Rodgers' Tenthhouse theatre.

Jim Keefe hired to beat the drums for Barrie O'Daniel's light opera season.

Dick Williams, former press agent for "Diamond Lil," joins Chicago Lake Front Fair as special exploitation man.

Mrs. Byron Bentley joins her husband, who has taken over flack duties on "Two Blind Mice" from Bill Doll, who is doing ANTA cross-country tour.

Scotland

By Gordon Irving

Sylvan Theatre to tour Scotland villages with miniature panto and ballet.

The Sing Vikings, a Norwegian choir of 50 male voices, set for Dumfries.

Benny Lee, Glasgow-born radio singer, represented Great Britain in nine-nation broadcast from Copenhagen.

Jimmy Wallace in to The Theatre, Perth, as comic for strawhat season. Perth Repertory players off on Scottish tour.

Eileen Herlie to Edinburgh and Glasgow in stage version of Pinero's "Second Mrs. Tanqueray." Marie Ney and Ronald Ward also star.

Ireland

By Maxwell Sweeney

Donald Wolfst doing season of classical plays in Belfast and Dublin.

Thesper William O'Brien bows out of Radio Eireann Repertory Co., leaving for U. S. next month.

Dublin Group Theatre, new setup, is readying for fall season. Alex Andrews, Lyric Theatre Co., is director-producer.

Irish government announced purchase of site for new radio station on outskirts of Dublin, replacing present city-centre studios.

Bob Eberly show, aired here for "Radio Review," dropped for disk show with local gabber Roy Croft as jockey; it's his first sponsor.

U. S. Air Force band will play Theatre Royal, Dublin, July 29 for special hospital charity show; it will be the closing concert of European tour.

Atlantic City

By Joe W. Walker

Jack Beck to return to manage Globe theatre which opens as resort's only burlesque spot June 16.

Mike and Jerry Tranch, Neptune Inn operators, host to resort's Press club Saturday (3).

Henry Jerome orch in Steel Pier ballroom over weekend with Sylvia Froos and Alan King on vaude stage.

Mrs. Daniel G. Stebbins (Babette) and hubby given party at Ritz as she retired from resort night club business.

London

Lucienne Boyer opens at the Society restaurant June 16 for six weeks.

Connie Sawyer booked into the Colony restaurant June 26 for four weeks with options.

Abbott and Costello now set to play two weeks at London Palladium, opening July 10.

Kay Hammond back in the cast of "The Beaux Stratagem" after bout with bronchitis.

Mitty Golden, head of ABC, Paris vaudeville house, here for new American talent. Has booked Salici Puppets.

Nat Karson, producer of stage shows at Metro's Empire, booked Canfield Smith for three weeks, opening July 3, with Stoll tour to follow.

Frank Sinatra is practically set to play two weeks at the London Palladium, opening July 24 and will follow Abbott and Costello's fortnight.

Eddie Darling in town on his annual visit and as usual spending most of his time with Horace Reeves, retired vaude agent, at his country house.

Reginald Long is filmscripting Thomas Brown's play "To Have and To Hold" which has been acquired by Exclusive Films. Shooting expected to start late in June.

Having disposed of his interests in his music company to Reg Connolly, Irwin Dash returns to his native U.S., after 23 years residence here, on the Elizabeth June 24.

Although Bernard Delfont calls his latest American importation by the Broadway title "Touch and Go," it has skits from other N.Y. shows including "Inside U.S.A." and "Make Mine Manhattan."

Lawrence Wright, who has acquired rights to Jack Hylton's song hits "Hey Neighbor," "Your Heart and My Heart" and "Is There a Man in the House" from "Nights of Madness," now at Victoria Palace, sold the American rights to Lou Levy (Leeds Music Co.).

Rolly Rolls due on Larry Parks-Betty Garrett program at the London Palladium is out because of length of bill. Val Parnell saw his act during rehearsal and thought him wasted in closing spot. Instead, he booked him in the Jack Benny program, June 19, giving him better billing.

Miami Beach

By Lary Solloway

Plushier oceanfront hotels reporting 90% reservations for July and August.

Ciro's, which will run under Nat Harris' guidance next season, filed a "friendly receivership" action with meeting of creditors okaying payoffs on money owed, through a three-year period.

New City Auditorium (seating 3,500-4,000) will be ready by mid-August. Managerial job has some 30 odd applicants from locals and out-of-towners. Advisory committee to name one this coming week.

Danny Davis mulling offers for Kitty Davis Club.

Washington

By Florence S. Lowe

Film Director Rouben Mamoulian and frau in town last week.

Abbey Albert orch currently at Hotel Statler's Embassy Room.

Soprano Dorothy Maynor tees off Sesquicentennial Water gate concert series on July 2.

Eric Johnston adding two new honorary degrees, from Iowa State U. and University of Maryland, to his hefty collection.

George Jessel, in town to plug his national theatre project, tossed a Capitol Hill luncheon by Secretary of the Senate Leslie Biffle.

Rome

By Helen McGill Tubbs

Luciano Emmer goes to Spain to direct a picture there.

"Neapolitan Carousell," all-Italian revue, at the Quirino.

The Sol Lessers in from Hollywood on their European stint.

Graham Greene ("Third Man") left for Capri to do some writing.

Myrna Loy is in Florence for UNESCO meetings as a delegate.

Alan Curtis goes to the Bari Musical Festival as cinema representative.

W. Lee Wilder has arrived in Rome for his film, "Three Steps to the North."

The Samuel Goldwyns and Robert Sherwoods off to Florence after doing Rome.

Italian producer Fortunato Misian left for N. Y. to line up some pic productions for Italy.

Ex-Governor Paul McNutt here on United Artists business entertained by the George OrNSTEINS.

Mildred Smith, N. Y. singer, doubling between the Fiametta

theatre and the Open Gate niter.

Pianist Charlie Beale making plans for an engagement in Egypt after several months at the Key-board Club here.

Josephine Baker finished her four concerts at the Quirino and moved over to the Quattro Fontane for three more nights.

John Pasetti Huntington joined the NBC staff in Rome. GI student, Charles Rutherford, signed to play in "Romance of Love" with Rosanno Brazzi and Danielle Darrieux.

Zurich

By George Mezeofi

Fifth Locarno Film Festival will be held 29 to July 9.

Benny Goodman's Sextet playing at the Odeon Night Club, Basle, but without Goodman.

Baritone Lawrence Winters of N.Y. City Civic Opera in first Swiss engagement at Tonhalle, Zurich, June 7.

Ten out of 14 Zurich first-runns are playing European pix, topped by "Quartet," "Kind Hearts and Coronets," "Passport to Pimlico" and "Madness of Heart." U.S. pix are "Challenge to Lassie," "Come to the Stable," "Live By Night" and "Unfaithfully Yours."

Stockholm

By Sven G. Winquist

"Stromboli" (RKO) expected to have Swedish preem at the Roda Kvarn here Oct. 8. Expensive advertising is not planned.

Per Scheutz, manager of Europa Film, back from American visit, reported that Swedish actor Edward Persson is popular in U.S.

George Formby is still one of the most popular foreign artists here. On his recent one-day visit he appeared at the outdoor stage of Nofesfletet, drawing more than any other foreigners.

Disney's "Cinderella" (RKO) likely will open here this year near Christmas. It will be dubbed into Swedish. Roy Disney is in town to supervise. Cinderella voice will be Tatjana Angelini, who also was the Swedish voice in "Snow White."

Portland, Ore.

"Death of a Salesman" into Mayfair theatre next week.

Anson Weeks orch into Jantzen Beach Ballroom with Mel Torme to follow this week.

Vaughn Monroe and the Camel Caravan played concert at the Portland Auditorium last week.

Margaret Whiting set for appearance at Portland Rose Festival Show in Multnomah Stadium.

Three Lind Bros. appearing at Amato's Supper Club. Combo still holds 14-week record established in Portland three years ago.

Montreal

Xavier Cugat orch into the Forum for a one-nighter, on June 15.

Montreal Police AAA bringing Ringling Circus to town for four days beginning Thursday June 29.

With Anne Francine closing season, the Ritz Cafe drops entertainment next Wednesday, June 14, for summer months.

Parochial lotteries to get legal axe similar to that accorded the now defunct pyramid clubs and church sponsored bingo games.

Gratien (Fridolin) Gelinat to London and Paris last Wednesday (31) with wife to discuss possible European tour of his play, "Ti-Coq."

Westport, Conn.

By Humphrey Doullens

Roger Stearns at Stone Henge. Zero Motel at his new Wilton place.

Edna Ferber has opened her place at Stepany.

Richard Lockridge bought a home at Ridgefield.

Tossy Spivakovsky, concert violinist, bought a house on Drum Hill.

Norwalk Symphony opens summer pops season June 17 at Roton Point Park, with Paul Kwartin as soloist.

Riviera

By Margaret Gardner

Nice showing first propaganda film, put out by the joint Syndicates Initiative of the Riviera and Corsica.

Juan-les-Pins Casino had its official summer opening, featuring comedian Jacques Bodoin, Daniele Vigneau and Page and Bray, with Maredo Lodi orch.

The Principality of Monaco negotiating for purchase of the Barbara Hutton yacht, "Cort Adler," which will be used for organized tours on the Mediterranean.

Hollywood

Celeste Holm bedded by virus X. John Wayne returned from Mexico City.

Ida Lupino aired to Honolulu on vacation.

Joan Crawford in the hospital with influenza.

June Haver seriously ill and awaiting surgery.

Roy Rogers and Dale Evans returned from Memphis.

Teddy Driver, film moppet, injured in an auto collision.

Fred W. Kline ankled KTTV to join the Walter Kline flackery.

Gregory Peck and family in town after four months in England.

Antonio Moreno celebrated his 38th anniversary as a screen actor. Masquers Club, headed by Ralph Murphy, celebrated its 25th anni.

Rosalind Russell broke a small bone in her foot in an accident at home.

Emanuel Zama in from Rome to gander Universal-International product.

Morris E. Cohn resigned after 10 years as counsel for Screen Writers Guild.

Ann Sothern passing up film roles to take a long rest, under doctor's orders.

Al Jolson and the Andrews Sisters reported huddling on a combo for a concert tour.

Belita closed a deal to tour Canada next October in "Skating Sensations of 1951."

Mae West reported aiming to open a gambling casino and restaurant in Las Vegas.

Mickey Rooney will do a three-week tour of key cities to plug his picture, "The Fireball."

Tex Morton, Australian cowboy star, in Hollywood to gander American-hoss opera technique.

Ben Kalmenson and Mort Blumenstock in from N. Y. for huddles with Jack L. Warner.

John Farrow awarded St. Thomas medal as year's outstanding Catholic layman in public affairs.

Errol Flynn led a troupe of Warners' thespes to Gallup, N. M., to start shooting "Rocky Mountain."

Rex Allen will make his 41st personal with Republic's "Arizona Cowboy" at Old Point Comfort, Va.

Kirk Douglas will star in "A Passage to Rome," to be staged by L. A. chapter of American Jewish Committee.

Bucks County, Pa.

Shirley Booth and spouse have sold farm outside Newtown.

Don Walker, composer-arranger, has new sideline, raising gladioli on his Aquetong farm.

Many show biz folks in from N. Y., to catch preems of Music Circus and Playhouse over weekend.

New Hope Street Fair for benefit of new Community Center set for June 30-July 4. H. E. Snyder directing.

Sara Seegar (Mrs. Ezra Stone) to play in "Another Language" next week at New Hope. Commuting from Newtown home.

Jon Gnagy, TV performer-producer, placing his New Hope art school and home on block to transfer activities to La Jolla, Calif.

New construction of bridge over canal at New Hope detouring some traffic away from Lambertville and New Hope. Job due to be completed July 1.

Jean Nelson, Dick Smart, Elaine Strich, Jack Blair and Grisha & Brona in for "Cat and Fiddle" practice sessions Monday (5) at Lambertville.

Martha Scott, Herbert Rudley and Henry Bernard in Mon. for "Another Language" rehearsals under John O'Shaughnessy's direction. Opens June 12 at New Hope.

Germany

By George F. Gaal

Tennessee Williams' "A Streetcar Named Desire" packing them in in Luebeck.

Met Opera director Rudolf Bing to Germany this month. He will also visit Austria, France and England.

Real Film to start shooting of "Shadow of Mr. Monitor," crime pic starring Carl Raddatz and Paul Dahlke.

Dorothy Lamour arrives in Germany about June 8 to entertain American troops here and in Austria.

"All My Sons" a hit in Darmstadt, following another successful Arthur Miller play, "Death of a Salesman."

"Riding High," "D.O.A.," "Guilty Bystander" and "Baron of Arizona" are latest releases on the Army's film circuit.

Andre Giraudaux's "Madwoman of Chailot" to be presented at Ruhr Festival by Hamburg State Theatre, starring Hermine Koerner.

OBITUARIES

JOHN G. WILSON

John G. Wilson, 50, an executive vicepres of RCA Victor, died in Wynnewood, Pa., June 1. Details in Music section.

HARRY MOUNTFORD

Harry Mountford, 79, former actor, playwright and founder of the Associated Actors and Artists of America, parent of all talent unions, died at his home in New York, June 4. Details in Vaude section.

SALVATORE J. SCOPPA

Salvatore J. Scoppa, 60, labor organizer in the television division of the International Alliance of Theatrical and Stage Employees, died in Fordham hospital in New York, June 2.

Scoppa was also business manager of Local 52, Motion Picture Studio Mechanics Union. In that capacity he had campaigned for the past 20 years to get motion picture interests to bring to New York City a portion of the film industry. He was originator of the plan for the building of a Cinema City near the World's Fair grounds, in Flushing, N. Y.

He was a member of the Labor Council of New York City and a charter member of the Columbus Alliance. Surviving are his wife and three sons.

THOR MODEEN

Thor Modeen, 52, Swedish actor, died in Stockholm May 28. Born in Kungors, he started his career as dancer at the Lorensberg theatre in Gothenburg in 1918. Next year he came to Stockholm where he soon became a well-known name at the revue-theatres Novilla, Folkets Hus and the Southern theatre. He also appeared in vaudeville and operettas.

Modeen made his film debut in 1920. He appeared in more than 100 films during his career.

Recently he returned to Stockholm from Malmo where he had been managing a theatre for some time. His last legit role was in "Ado, Mimi" ("Goodbye, Mimi") at the Narva theatre in 1949. Survived by wife and children.

LILLIAN F. ABRAMSON

Lillian Forma Abramson, secretary for many years to executives at 20th Century-Fox and later with the Motion Picture Export Association, died in New York June 5. She served successively as secretary to Winfield Sheehan, Clayton Sheehan, Walter Hutchinson and Irving Maas at 20th Century-Fox. Her association with Maas, which started in 1937, continued when he took over the MPEA operation in 1946.

Survived by husband, two sisters, one of whom is Ruth Forma, an employee at 20th-Fox; and two brothers.

MORRIS S. SILVERS

Morris S. Silvers, 66, who headed own theatrical agency, died in Chicago, June 2. For many years he was the head of the Chicago William Morris agency, in which he was a partner before selling out his interests in 1947.

In show business for a half century, he got his start as an assistant to A. J. Balaban at the Balaban & Katz circuit in the production department in 1921 and was with B&K for about 10 years before going with Morris agency. Survived by a sister and brother.

HELENE S. KOSTER

Mrs. Helene S. Koster, 62, former radio singer, died in Albany, June 2. Mrs. Koster, born in Germany, began her career touring Europe in concerts as a dramatic soprano.

Following her arrival in the U. S., she was trained for a Metropolitan Opera career as a contralto by Oscar Sanger. However, Sanger died in 1925 and Mrs. Koster turned to radio instead of the opera. She was also one of the first singers to broadcast over WQXR, N. Y.

Husband, three sons and four daughters survive.

NELLIE PHELPS

Mrs. Nellie A. Wishman, 73, surviving member of the old-time song and dance team of Higgins and Phelps, died last week at the home of her son in Philadelphia.

Known professionally as Nellie Phelps, she had a featured role in the 1914 production of "The Golden Crook." With her husband, the late Thomas Higgins (Wishman) they toured the Keith circuit, before their retirement 35 years ago.

Two sons survive.

DOUGLAS GERRARD

Douglas Gerrard, 62, actor, died at General hospital, Hollywood, June 5, after being found unconscious on the street. Autopsy was ordered to determine cause of death.

Born in Dublin, he attended several universities before beginning career as a Shakespearean actor. He started in pix as lead for Pavlowa in 1903, was later with Mary Pickford and Pauline Frederick. Later became a director at Universal but soon returned to acting, working at First National, Warners, 20th-Fox.

ERARDO TRENTINAGLIA

Erardo Trentinaglia, 62, orchestra director at La Scala Opera in Milan, died June 3 in Venice.

He founded the Venetian Symphonic Concert Orchestra and in 1931 was named director of La Scala Orchestra, holding that post for two years.

He was also a composer, and among his best-known works were "Aminta," a lyric poem for soloists, orchestra and chorus, and an opera, "Rosamunda."

ALBERT G. COUGHLIN

Albert G. Coughlin, 79, former advertising agent of the Davidson theatre, Milwaukee legitimate house, died June 2, in that city.

In addition to his more than 20 years at the Davidson, Coughlin was an advance man for road shows and the Ringling Bros. circus.

Two nephews and the nieces are the only survivors.

SAM SCHAEFFER

Sam Schaeffer, comedian, died in Chicago, May 24. For many years he toured the major vaude circuits in tab edition of "Potash and Perlmutter," which formed basis of the Alex Carr legit act and in his own skit, "Cloaks and Suits."

Beside his wife, who appeared in the skits, he leaves a son Jack, manager of the Riviera theatre, Chicago, and a brother.

HARRIS SILVERBERG

Harris Silverberg, 52, Chicago manager of National Screen Service, died May 29 in Miami, where he was recuperating from heart attack suffered in March.

Prior to coming to Chicago 10 years ago as manager, he served in the NSS office in Detroit for nine years.

Survived by wife, son and a daughter.

GEORGE SUTHERLAND

George Sutherland, 72, managing director of Allan & Co., w.k. Australian music publishers, died in Melbourne May 27. He had been with the firm 53 years.

Firm itself, representing such U. S. companies as G. Schirmer, Carl Fischer, Bourne-ABC, etc., celebrates its 100th anni this month.

SAMUEL GOLDMAN

Samuel Goldman, 90, once associated with his son, William Goldman, in the operation of motion picture theatres in St. Louis, died there June 2.

Goldman, a pioneer in exhibition, retired many years ago. William Goldman now operates a chain of theatres in Philadelphia. Three sons and three daughters survive.

BERT ANGELES

Bert Angeles, 75, former actor and stage director, died in New York May 30.

Born in London, he came to the U. S. and appeared in such yearling successes as "The Lion and the Mouse," "What Happened to Jones?" and Henry W. Savage's Castle Square Opera Co.

JOHN A. MILWAIN

John A. Milwain, 69, owner of the Milwain theatre, Bardwell, Ky., died of a heart ailment at his home in that city May 24.

Milwain opened the first motion picture house in Bardwell in 1909 and in 1929 rebuilt the house on the same site. He served two terms as mayor of Bardwell. Wife and two sons survive.

ROBERT COMPTON

Robert Compton, 54, owner and operator of radio station WCAZ, Carthage, Ill., died at Keokuk, Ia., June 3. He had been in ill health. Compton founded WCAZ in 1921. He was at one time owner of WTAD, Quincy, Ill.

PETER A. VINCENT

Peter A. Vincent, formerly a magician who played vaude circuits for a number of years, and one-time president of the Professional Entertainers Club of New

York, died in Point Pleasant, N. J., June 1. He leaves wife, daughter and son.

JOSEPH PATRIARCA

Joseph Patriarca, 83, former promoter of dramatic and operatic productions, died in Utica, N. Y., June 4.

He was a retired building contractor at time of death.

ROBT. B. TAIT

Robert B. Tait, screen and radio singer, died May 28 at the Motion Picture Country Home, near Hollywood, after a long illness.

His wife, Henrietta, survives.

FERDINAND MIDELEBERG

Ferdinand Mideleberg, 73, vice-president of a company operating the Capitol theatre at Charleston and Loman, W. Va., died in Miami, May 31.

William R. Sidebotham, 67, vet projectionist, died in Philadelphia, June 2.

Mother of Teddy English, comedian, died at her home in Malden, Mass., June 3.

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Continued from page 4

deals. Hence, none of the larger companies is balking for the time being.

Whether the MPEA continues repping its members in Japan continues in doubt. Irving Maas, exec vicepres and general manager of the group, is now in Japan seeking another \$1,600,000 for the companies for the year coming up. He is negotiating directly with aides of General Douglas MacArthur since army officials must approve the allocation even though the Japanese government makes the payments. If Maas fails in his mission, companies are expected to pull out from the MPEA in a body so far as Japan is concerned.

50% Ballet Sellout

Continued from page 1

over \$10,000 has been received. All these from mail orders only.

Such advance sales so far ahead of engagements are unparalleled in ballet, and rare in show biz history. As a result of the N. Y. situation, to avoid recriminations later, the Hurok office is scouting around for some theatre in which to open a boxoffice sale for the balance of tickets available. Boxoffice at the Met Opera where Sadler's will appear, is unavailable.

As another result of the sale, Hurok has been able to get the 18-week tour of the British company extended an additional week, to permit engagements in Ottawa and Montreal.

What is most unusual in the situation is the fact that Sadler's has upped its N. Y. top from last season's \$4.20 to \$6 this fall, with no apparent squawks. Opening night, Sept. 12, will have a \$10.20 tab. This compares with the Ballet Russe de Monte Carlo's \$3.60 top at the Met this spring; the \$3 top of Ballet Theatre at Center theatre, and \$3 top of the N. Y. City Ballet Co. at City Centre. Sadler's claims that extra-heavy costs in staging necessitate the hike.

Par Profits

Continued from page 3

agement for failing to provide food and other furbelows at the annual meet. Minority criticism against directors who did not own company stock was parried easily by Balaban.

Interest in DuMont

Strong stockholder interest was demonstrated in the DuMont plan. On that point, Par's prez said: "This interest (DuMont holdings) has a value of about \$15,000,000 at the present time. If circumstances should make it advisable to liquidate our interest in DuMont, we shall probably do so by offering it to our stockholders in exchange for shares of our corporation on some basis bearing a relationship to the respective market values of each of the stocks."

Management took a bow for the "complete vindication" of its early anti-trust settlement in light of the U. S. Supreme Court decision this week which affirmed the lower court's decree. Paramount had untangled itself from the "endless litigation" brought about by the

Government's anti-trust suit, and completed its segregation into two new companies before the full impact of post-war readjustments caught up with us," Balaban said.

On the earnings front, Balaban indicated that the present net was in line with the \$1,441,000 garnered during the first quarter of the year. Big Famous Players-Canadian chain in Canada of which Par is majority stockholder is also "holding up very well," he said. While grosses had dipped from wartime peaks, this development was inevitable but not alarming.

First concern of management, he added, would be "to keep production costs in line with the realities of our present and anticipated markets." Labor costs and the nut on materials and services have been established at high wartime levels and this constitutes the major cost of a picture. Hence, the company still has a long road to travel before it reaches its objective.

Foreign Coin Dips

On the overseas problem, Balaban said his company received \$8,000,000 less in dollars from foreign business in 1949 than it had in '46. Because the companies could no longer depend on a steady flow of dollars from abroad, its take now depends on "unpredictable windfalls." At the close of '49, Par had about \$5,000,000 in blocked foreign currencies. This coin is carried on the company's books at a nominal figure until actually collected.

Balaban spoke in detail on television. He confirmed the conclusion reached by other industryites that no analysis shows the relation between tele's growth and the drop in boxoffice. "These studies simply do not indicate that television has been the controlling factor in the declining boxoffice—despite the popular impression to the contrary," he explained.

He conceded that television would exert a far-reaching influence on the film biz. On the plus side, Balaban pointed to the fact that video has already developed new personalities, "the lifeblood of our business, which we are attracting to our industry." Moreover, the industry holds high hopes for tele "as a uniquely effective medium for advertising motion pictures." Balaban is convinced that the theatre "is solidly established as an American institution and will continue, for the foreseeable future, to be our principal customer."

Reveals KTLA in Black

Par's prexy disclosed that tele station KTLA, owned by Par in Los Angeles, is now in the black after sustaining losses during its experimental period. Station WBKB in Chicago, Balaban & Katz outlet, is also operating profitably, according to Balaban's understanding.

Several times the major's chief stressed the need to cut further the outstanding common stock issue so that the present \$2 yearly per-share dividend could be maintained. Plan for unloading DuMont would be another step in that direction, since it meant swapping DuMont shares for those of Par, which would be retired in turn. Stockholders at the meet ratified the retirement of 614,794 shares bought by the company on the open market in the past few months.

Balaban said he would like to reduce further outstanding shares by approximately one-third.

MARRIAGES

Ann Pearce to Stanley Kramer, Santa Barbara, June 3. Bride is a screen actress; he's a producer.

Lucy Majure to Jerry Strong, Chevy Chase, Md., May 25. Bride was Strong's secretary; he's a radio and TV emcee.

Lois Butler to Herbert Hall Bartlett, Los Angeles, May 29. Bride is a screen actress.

Mary Hoffman to Wayne Klaiss, Pittsburgh, June 3. He's an organist, known professionally as Ken Wayne.

Florence Zweig to Leonard Walk, Pittsburgh, June 4. He's an announcer at Station WHOD in Homestead, Pa.

Dolores Parker to Jerome Elliott Adler, June 6 in Brooklyn. Bride is a model; he's the son of Philip Adler, general manager for Herman Levin and Oliver Smith, and will be assistant stage manager of the forthcoming Broadway revue, "Bless You All."

Renée Carroll to Louis Schoncoit, June 5, Cuernavaca, Mexico. Bride is the hatcheck girl at Sardi's restaurant, N. Y.; he's a Broadway theatre ticket broker.

Maesie Victoria Robinson to Warren Jacober, Buffalo, May 20. He's a producer at WBBN-TV there.

Reopened Talks

Continued from page 5

sals from the Italian government and film industry which "involve questions of exchange and remittances." Beyond that he declined to amplify the proposals with the exception of stating that he was optimistic that a quota could be avoided.

MPEA international chief's 10-week mission dealt primarily with monetary and trading problems facing member companies in various European countries. He conferred with government and industry heads in Paris, Madrid, Rome, Frankfurt, Copenhagen and Stockholm. He also sat in on the Anglo-American monetary talks held in London last week.

As for Germany, McCarthy was confident that no import quota would be imposed upon American pix. However, he added, "we will proceed with a certain amount of sympathetic understanding in German problems which deal largely with imports and exchange difficulties." In retrospect, he said, the general feeling is that "our pictures are at their highest point and prestige throughout Europe."

RKO Stockholders

Continued from page 5

several months back when adherents of Floyd B. Odum, Atlas Corp. chief formerly in control of the major, ankled the board after disagreement with Hughes. Latest addition to the board is Francis J. O'Hara, who succeeds to the spot filled by Thomas A. Slack. O'Hara is a member of the Washington law firm of Summers & O'Hara. He previously served as general counsel for Defense Plants Corporation, subsid of the Reconstruction Finance Corp.

Slack has been Hughes' personal attorney and appeared in Federal court in that capacity. Several weeks ago J. Miller Walker, RKO vicepres and secretary, and Maurice H. Bent took over vacancies caused by the resignations of L. Lawrence Green and Frederick L. Ehrman.

Par Meet

Continued from page 5

gram and set releasing plans which will be announced when the conclave opens.

Max E. Youngstein, Russell Holman, Oscar Morgan, Hugh Owen, Phil Isaacs and Fred Leroy have already shovled off. Schwalberg, Ted O'Shea, A. M. Kane, Joseph Walsh, Monroe Goodman and Martin Friedman head west today (Wed.). Leaving during the balance of the week will be Barney Balaban, Adolph Zukor, Paul A. Raibourn, Louis Phillips, George Weltner, Jerry Pickman, Sid Blumenstock, Mort Nathanson and Sid Mesibov.

BIRTHS

Mr. and Mrs. Lewis Ward, son, Hollywood, May 28. Mother is former Margaret Merrick, actress-model; father is actor.

Mr. and Mrs. Howard Pine, daughter, Hollywood, May 29. Mother is Judy Beaumont, screen actress; father is an associate producer at Paramount.

Mr. and Mrs. Richard L. Breen, daughter, Hollywood, May 31. Father is a Paramount writer.

Mr. and Mrs. Henry Weber, son, Hollywood, May 28. Grandfather is Joe Rines, radio producer and agency executive.

Mr. and Mrs. Harlowe Stengel, son, Hollywood, May 30. Father is a cameraman at Paramount.

Mr. and Mrs. Dick Ortner, daughter, Chicago, May 30. Father is Chi ABC producer.

Mr. and Mrs. Willard (Skip) Nelson, daughter, Chicago, May 30. Father is member of WBBM orchestra.

Mr. and Mrs. Jack Atlas, daughter, Santa Monica, May 28. Father is a Metro flack.

Mr. and Mrs. Herbert Joseph, daughter, Pittsburgh, May 21. Father runs the Triangle Theatre.

Mr. and Mrs. Allan Shine, son, Pittsburgh, May 30. Father's with the Howdy Baum band.

Mr. and Mrs. Mort Pfeffer, daughter, New York, June 5. Father is with Weill's motion picture accessories.

Mr. and Mrs. Searle Kramer, son, New York, recently. Mother is Jan Evans, former actress; father is a screenwriter.

"SOCK NO. 1" "SPELLBINDING"

"Toni Arden is sock No. 1 in a song-along which evidences much application to her showmanship chores. . . . She does ballad and rhythm numbers with a fine sense of audience values."

Abel, VARIETY.

Toni Arden is a Don't Miss! (5/8). . . . (5/10) "Toni Arden Sweetheart of the Copa." . . .

WALTER WINCHELL, Mirror.

"Major surprise of the show was little Toni Arden who is a potential show stopper of considerable merit. . . . She's in by a mile. . . . Most promising girl singer around."

BILL SMITH, Billboard.

"... singer Toni Arden . . . scoring sudden success as a solo thrush at the Copacabana."

MARK BARRON, Associated Press.

"Toni Arden, whose singing at the Copa is the talk of the town."

PAUL DENIS, Compass.

"Within two years Toni Arden will be one of the top singing stars. Her powerful but sweet style scored a hit at the N. Y. Copacabana."

QUICK.

"Today's bravo Toni Arden."

EARL WILSON, N. Y. Post-Home News.

"... there is an exciting young singer named Toni Arden who accomplished something few singers do in the second spot at the Copa—held the audience quiet and spellbound."

LOUIS SOBOL, Journal-American.

"A new star was born the other p.m. at the swank Copacabana. . . . Toni Arden. . . . Toni didn't make 'em laugh—but she darn near had 'em crying. That is, after they had made her come out for half a dozen encores. . . . She wowed an audience filled with celebs, top entertainers and the town's severest critics. 'You're terrific, kid!' yelled Clown Prince Milton Berle as Toni exited off the Copa floor—and that's about the way we felt about it; too."

SID WHITE, Radio Daily.

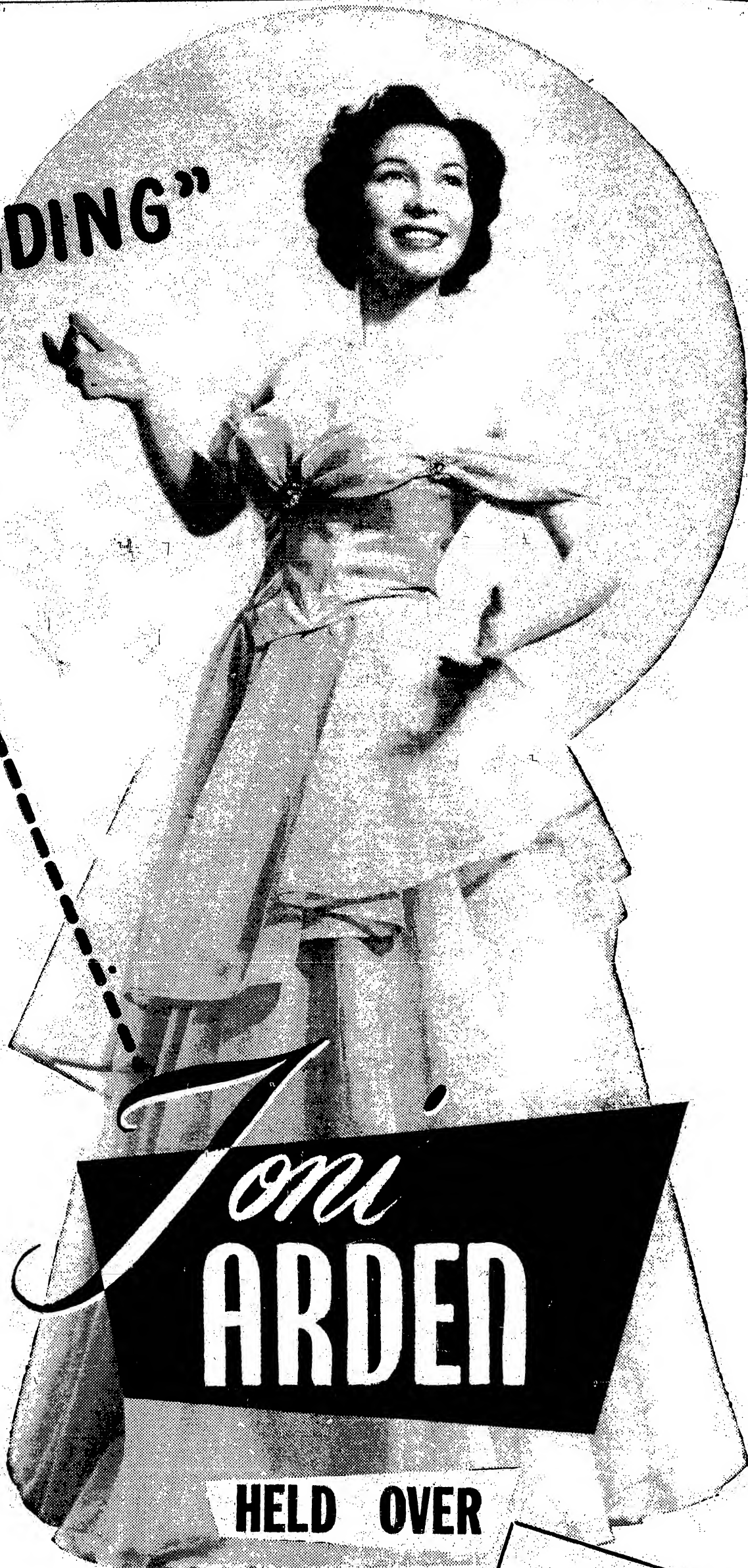
"A pretty kid walked into the Copacabana last Thursday, opened her mouth to sing, and some 400 others promptly closed theirs. This is what is known as a 'terrific feat' in show business. In her first appearance at a night club, Toni Arden scored with the toughest possible audience."

AL SALERNO, Brooklyn Eagle.

"Toni Arden, the great new singing sensation at the Copa."

NICK KENNY, Mirror.

Recent Guest Appearances
CAVALCADE OF BANDS — TV
CHESTERFIELD — Radio
COCA-COLA — Radio
COLUMBIA RECORDS



HELD OVER

AT NEW YORK'S FAMOUS

COPACABANA

(6 Week Engagement)

"Toni Arden is the greatest singer I have heard in the past 20 years."
JULES PODELL,
Copacabana.

Press Relations:

GORE-SOLTERS ASSOCIATES

Personal Management:

G. R. PURCELL F. FERRAZZANO

Direction:

MUSIC CORPORATION OF AMERICA

VARIETY

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VOL. 179 No. 1

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STIX EXHIBS CRY FOR NEW STARS

Hotel-Arena Circuit for Musicals Mapped by N.Y. Legit Tent Group

A circuit of hotel theatres-in-the-round for the presentation of operettas and musical comedies is planned by Music Circus of America, the company headed by Laurence Schwab and St. John Terrell, in which Oscar Hammerstein, II, has a major financial interest. Through the William Morris agency, one such spot will be set up in a hotel, probably in New York, as a showcase. The Hilton hotels, or some other chain, or individual hotel managements, will be approached to put in more or less similar outfits.

Music Circus of America, which operated the arena-under-canvas last winter in Miami, is part owner of the original spot now in its second summer at Lambertville, N. J., and has an interest in the tent show which Richard Aldrich will have this summer at Hyannis, on Cape Cod. Circus outfit will do the actual production on the hotel-theatre project, with the Morris agency making the deals with hotels. Besides having more experience with the musical arena playhouse idea than anyone else, Music Circus controls many of the major show properties in the musical field, including the works of Hammerstein, Rodgers, Kern, Romberg, etc.

Whether the various hotels in the circuit would play touring productions sent out by Music Circus or would have stock companies and produce their own shows is one of many details still undecided. A determining factor in that and other questions might be geographical.

(Continued on page 6)

Mexico Capitalizing On Europe Gypping Beefs, Woos Tourists South

Mexico City, June 13. Those loud squawks by Yank tourists returning from Europe about the hefty prices with which they were nicked is music to the ears of the Mexican government. It's making every effort to capitalize on the European holdup beefs by turning further tourist trade south of the border.

Thus it has instituted price controls in hotels and resorts patronized by U. S. rubberneckers and threatens to get plenty tough with restaurateurs, tradesmen, etc. who are reported to the Dept. of Tourism for taking advantage of Yank travelers.

Tourism has jumped to No. 1 dollar-earner in Mexico and the Aleman government is determined to protect it and promote it to an all-year-round season. Impetus was given recently by the devaluation of the peso from 4.50 to the dollar to 8.65, and by the opening of additional auto routes from the U. S.

Devaluation and efforts at hold-

(Continued on page 32)

Garry Davis Making Pic on 'World Citizen'

Actor Garry Davis is turning to the screen to further his battle for the promotion of world citizenship. Davis, who came back to the U. S. recently after stumping through western Europe, is planning to produce and appear in a one-reel pic labelled "World Citizen." Film will be shot in 16m but blown up to 35m with the idea of getting circulation in theatres as well as clubs, institutions, etc.

Crusader shoves off this summer for a one-month speaking tour through the country. He will talk wherever he can find listeners including schools, churches and street corners. Davis has received hundreds of invitations to expound his formula for world peace.

See \$35,000,000 In 1950 Rentals From Drive-Ins

Drive-ins, not long ago viewed as a stepchild, are suddenly looming as an important source of succor for an industry hit by TV and a flood of other competing amusements. Distrib estimates are that almost 10% of all rentals—about \$35,000,000—will be realized from the ozoners this year.

The figure takes on unusual significance in light of declines in grosses of standard houses and the resultant necessity of producer-distributors to bolster their incomes with every possible dollar. While most drive-ins are not doing as much business as they were last year, they've slipped very little compared to roofed-in theatres.

Further hikes in income from the open-airers are anticipated by distributors, with the end said to be nowhere in sight. First point in pushing up the ratio of rentals from this source is the ever-increasing number of the ozoners, while the second is their constant.

(Continued on page 6)

Pic Stirs Probers

Washington, June 13. Apparently, a producer can make trouble for himself if his picture is too convincing.

Frank Seltzer, producer of "711 Ocean Drive," was subpoenaed before the Congressional committee on gambling, headed by Senator Estes Kefauver, last week to answer questions on the solons' current check into a national gambling syndicate. Seltzer's film, a Columbia release, is billed as an expose of a syndicate based on inside info.

GOTTA CATER TO NEW GENERATION

By MIKE KAPLAN

Hollywood, June 13.

Those romantic males who made mother swoon when she was a gal are simply tired old men to daughter, and it's about time Hollywood realized it. That, in effect, is the continued plaint of small-town exhibs around the country. They want Hollywood to devote more time to developing new film faces instead of trying to hide the wrinkles in the old ones.

It's not just a question of keeping the female members of the dwindling film audience interested. It's generally the guy who buys the tickets—and exhibs believe he'd like to see some nice bright-looking new dolls on the screen. What's more, exhibs point out, that if that's what the stub-buyer wants, there's what he should get—particularly in these days when increased competition from other branches of showbiz and a tightened family economy can be at least partially blamed for the closing of some 600 theatres in the last six months.

Not, exhibs hasten to explain, that the current crop of screen leads are too old for any role at all. But a new audience has grown up, dominated by youngsters with new ideas about romance and beauty, and their wants should be catered to by Hollywood.

Exhibs checked across country, both in person and by mail, actually comprise a small percent of the total number of small-town theatre operators. But there was such unanimity in every section of the country as to justify the belief that

(Continued on page 73)

B'way Moppets' WNEW Showcase

A 13-week summer series called "Broadway's Children," starring moppet stars of the Broadway legit stage this season and over the past few seasons, preems on WNEW, N. Y., Sunday, July 2, in the 1 to 1:30 p.m. slot.

For the initial presentation, Brandon de Wilde, currently appearing in the "Member of the Wedding" legit, will be starred in some scenes from the show. His father, Fritz de Wilde, a radio-TV actor, will be narrator and hold down the same role in the 13-week series. The elder de Wilde will also be a production supervisor on the series.

Plays, short stories, films and originals will be showcased, with each program to be "sponsored" by a social welfare agency operating on behalf of children, with the New York Herald Tribune Fresh Air Fund as the initial "sponsor."

Herbie Coleman, of "Lost in the Stars," in scenes from that show, is scheduled for the second week.

All Those Recent Theatre Folderoos Can't Be Attributed to Television

Credit Card Device Helps Nitery Takes

New device which is hyping spending in Gotham niteries and restaurants is the Diners' Club, which issues credit cards entitling members to sign checks in any of 55 spots. At the end of the month the customer gets one invoice covering his tabs in all the spots. Expansion of the plan to Chi and L. A. is being mulled.

Bonifaces report that the club is having a beneficial effect in boosting biz, because patrons spend more liberally when they're not limited to cash out of pocket. Among the spots cooperating with the club are Leon and Eddie's, Le Ruban Bleu, Penthouse Club, Hotel Roosevelt and the Berkshire hotel.

Agents Woo Dates At Fairs to Offset Theatre Coin Dip

With decline in theatre bookings the most marked in years, agencies are focusing greater attention on fair date, bookings to counterbalance waning revenue. Virtually every major agency is moving in on the outdoor shows.

Although fairs have always constituted an important source of income for the big offices, the majors frequently didn't go out for this business because of having to split commissions with outdoor bookers. As long as there was enough theatre work, they passed up the rural festivals. However, these dates are now needed to offset loss of revenue in the vaude departments.

Another important factor in the race for fair business is the in-

(Continued on page 32)

3d Dimensional TV

Hollywood, June 13.

Stereoscopic, or third dimension, television has been developed by the Atomic Energy Commission's Argonne National Laboratory in association with DuMont Laboratories. This third dimensional video is not for the public yet.

Equipment, a twin lens setup to project dual images side by side on the receiver screen, is designed specifically for research study by atomic scientists to observe from a safe distance the reactions of radioactive materials.

Images are channeled over a closed circuit in the research laboratories, with the observer wearing polarized lens glasses to secure the third dimension effect that could be obtained by close visual study.

Film industry leaders trying to pin the blame on television for the approximately 600 theatres reported shuttered during the last six months have been unable to make their accusations stick. Once over of the closed houses and the relative strength of TV in each area show no such corollary. As a result, these industry chiefs are convinced that video's actual effect on the boxoffice remains a matter for speculation, subject to the vagaries of the various surveys which have not yet succeeded in proving one way or another that TV is responsible.

Chief argument to be found against video lies in the Denver area. Not a single theatre closed down in that territory, while coincidentally, Denver has no TV stations. Scanning of the other situations, however, shows that the Denver example cannot be taken at its face value. For instance, New York is the oldest established TV area in the country, with its video set circulation representing almost one-fourth the total number of receivers. Yet N. Y., which also has more theatres than any other area, reported only five houses shuttered—relatively few compared to some of the other territories.

Industry execs, consequently, are looking to other factors to ascertain why the theatres blacked out. In his recent report on the number of permanent shutterings since Dec. 1, Abram F. Myers, chairman of the tax committee of the Council of Motion Picture Organizations, attributed the demise of the 600

(Continued on page 75)

Better Business Bureau Finds TV at Top of List In the Headache Dept.

Washington, June 13.

Television is providing the number one headache of the Better Business Bureaus, the annual convention of the Association was told here last week. Hugh R. Jackson, prexy of the New York BBB, said TV sales and service comprise nearly 20% of the complaints received. Other BBB speakers indicated that the New York situation is duplicated in other parts of the country.

Customers complain about buck-passing of responsibility for servicing of receivers, said Jackson. Other complaints have to do with advertising inducements to buy sets, from "free" offers of china-ware to seven-day trips to Bermuda.

James H. Carmine, executive veepee of Philco, laid the blame for "confusion" in the industry and widespread abusive practices largely on the shoulders of retailers and service contractors but conceded that some of it is the fault of manufacturers.

Carmine estimated there would be 10,000,000 sets in American homes by the end of the year.

Coney Isle, Gotham's Spa, Ushers In Season With Lotsa New Gimmicks

By JO RANSON

Coney Island, peninsula of kashe knishes, knublewurst, corn of hot and pop variety, cotton candy and Coney Island chicken, is looking forward to a better than average summer provided it doesn't rain and the polio scare of last year fails to return.

City health department's okay of major portion of island's bathing waters for generally safe and "inviting" bathing should also prove a hypo to both outdoor and indoor biz at the onetime jitney spa. Only portion of Brooklyn beach not given green light was western tip including former swalelegant but now down-at-heel Sea Gate.

On the comestible, game, ride and freakery front there is little new this season. Pastrami and pizza bonifaces insist the strand is still the cheapest and best antidote to summer boredom for the patriots.

Not since the turbulent days of the World's Fair has the island launched such a slam-bang promotion campaign. Coney's Chamber of Commerce, headed by new prexy Stanley J. Reiben, hired Lester L. Wolff Associates to present series of free attractions four days a week throughout season, cost for this coming to about \$10,000. Wolff has promised island flock of airplane races, roller skating events, sundry amateur dance and beauty contests as well as the selection of "queen of the cover" (Continued on page 17)

Cantor's Warm Welcome In First Israeli Visit

Tel Aviv, June 13.

Eddie Cantor was greeted on his arrival in Tel Aviv by a welcoming committee which included U. S. Ambassador James G. McDonald, government officials and representatives of United Jewish Appeal. Cantor, who has been instrumental in raising large sums for Israel, headed a party which included his wife, Ida; Mac Kriender, co-owner of Club 21, N. Y.; and Mr. and Mrs. Yoland Markson, who, like Cantor, have been instrumental in raising funds for this country.

Comedian, who plans to stay about three weeks, has raised approximately \$10,000,000 during UJA drives for Israel. It's his first trip to this country.

Yanks Crowd Paris

Paris, June 13.

The way show biz personalities are crowding Champs Elysees these days, Paris looks like a cross-section between Hollywood and New York.

Here now are Hildegard, Anna Sosenko, Elizabeth Taylor and her husband Conrad (Nick) Hilton, Jr., Orson Welles, Elsa Maxwell, Dolores Grey and her mother, Irving Berlin, Borrah Minevitch, Bob Tausig, Irving Tishman, Benny Goodman, Lily Pons and Andre Kostelanetz, Mac Kriender, Edgar Bergen, Chester Conn, Edgar Kobak, Eddie Cantor, William S. Roach and Spyros Skouras. Abel Green editor of VARIETY, and his wife, planned back to the U. S. Monday (12) after a two-week European visit.

'Bernadette' Tops In Postwar Germany

Washington, June 13.

"Song of Bernadette" (20th) has been by all odds the most popular and most successful film shown in postwar Germany, according to the Information Bulletin issued by the Office of U. S. High Commissioner for Germany. The authoritative monthly Bulletin rates Walt Disney's "Snow White" as the second biggest smash and claims U. S. horse operas are doing very well among the small fry, especially in the sticks.

The Information Bulletin is published in Frankfurt, Germany, in the U. S. Zone.

8 OF 'UNFRIENDLY 10' IN LAST-DITCH FIGHT

Washington, June 13.

With John Howard Lawson and Dalton Trumbo already behind bars serving sentence for contempt of Congress, speculation here is along two lines:

Will the leadoff pair of the "Unfriendly 10" get their one-year sentences reduced?

Will the other eight be able to sidestep the \$1,000 fines and year in jail sentences meted out to Lawson and Trumbo?

Regarding the second point, they admit in the prosecution staff that even if Albert Maltz, Alvah Bessie, Samuel Ornitz, Herbert J. Biberman, Edward Dmytryk, Adrian Scott, Ring Lardner, Jr., and Lester Cole fail to beat the rap, they can certainly stall it for months. The eight have signed stipulations binding themselves to stand or fall on the fate of Lawson and Trumbo. However, it is pointed out that these stipulations cover only the trial court. They do not deprive the eight of the right of appeals to the circuit court and then to the Supreme Court. The Hollywooders, in three days of hearings commencing June 20, expect to fight to the last ditch.

Lawson and Trumbo were committed Friday (9) following brief hearings at which they were given to understand that they were not foreclosed from seeking curtailment of their sentences after 60 days. There is considerable belief that they will get some of their time whittled off.

Justice Edward Curran, who committed Lawson, said he would not rule immediately, pointing out that he was allowed 60 days to decide just how much of the full punishment to mete out.

Justice David A. Pine, who had Trumbo before him, sentenced the screenwriter immediately after rejecting a plea for suspension of sentence. However, the judge said that after 60 days he was willing to hear further appeal by Trumbo for a reduction of sentence.

Crisp Condition Good

Ann Arbor, Mich., June 13.

Film actor Donald Crisp was reported in "very good condition" in U. of Michigan hospital. His physician, Dr. Marvin Pollard, said Crisp was admitted for a complete checkup "with no specific symptoms."

Crisp is expected to be released in a few days.



WILL MAHONEY
THE INIMITABLE

Variety, June 7, said
Palace, New York

"A bonafide headliner in Will Mahoney. Mahoney's prattfalls, genial line of humor, tapping and terping continues as sheer enjoyment. He's one of the solidest hits theatre has had since reviving stagewhows. He's on for more than the usual length but not a moment is wasted as far as the audience is concerned."—Jose

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ASSOCIATED BOOKING CORP.

Houston Records 1st TV Suicide

Houston, June 13.

Television cameras recorded their first suicide here Sunday night (11), when a Houston resident shot himself in KLEE-TV's announcer's booth during a pickup of the Houston-Dallas baseball game. Because the suicide was in full view of the cameras, coroner Tom Mays, who was watching the ball game on his home receiver, was able to turn in his verdict without going to the hospital or the police station.

Man was identified as Sanford B. Twente. He made his way into the booth while announcer Dick Gottlieb was calling the play-by-play. Fans watching the game on their sets heard him say, "I've got something to tell you," with Gottlieb rejoicing, "Not now—this mike is" (Continued on page 73)

ISRAELI SYMPH SET FOR 60 U.S. DATES IN WINTER

Serge Koussevitzky is slated to arrive in N. Y. by plane from Europe this morning (Wed.), to hold a press conference this afternoon, when he will discuss the U. S. tour of the Israel Philharmonic Orchestra next winter. The former Boston Symphony Orchestra maestro has been in Israel, where he guest-conducted the Israeli symph group, and conducted in London, Paris and Rome. Koussevitzky and Leonard Bernstein will be guest conductors for Israeli symph's U. S. tour, doing the major part of the batoning, with a few other maestros slated to conduct in their locales.

Visit will be the first for the Israeli group, which was organized about 13 years ago by the late Bronislaw Huberman, and conducted in its first season by Arturo Toscanini. The orch, of almost 100 men, will tour the U. S. from Jan. 7 to March 20, with four cities and dates to be announced today. The Sol Hurok office is setting up the tour, with the American Fund for Israel Institutions acting as sponsor. About 60 concerts have been booked. Local managers or civic groups will handle details of the concerts, with Hurok getting a flat fee in each city for the booking.

Only for Americans

Paris, June 13.

Kay Thompson opened auspiciously at Les Ambassadeurs here Monday (12) to an audience which comprised many of the U. S. colony and tourists. It was conceded, however, that the act would be a risky proposition for strictly French spots where her patter would not be understood. Feeling is that the turn is "Too American—even for Parisians."

The Bernard Bros., on the same bill, who have been working on the Continent for some time, wound up with a terrific reception.

SCULLY'S SCRAPBOOK

By Frank Scully

Cripple Creek, June 10.

It looked for a while as if the amorallists, who argue that motion pictures may be your best entertainment but have no effect otherwise, for good or evil, had a dreadful point in their favor in "The Men." A picture that might well melt incumbent officeholders into human beings, especially in an election year, was having less effect than rain on a cold, dead moon.

Timed just right to produce a great kindness, it looked up to last week as if it would do nothing of the sort. Not even the President of the United States was moved by it to let the majority of its cast alone. Paraplegics, they asked to be allowed to continue living at Birmingham hospital, where the documentary action of "The Men" was photographed. But some contractors' errand boy among the Pentagonians, possibly pressured by a persistent 5%-er, decided it would be good for the building biz to heave them out of the San Fernando Valley.

Sweeping aside their protests, the military decreed to shoo the paraplegics off to Long Beach, tear down the present Birmingham structures and build a \$15,000,000 facility for another type of patient. Why? The temporary "unsafe" buildings which were sheltering them were bungalows, no worse than most of us live in. The cottages had an added advantage for the paraplegics in that it was easy for them to roll up and down the ramps and around the gardens. Many of them had reached the outpatient stage and had built homes for themselves around the hospital. These were constructed for men who can't walk but can do many things for themselves around a house which has been made to cater to their limitations.

Some of the cottages were for TB's. These, too, were going to be heaved to Long Beach—a community rich in smog, fog and industrial gasses—which is about as stupid a therapy as has been tried as a substitution since fresh air and rest were prescribed as the best way to effect a pulmonary cure.

At first it was planned to close Birmingham for good, but later it was decided to scrape the barrel and throw \$15,000,000 into new buildings there and use them for psychiatric cases. The idea of a straight line being the shortest distance between two points, meaning that the mental case could be moved direct to Long Beach while the paraplegics and TB's stayed at Birmingham where they wanted to stay, never occurred to the boys in the Veterans Administration, who apparently think of invalids in terms of troop movements.

Frances Langford's Brushoff

Most readers are familiar with Frances Langford's pilgrimage from Hollywood to the northwest to make a personal pitch to President Truman to countermand the marching orders and how she got such a fast brushoff she thought she had been sideswiped by a flying saucer. It was a pressure deal, the Prez said, and he wouldn't have any part of it. At what point in his amazing career he decided that a plea was pressure, or if it were pressure, what of it, I leave to the historians to discover.

That he could stay in a deep freeze and refuse to meet a committee of three paraplegics who journeyed all the way from the San Fernando Valley to Washington, D. C., remains as an added headshaker. His heart bleeds—pretty easily for motheaten monarchists in the Balkans, but paralyzed GI's from California couldn't move him by so much as a millimeter.

As Democratic county committee man from Hollywood I know something about pressure, too. I also know something of hospitals, having survived the therapy of more than 30 of them in Europe and America. To a small degree I have suffered in the way the bunch at Birmingham have suffered. But even if I hadn't, I doubt if I would call a plea of a sick man to be let alone, "pressure." Why, if it weren't for the kindness a paraplegic showed the White House incumbent he wouldn't be there today.

I dropped in several times to see the "The Men" in the making. At least 45 paraplegics were wheeling around as extras, bit players, and as technical advisers to Stanley Kramer, Fred Zinneman, Carl Foreman and George Glass of the picture's production staff, and Marlon Brando and Teresa Wright, Everett Sloane, Jack Webb and Richard Erdman, the players.

Except for the fact that they are dead from the hips down you wouldn't know there was anything the matter with the men in wheelchairs. There wasn't either.

Resent Pushing Around

They like what they always liked and they never liked people who pushed other people around. Fighting that sort of roost on the international level was what reduced them to where they were by 1950.

Because he figured they might like a good action picture, even if they could never leap with delight again in this world, Stanley Kramer showed them "The Champion." If they could have so much as lifted a foot, it could have been said that they got a great kick out of it. Sublimation is what the psychoanalysts call this.

Passing through the paraplegic section of the hospital, Kramer and Foreman saw a sign. It read: "Please God, give us the strength to do the impossible, but give us the courage to recognize what is really impossible. And, above all, give us the wisdom to distinguish between them." They thought it contained a basic thought for a powerful story, "inspiring and broad in scope," to quote George Glass, "and entirely new in character."

I confess I don't know what the slogan which inspired them means. I remember Napoleon when once told that something was impossible, he replied, "Impossible? Ce mot n'est pas francais!" Impossible? That word isn't French. But it is. And it's English, too.

But these men seemingly understood it, went to work on it and built a great picture around it. They weren't the first to touch the subject, however. Metro made a great short around paraplegics about a year ago. But Kramer and Foreman were the first to believe that you could get a full-length motion picture out of men who could not run for cover or shoot their way out of a chase.

Their director proved in "The Search" that he couldn't conceal his compassion for the less fortunate of the human race if he tried. To those in Hollywood who think compassion is not for men but for monks, I have nothing but compassion. Maybe they never heard "whatever you do to the least of these, my brethren, you do to me." If so let them cater exclusively to contractors and die with them.

Since I began these animadversions, the teletypes have announced that the pressure-proof Prez, thinking better of his faux pas, has appointed a three-man committee to investigate the whole Birmingham roost. Maybe "The Men" moved him after all. His reversal, unfortunately, comes after the patients had been moved to Long Beach. By now they're even dismantling the switchboard at Birmingham.

By the time the committee reports that it would have been better to have left the patients where they were reasonably contented, another election will have come and this one will have gone.

To those who think that the milk of human kindness is not very good therapy either, I refer them to what Joe Cook (now dreadfully ill and in need of some loving kindness himself) said about eating cornflakes without milk. "It's no god that way."

To them and all the ambulant Pentagonians, still able to parade around in their salad dressing and hand-tailored uniforms, I'm giving a friendly tip. Lay off those for whom parades are over. Don't roost them around. It's no good that way.

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GROSSES OFF BUT NET HOLDS UP

Theatre Values Have Shown No Dip Despite TV, Other Fears—Goldenson

By IRA WIT

Theatre values have shown no disposition to slump from the post-war peak regardless of the dire fears that the flickeries are on their way out because of television and other factors. That's the observation of Leonard H. Goldenson, head of the big United Paramount chain, who has run across no great obstacles in finding purchasers at a solid price asked for those UP houses which must be disposed of to conform to the circuit's anti-trust consent decree.

Goldenson avers that there is a plenitude of would-be purchasers and no scare-off because of TV. The price, he declares, is holding well to that established early in the postwar era. As a result, UP has been able to go ahead with its liquidation program without taking any sort of beating.

Still pushing his program of ending partnership holdings under the decree, Goldenson concedes that the circuit will wind up with approximately 650 houses if the present rate of acquisitions of 100% owned theatres continues. Past liquidations, he said, would indicate a 650 total when all the transactions are completed but "there's no predicting how the other deals work out." It would mean the acquisition of 150 houses in the breakup of the Interstate, Jefferson, Butterfield and Arkansas chains and others since the circuit now operates 500 wholly-owned houses.

While a general furor has been raised in various spots on the b.o. merits of single-feature against (Continued on page 6)

Mexico's Cantinflas May Debut in Anglo Lingo Film for Col

Mexico City, June 13.

Cantinflas (Mario Moreno), Mexico's top comic, may make his debut in an English-language pic later this year co-starring with Larry Parks. Columbia producer Sidney Buchman would produce the film here independently, in partnership with Moreno's company, Posa Films.

Deal, worked out by Moreno's partners in Posa, Santiago Reach and Jacques Gelman, provides for financing and worldwide distribution by Columbia. Col handles Cantinflas' Spanish-language films everywhere except in the U. S., and finances them. Buchman is now working on the script, which calls for a Yank singer (to be played by Parks and with voice dubbed a la Jolson) to visit Mexico and run into Cantinflas. Idea is to provide a logical story for introing the Mex comic to U. S. audiences and to cushion him with all the advantages of working on his native heath, yet give him full Hollywood production values.

Cantinflas and his pards, as well as Col, have been anxious for him to do an English-language pic, but (Continued on page 17)

Schary's Case History Of Pic in Book Form

Dore Schary, Metro production chief, has authored a new book, "Case History of a Movie," which will be published by Random House in August. It traces step-by-step the production of Schary's forthcoming "Next Voice You Hear," from its original appearance as a short story in Cosmopolitan, until it was finally put in the can.

Random House topper Bennett Cerf is making extensive promotion tieups with Metro to coincide with release of the film. Aside from the exploitation angles, Schary was hot on the book idea because of his sentiment for the pic, which he personally produced and which was made on the lowest Metro budget in years. It's an unusual story, about "the voice of God" being heard on the radio.

Cushioned

Hollywood, June 13.

Aldo Da Re, former football star, who makes his film bow as a villain in Columbia's "The Hero," is profiting on both sides of legal fence.

In last Tuesday's voting, the citizens of Crockett, Cal., elected him constable, at \$4,000 a year.

SIMPP Group To Serve in Test For Bank Financing

A group of four or five representative members of the Society of Independent Motion Picture Producers will be asked to serve as guinea pigs for the questionnaire now being drawn up to determine ratio of profits made by indie productions over the past 10 years. Results of the questionnaire will determine whether Bankers Trust Co., N. Y., goes ahead with a plan to make \$20,000,000 in production financing available to indies.

First step, according to Bankers Trust v.p. Daniel C. Hickson, is to determine whether the producers will answer the questions. For that purpose, he and George Bagnall, who is coordinating the plan on the Coast, recently drew up a three-page list of queries of the type that would be sought in the larger survey.

These questions will be presented to four or five representative indies chosen by Bagnall. If they agree that the interrogations are reasonable and proper and will answer them, the bank is prepared to go ahead with employment of an outside research service. (Continued on page 17)

GILLHAM LEAVES SELZNICK, JOINS MCA

Robert M. Gillham has resigned, effective the end of this week, as publicity-advertising chief for the Selznick Releasing Organization. He will join the Music Corp. of America in mid-July in an executive capacity in New York.

At MCA, Gillham will both handle the sale of talent and work on the creation of radio and TV shows. He has been with SRO for the past three years. Prior to that he was with the J. Walter Thompson ad agency as v.p. in charge of TV and before that was pub-ad chief for Paramount for 13 years.

Selznick, who has been severely trimming his staff on both coasts, is not expected to name a successor to Gillham. SRO publicity, it is understood, will be handled as an account by an independent flackery. Announcement of the new setup is expected this week.

Mason's Counterclaim Vs. Korda on 50G Advance

London, June 13.

Seeking to nip a suit which Sir Alexander Korda has brought against him, actor James Mason has filed a counterclaim against the producer. Latter wants a refund of \$50,000 he allegedly paid the thespian under two film pacts which failed to materialize.

Original agreement of 1947 called for Mason to make two pictures annually over a two-year period. One was to be made in Europe, the other in Hollywood. In his counterclaim, the actor charges that he had no opportunity to work for Korda since no scripts were offered him.

FILM COMPANIES PULL A SWITCH

Latest financial reports by major companies are shadowing a new twist in the industry's battle for black ink. In sharp contrast to previous years, net earnings are holding up far better in comparison to prior performances while the gross take shows a continuing slide. Heretofore, it was the net that took the worse beating while grosses maintained themselves within a few percentage points.

Changed trend was evidenced again this week when Warner Bros. disclosed a half-year net of \$5,897,000, representing a gain over the \$5,624,000 corralled during the comparative stretch of 1949. Fiscal period covered ended Feb. 25 in both instances. At the same time, Warners' gross fell to \$64,800,000 from \$68,520,000 racked up in the fiscal '49 stanza.

Warners' performance follows similar returns from both Universal and Metro. For its first quarter of '50, U rang up a \$12,924 net profit from a gross of \$12,442,000. While the net was minor, it looms large against a loss of \$17,535 in the same three months of fiscal '49 which ended Jan. 29. The big loss (Continued on page 17)

Schenck Seeking Delay on 20th Exit

Joseph M. Schenck, 20th-Fox studio exec, reportedly petitioned the Dept. of Justice in Washington Monday (12) for permission to remain with 20th another two years, instead of resigning at the expiration of his present contract July 1. D of J grant would presumably be necessary if Schenck is to remain with 20th, since he promised the Government when he recently bought a 50% interest in Mike Naify's Golden State circuit in California that he would sever relationships with 20th this summer.

Schenck, who planed back to the Coast yesterday (Tues.) after returning to the 20th homeoffice from D. C., originally was believed to desire exiting 20th this year in order to devote his full-time to his theatre holdings. In addition to (Continued on page 73)

National Boxoffice Survey Heat Wilts Trade; 'Annie' Pushes Up to Top Spot, 'Bride' Strong Second; 'Caged' Takes Third

Arrival of first hot weather in many sections of country is wilting biz in most locations this week. Fact that trade was slowed by disappointing session a week ago also is contributing to sluggish current scene. Only the very strongest pictures are measuring up to expectancy, net result being that only the first three or four films are really boxoffice winners this round.

Opening of "Annie Get Your Gun" (M-G) is pushing that pic up into top position, being uniformly strong to great in most locations. The big musical is rated great in K. C., nice in Providence, strong in Indianapolis, okay in Boston, huge in Philly, big in Buffalo, nice in N. Y. and sock in Baltimore.

Although out in only four key cities covered by VARIETY this stanza, "Father of Bride" (M-G) is showing such strength it will be an easy second-place winner. Displaying less boxoffice stability currently "Caged" (W-B), is rolling up enough to capture third place. "Asphalt Jungle" (M-G), quite spotty this frame, is finishing fourth.

"Love That Brute" (20th), "Robinson Crusoe" (EL), "Secret Fury" (RKO) and "No Man of Own" (Par) round out the top eight list in that order; though none is very exciting this session. "Colt 45" (WB), "Eagle and Hawk" (Par)

Dept. of Justice Exerts Pressure For Info on RKO-Loew's N.Y. Split

Still Expensive

Hollywood, June 13.

Sam Spiegel decided "The Cost of Living" was too irritating a title to hang on a film house marquee.

So he changed it to something more soothing: "The Cost of Loving."

Big Circuits Ride 'Bicycle' in Split From Code Bans

For all practical purposes, the voluntary agreement of the big affiliated chains to bar any film from its houses unless it has a Production Code Administration seal has broken down. Giant killer in the case is "The Bicycle Thief," Italian-lingo pic released by Joseph Burstyn. "Bicycle" has been booked in several hundred affiliate theatres despite its failure to win a seal from the Motion Picture Assn. of America after a hot battle.

Up to several years ago, the agreement among affiliates to lay off non-sealed pix carried with it a fine of \$25,000 for any violation. When the anti-trust suit reached a boil, the companies dropped the clause on fines fearing it would be deemed conspiracy in restraint of trade. Since then there has been a gentleman's agreement to stay away from films sans seals.

It has been Burstyn's contention that such an understanding breaches the trust laws. He has (Continued on page 31)

Red Pic Rep Sentenced

Chicago, June 13.

Irwin Franklin, midwest rep for Artkino films, U. S. distrib of Soviet-made pix, was sentenced here yesterday (Mon.) to 18 months and one day in jail by Federal Judge Walter J. LaBuy. Court refused to fix bail for an appeal.

Franklin had been convicted of impersonating citizenship and failing to register as an alien.

Dept. of Justice is exerting increasing pressure to get its probe into booking conditions in the New York metropolitan area off the ground. In the face of balks registered by several majors that have been asked to forward info on the RKO-Loew's split of product in Gotham, the Government is insisting on the dope in a series of letters sent to distributors.

Government probe ranges from the 1946-47 season until February, 1950. For each year, it has demanded data on bookings of five out of the 10 top-grossing pix of each major. Info covers all first and second-run nabe houses in the city.

Several of the majors have asked the Government why it wants the information. In response to these inquiries, D of J has answered that the probe has been launched to see if the RKO-Loew's split of product "persists." Number of lesser distributors have trekked to Washington in the past few months to gripe against their booking problems in N. Y.

Understood that one of two alternative actions are being considered by the Government if it determines that the product split between the two major affiliates (Continued on page 17)

Cincy Exhibs Mulling Price Cut, in Tie With Transit Co., to Up Biz

Cincinnati, June 13.

Owners of Cincinnati's downtown film theatres, in a move to hypo their currently slumping boxoffice, are mulling an idea suggested by the Cincy Transit Co. to lower their admission scales for customers riding to the filmieries in streetcars and busses.

Transit company execs have been complaining of a slump in business equalled to that suffered by the theatres. With more people driving their own cars to ballgames, the beaches, drive-in-the (Continued on page 17)

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Film Industry Urged to Redouble Efforts to Kill 20% Admish Tax

With the House Ways and Means Committee expected at any time to report out a tax bill for consideration by the House, film industry leaders were urged this week to redouble their efforts to kill the 20% admission tax. Abram F. Myers, chairman of the tax committee of the Council of Motion Picture Organizations, in outlining the current status of the tax fight, urged company presidents and distributor and exhibitor executives to continue telling their Congressmen that the industry "faces disaster" unless the b.o. levy is repealed.

To date, Myers said, 197 members of the House and 31 senators favor repeal of the tax, while 149 congressmen and 35 senators favor a reduction of some kind. Rest are either non-committal on the stand they will take, or else have not reported their stand. Noting the various actions that can be taken on the tax bill under Congressional procedure, Myers urged the industry leaders to stand by for any emergency, up to and including a potential Presidential veto on a bill providing substantial relief.

Since the House presumably is settled on what action it will take, Myers advised the film execs to begin concentrating their fire on the Senate. "While there are fewer legislators to approach than in the House, we have got to channel a higher degree of public opinion to each member in the Senate," he said. "Our task in the Senate will be to persuade it to amend the probable House bill and go for the 20% repealer. The campaign to each senator must be personal, must be tailored to his particular situation and must have the persuasive power which will win his sympathy and his vote for our distressed industry."

Myers urged each exhibitor to write or wire his senator explaining how his business has suffered drastic declines. He added: "Tell him that the elimination of the 20% tax, by taking the burden off the people's amusement, will help to restore a healthy boxoffice. Cite figures to show that you are fighting with your back to the wall to save your business from going to smash."

ENGINEERING AIDES FOR TOA ON FCC HEARINGS

Theatre Owners of America has taken on the consulting engineering firm of Jansky & Bailey to aid the exhib group in prepping its case before the Federal Communications Commission. Government agency plans hearings on the question of exclusive channels for large-screen theatre television. Outfit has been retained on recommendation of Nathan Halpern and Robert O'Brien, co-chairmen of TOA's special large-screen committee.

Engineering firm is needed on "crucial issues pertaining to technical engineering matters," according to Gael Sullivan, TOA's exec director. It will work with Marcus Cohn, exhib group's TV counsel. "TOA expects to develop the best possible case and establish clearly that theatre television is entitled air channels in the public interest, convenience and necessity," Sullivan said.

Firm, headed by C. M. Jansky, Jr. and Stuart L. Bailey, has appeared frequently before the FCC in the past 20 years. It has been experting on frequency allocation problems and general video and radio system engineering studies.

20th-Fox Hires Washer For Indie Ballyhoo

Ben Washer has been named by Charles Einfeld, 20th-Fox pub-ad chief, to handle special publicity and exploitation on "Broken Arrow." James Stewart starrer is to be released Aug. 18.

Washer is handling the job on an independent basis out of his own office in New York. He is former publicity chief for Samuel Goldwyn Productions and Paramount.

It is understood that Einfeld is planning to give special publicity-exploitation contracts to indie p.a.s. on a number of pix in the future.

Jersey Allied's Conv.

Sizable turnout of industryites will put in an appearance at the annual convention of New Jersey Allied tomorrow (Thurs.) through Saturday in Atlantic City. Speakers slated during the three-day affair will include Trueman Rembusch, National Allied prexy, and Abram F. Myers, general counsel. Also taking to the platform will be Harold Lasser, Dept. of Justice attorney; Jonas Rosenfeld (20th-Fox); Mel Gold (National Screen Service); Mike Simons (Metro); Leon Bamberger (RKO); and Arthur Greenblatt (Lippert Productions).

Richard Hodgson, Paramount exec, will lecture on "Theatre Television Today." Par thespier Gloria Swanson is booked to attend the Jerseyite's annual banquet.

MPAA to OK Code Nixing Ballyhoo Of Star Misconduct

Change in the industry's advertising code, to outlaw exploitation of the misconduct of stars, is expected to get the okay of the Motion Picture Assn. of America board next week. Directors will gather in New York at that time for their second quarterly meeting, with the ad code revisions heading the order of business.

Wording of the new clause to be added to the code and the change in the regulations have not been fully worked out yet, MPAA v.p. Francis Harmon said yesterday (Tuesday). He explained that the MPAA's advertising advisory council had devised the new clause, which was being gone over by lawyers prior to submission to the company prexies, who comprise the board.

Since the company toppers have already indicated their intent of approving the changes, their vote of approval next week is expected to be little more than a formality. New clause grows out of criticism of the industry by U. S. Senator Edwin C. Johnson in Congress a few months ago. At a meeting with him, the company prexies promised that the revisions of the code would be made to prevent capitalization in advertising and publicity on the headlines provided by misconduct of stars or other film personnel. Johnson, on that basis, withdrew his demand for a federal licensing bill for film people.

Johnson was primarily disturbed over the advertising by RKO for the Ingrid Bergman-Roberto Rossellini film "Stromboli."

U.S. Biz in Japan Up 50%; MPEA Asks Hike In Dollar Conversion

Tokyo, June 13. Business of American film companies in Japan is up 50% this year over last. That is one of the bases, it was learned this week, on which Irving A. Maas, v.p. and general manager of the Motion Picture Export Assn., is here asking for an increase in the amount of coin the Yanks can convert into dollars.

U. S. distrib earnings available for potential conversion after deduction of expenses amounted to about \$3,200,000 last year. Equivalent figure is running to about \$4,800,000 currently.

Yanks are permitted, under a U. S. Army allotment that expires June 30, to convert \$1,600,000 of their blocked yen. That's just about 50% of their earnings. With the higher rate of earnings currently, they want more than the \$1,600,000. Maas has been in Japan for the past month endeavoring to set a new deal for conversion. It is expected that arrangement will not be complete before June 30 and that there will be a "gentleman's agreement" that the new deal will be retroactive.

ACAD UNANIMOUSLY RE-ELECTS BRACKETT

Hollywood, June 13. Charles Brackett was re-elected president of the Academy of Motion Picture Arts and Sciences by a unanimous vote of the new board of governors.

*Other officers elected were: George Murphy, first veepee; Dore Schary, second veepee; Johnny Green, secretary; Anne Baxter, assistant secretary; Fred Metzler, assistant treasurer, and G. Carleton Hunt, assistant treasurer.

SRO Will Handle UA Pix in Mexico

Mexico City, June 13. Selznick Releasing Organization will handle physical distribution and serve in a semi-advisory capacity on selling of United Artists pictures in Mexico. This results from a deal UA has recently completed for outright sale for five years of distribution rights on 12 of its pix to a new firm here.

New outfit is Pelliculas Selectas, S. A., in which Alan M. Rudolph, Simon Goldschlag and Rodolfo Lowenthal are partners. Selectas made the physical handling deal with Alfredo Holguin, SRO's Central American sales chief, who will also provide whatever advisory service is necessary on selling. Deal gives SRO a percentage.

New arrangement serves to clarify slightly the confused situation here regarding UA product. Much of it is still being handled by the film workers union (Sindicato de Trabajadores de la Industria Cinematografica, Seccion No. 1), which took over the prints when UA closed its office here a couple years ago.

Under Mexican law, U.A. owed the union 250,000 pesos (about \$55,000 at the then current rate of exchange) in dismissal pay and pension.

REINER IN N.Y. TO SET DOS FOREIGN FILMS

Manny Reiner, who has been on a four-month tour of Latin America for the Selznick Releasing Organization, returned to New York yesterday (Tuesday) to head up a new SRO sales division for the handling of foreign-language product in the U.S. David O. Selznick, during the stay in Europe from which he returned to New York last week, acquired a group of Italian and French films which Reiner will handle.

Selznick is planning to head for the Coast in about a week. He'll be returning to Europe by about mid-August for new shooting on "Gone to Earth," which he co-produced with Sir Alexander Korda, and to attend the Venice Film Festival in September. He wants to be on hand for the presentation of the "Golden Laurel" award which he is donating for the film that does most to foster understanding among the democratic people of the world.

Producer has been considering in New York purchase of several story properties, to add to John Hersey's "The Wall" and others he recently acquired. Still under serious consideration, it is understood, is Ernest Hemingway's "Across the River and Into the Trees."

Reiner, during his stay in Latin America, set up sales of a number of SRO pix. He was last in Mexico where with Central American supervisor Alfredo Holguin he arranged a September day-and-date preem in two Mexico City houses of "The Third Man."

Atlanta Transit Strike Hits Downtown Theatres

Atlanta, June 13. Transit strike, now well into its third week, has downtown theatre-owners moaning. Nabe houses and drive-ins are doing okay.

Striking drivers of trolley buses are asking for an 8c per hour increase. Georgia Power Co., which operates system, adamantly refuses to pay or arbitrate.

Some 300,000 Atlantans ride busses daily and are getting madder and madder as each day goes by. Business generally is suffering.

Wall Streeter Baird Into Film Biz On ELC Board, Repping Outside Capital

Press Besieges Bing

Because of newspaper pressure for interviews with Bing Crosby when he docks in New York today (Wed.) from his European trip, Paramount has arranged a press conference aboard the Queen Elizabeth. Actor will remain in Gotham for three days, then entrain for the Coast.

While here Crosby will huddle with Par h.o. staffers on plans for "Mr. Music," his next Paramount release.

WB, Metro, 20th Fail to Act On Govt. Decision

No move has yet been taken by Warner Bros., Metro and 20th-Fox for a reargament of the U. S. Supreme Court's decision upholding divorce and divestiture within three years. All three companies must move before Tuesday (20) for a rehearing since the time permitted for that action is 15 days. Indications are that 20th and Metro will take the step but that Warners may forego it in view of its already-drafted consent decree, which is waiting favorable Treasury Dept. action on tax questions.

Warners has been advised by Treasury that the tax posers presented under the decree are both highly complicated and unprecendented. The decree itself is completely drawn thereby eliminating any need for further talks with the Government. Regardless of the Supreme Court decision, both sides intend to stand by its terms.

As for 20th, it has taken no further action towards settlement in the week just ended. While the company's legalites are studying the chances of winning a rehearing, talks with the Government have been suspended. Company

Wallis Suit Vs. Rossen On Megging Deal May Halt Bulls' Release

Hollywood, June 13. Wallis-Hazen Producing Co. filed suit for a temporary injunction restraining Columbia and Robert Rossen from releasing "The Brave Bulls." Action, asking no monetary damages, is explained as a means of forcing Rossen to fulfill a director deal he is said to have had with Hal Wallis.

Plaintiff declares Rossen signed a contract to direct a film for Wallis-Hazen on completion of "All the King's Men." Instead, the complaint says, he went to work on "The Brave Bulls," which is still in production, for Columbia release.

N. Y. to Europe

Thomas Brockman
Efaime Carrington
Ben Goetz
Oliver Hardy
Kurt Hellmer
William Kapell
Ruth Matteson
Patricia Orsatti
Nat Pendleton
Barbara Perry
Kathleen Ryan
Elisabeth Schumann
Earl Wilson

Europe to N. Y.

Pier Angeli
Irving Berlin
Steve Brody
Chandler Cowles
Bing Crosby
Roy Disney
Mischa Elman
John Ericson
Abel Green
Oscar Hammerstein, II
Serge Koussevitzky
Richard Rodgers
Eugen Sharin
Maggie Teyte
Jerry Whyte

New figure appears on the film scene with the entry of David Baird, Wall street investment banker, as a member of the board of Eagle Lion Classics, distrib launched this week through a merger of Eagle Lion and Film Classics. Baird takes his seat on the board along with Dr. Wilhelm Zwilling to represent the new capital planked out to get the company started. Baird, who has never been active in the industry before, is one of the chief new investors in ELC.

Under a formula laid down in the course of the merger, outside capital gets two seats, FC another two, while Pathe Industries, EL's parent company, has the right to name four directors. Two Pathe reps definitely tabbed for director notches are William C. MacMillen, ELC prez, and Robert Purcell, board chairman of Pathe. One FC exec sitting on the board will be Joseph Bernhard, who has been tagged as chairman under the terms of the deal.

ELC kicked off Monday (12) after several days of uncertainty in which the entire merger was in danger of folding. Meshing of the two sales forces was suspended during this period while MacMillen, Bernhard and reps of the banks involved went into a series of huddles. Agreement saving the

(Continued on page 73)

PAR BOARD RE-ELECTS BALABAN AS CO. PREZ

Barney Balaban was again elected prexy of Paramount for the next 12 months at a board meet held by the company last week shortly before Par's topper took off for the Coast to attend the annual convention at the studio. Besides Balaban, board renamed all incumbent officers including Adolph Zukor as board chairman; Alfred W. Schwalberg, Paul Rabourn and Y. Frank Freeman as veepees; Austin C. Keough, secretary, and Fred Mohrhardt, treasurer.

Board took action shortly after its own reelection was assured during the stockholder meet last week. Directors also continued the policy of voting regular 50c quarterly dividends on outstanding common stock. New melon will be divided June 30 among stockholders of record June 19.

In naming Balaban, board acted on a three-year option to P's services which the topper granted the company as part of the settlement last year of a minority stockholders' action.

L. A. to N. Y.

Tom Alfred
Lex Barker
Robert Buckner
Jack Cohn
Robert Condon
Jack Cummings
Ann Daggett
Nancy Davis
Faith Domergue
Hope Emerson
Maury Foladare
Tamara Geva
Bill Grady
Karl Herzog
Cornwall (Corny) Jackson
Joseph Justman
Natalie Kalmus
Angela Lansbury
Rufus Le Maire
Perry Lieber
Joseph McConville
Don Mersereau
Abe Montague
Jack Paar
Gail Patrick
Boris Petroff
Harry Popkin
Mark Robson
Abe Schneider
Sam Schneider
Barbara Ann Scott
Sam Spiegel
Nate Spingold
Norman Stewart
Bernard Vorhaus
Charles Walters
Major Albert Warner

N. Y. to L. A.

Edward L. Bernays
Frank de Kova
Jack Dunning
Al Inman
Irene M. Selznick
Douglas Shearer
Mary Wharton
Collier Young

H'WOOD LABOR NIXES BRIT. PLAN

Balaban, Stressing Cost-Cutting, Sees Few Pix Outgrossing \$2,000,000 in '50

Hollywood, June 13.

Barney Balaban, Paramount's prez, yesterday (12) gave his company's studio convention a sendoff with a sharp warning that costs must be brought further under control to meet the changed situation in the industry. Balaban cited the difference in today's costs, markets, competition, public tastes, methods of distribution, integration of production and exhibition and the falling overseas revenues as changing the industry beyond recognition.

To spike his warning, Par's top-per declared that his statistical department estimates the 50 top pix in 1946 had grosses ranging from \$240,000 to \$9,000,000. Against this, the 50 high-grosses in 1950 will turn in domestic revenues ranging from \$1,500,000 to \$5,000,000. "Furthermore, the current outlook indicates that very few of the A pictures released this year will gross domestic in excess of \$2,000,000," Balaban said.

"The standards of the past belong to another world," Par skipper said flatly. "The only thinking and planning that will produce results under present conditions are those based on the realities of the future. If a producer proposes a picture to be made for \$1,300,000 and considers that he's doing a good job merely because a similar one was produced six months ago

(Continued on page 31)

U Sells First Runs To Drive-Ins, Subsequents After Butterfield Snag

Detroit, June 13.

Unable to come to terms with the big Butterfield circuit, Universal is selling its latest releases first-run to drive-ins and acceptable subsequent-run houses in nine key Michigan cities. Some six or seven ozoners will take a first-run crack at the product, balance going to conventional houses available as competitors of Butterfield. Group of 10 pix are getting the unorthodox treatment.

While U is selling away from Butterfield, no feud or name-calling is involved. Major expects to renew talks with the circuit on future product. However, rentals on the 10 films offered by Butterfield were unacceptable to U.

Wherever a conventional subsequent-run house was available, U first held talks with these theatres. Cities in which U has now booked its product away from Butterfield are Ann Arbor, Kalamazoo, Muskegon, Pontiac, Saginaw, Flint, Hubbard Lake, Jackson and Lansing.

U will give the ozoners and subsequent-runs regular exploitation support on first-runs.

In one previous instance, U turned to drive-ins when it could not reach terms with a regular circuit. That was in the case of Florida States chain for a number of years. Distrib, however, has renewed deals with this Paramount affiliate recently.

P-T Cutting Fieldmen In for 10% 'Lawless' Take

Pine-Thomas disclosed that 10% of "expected \$1,000,000 profit" on their "Lawless" has been earmarked for equal division among 240-odd members of Paramount's field sales organization.

In selecting "Lawless," P-T said, "we purposely chose a picture on which the profit potential is exceedingly high. We brought this one in at a cost that will permit us all to make a substantial profit." Film, which has shown strong box-office strength in initial key runs, was brought in for negative cost of around \$435,000. Melon of \$100,000 to Paramount sales group would represent a tidy individual total distributed over a period of three to four years. Deal also gives Fieldmen participation in profits from foreign distribution.

UNIONS AS KEY TO TURNDOWN

With the attitude of Hollywood labor believed likely to be the determining factor, insiders this week opined that the American industry would not accept the terms of the new film pact offered by the British at the recent London conference. Coast guilds and crafts are lined up solidly against the bonus-for-production scheme of the British and are expected to exert too much pressure on American distributors and State Dept. to be overlooked.

Thus, nixing of the plan is anticipated despite agreement that the financial aspects of the deal are more favorable for the U. S. industry than the two-year pact which was to have expired last midnight (June 13). Latter is being continued in force "for a reasonable time," pending the working out of a new agreement.

Contributing to the almost certain disapproval of the new British offer is a split among the major companies. Likewise, it is almost positive that the Society of Independent Motion Picture Producers will nix the proposal. Prexy Ellis G. Arnall and James A. Mulvey, who repped SIMPP at the recent London talks, both expressed themselves against the deal at a meeting of the society's eastern distribution committee in New York last week.

To Review Negotiations
Refusal to accept the British terms, which were said to have been handed chief negotiators Arnall and Eric Johnston on a virtual "take-it-or-leave-it" basis, will mean a return trip to London, possibly at the end of this month, to renew negotiations. In any event, it would be necessary for reps of the U. S. industry to go back, since there are many points to be clarified with the British even if the new proposal were accepted.

In back of the minds of some of the negotiators is a thought of nixing the recent offer, allowing a "reasonable" time to pass and then demanding a return to the "status quo ante"—the period before the expiring 1948 agreement. There were no restrictions then (after the

(Continued on page 31)

Exec Producers' Nomadic Lives

Hollywood, June 13.

In most industries an executive is a guy with a steady job, but not in the film business. Executive producers in Hollywood have led nomadic lives during the last 20 years, particularly at RKO where the front office door has resembled a subway turnstile ever since FBO became RKO with William Le Baron as top executive.

His successors were Merian Cooper, Sam Briskin, Pandro Berman, David O. Selznick, Joe Nolan, J. R. McDonough, Harry Edington, Joe Breen, Charles Koerner, Dore Schary, Sid Rogell and Sam Bischoff, the current production chief who is functioning under supervision of the superchief, Howard Hughes.

Runrump in the executive fluidity tournament is Paramount, which has had eight executive producers in two decades. They include Ben Schulberg, Emanuel Cohen, Ernst Lubitsch, Henry Herzbrun, Watterson Rothacker, Buddy De Sylva, Y. Frank Freeman and Henry Ginsberg.

Charles Rogers, Cliff Work, Leo Spitz and William Goetz have been topplers at Universal since the late Carl Laemmle sold out 15 years ago.

On the other side of the picture is 20th-Fox, which has had only two studio chiefs in 20 years, Winfield Sheehan and Darryl F. Zanuck. The only steady jobs over the period of two decades are at Metro, Warners and Columbia, where Louis B. Mayer, Jack L. Warner and Harry Cohn hold forth.

Balaban & Katz Files Chi Application To Weaken Rules on Jackson Park

Chicago, June 13.

Baxter Quits 'Sake,' 20th Sets Blondell

Hollywood, June 13.
Anne Baxter bowed out as femme lead opposite Clifton Webb in 20th-Fox's "For Heaven's Sake" due to heavy schedule on "All About Eve," which wound up last week. She wanted a rest.

Studio, meanwhile, inked Joan Blondell for another top role in "Sake," marking her first Hollywood assignment since Columbia's "Corpse Came C.O.D." in 1949.

U Seeks to Hike Production Credit To \$10,000,000

Taking advantage of its now greatly-improved profits position, Universal has opened negotiations with three banks to expand its revolving production loan for the next few years. Company is asking that it be given a credit of approximately \$10,000,000 in place of its current loan of \$6,000,000. Terms of the new credit would be closely similar to those obtained on its previous banking arrangement.

U's management is acting at the present time because of its favorable position rather than any immediate need for additional financing. While the company's second-quarter net has yet to be announced, it is understood that U has garnered profits in the neighborhood of \$200,000. This take compares to a loss of \$465,242 registered during the first half-year of fiscal 1949. Half-year stretch ended April 30.

Current dickerings are being carried out with three banks headed by the First National Bank of Boston, in which Serge Semenenko is exec veepee. Reportedly, the company is now close to the inking stage on the expanded credit.

U has been steadily gaining for the past six months, both profit-wise and on the gross take. Total revenues for its pix are up some 20% over the comparative period last year. At the same time, U has trimmed the costs of its pix to conform with the current market, thereby parlaying its gains.

Strategy behind the move to boost its bank credits is the idea of coping favorable terms as a good risk. Since there is no predicting general industry conditions 12 months hence, U toppers want to avoid the possibility of hardship financing in the future.

Goldwyn's Rank Tie On 2 British Films

London, June 13.

The two films which Samuel Goldwyn said yesterday (Monday) he'd produce here are expected to be made in cooperation with J. Arthur Rank. Setup will be similar to that of other co-production deals in which the U. S. producer will get American hemisphere rights and the British the rest of the world.

Goldwyn had been in negotiation with Rank on the two films for several months prior to his arrival in England yesterday. He'll huddle with the British film topper on the project during the week and will weekend with him at Rank's country estate.

In making the announcement of the two pix at a press conference yesterday, Goldwyn emphasized that he wasn't planning the films "to please the British, but because the subjects demanded British backgrounds."

Goldwyn and his wife, Frances, have been touring Europe for the past six weeks. They are due back in New York July 6.

Application to weaken the strict Jackson Park rules governing film playing in Chicago, to the point where they will no longer be potent, was filed here yesterday (Mon.) by Balaban & Katz. Circuit wants the sting drawn from the decree by an order lifting the current two-week ceiling on Loop runs and the allowance of reasonable clearances between first and subsequent runs.

Federal Judge Michael Igou, who laid down the original rules, will pass on the plea during the fall term. No specific date for a hearing has been set. Thomas McConnell, JP's attorney, is expected to oppose the B&K application bitterly.

Basis of the plea is a claim that the Chi situation has changed drastically since Judge Igou first made his ruling. On this score, circuit points out that distributors have revamped their selling methods in the past couple of years. Because product now is sold on competitive bid method rather than negotiations, B&K is badly cramped in its offers for Loop product by the two-week ceiling.

As a consequence, application declares, circuit has been forced to book reissues and inferior pix to keep its five Loop houses going. Two-week limit was imposed when the court found the Loop was acting as a bottleneck on product. Now, B&K notes, the reverse is occurring and there is not enough

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Powell or Pressburger Due in U.S. This Summer For Selznick Confabs

Either Michael Powell or Emeric Pressburger, who produced "Gone to Earth" in England under the banner of Sir Alexander Korda and David O. Selznick, is expected in Hollywood this summer to confab with DOS on shooting of additional sequences for the Jennifer Jones-starrer.

Print of the pic is being forwarded by Korda to Selznick on the Coast within a few weeks. American producer will preview it there and determine on the extent of new shooting, which he'll discuss with Powell or Pressburger. Lensing is expected to take place in London about mid-August.

Additional shooting on the pic has been part of a controversy between Korda and Selznick recently arbitrated by former Secretary of War Robert P. Patterson. He decreed that Korda must pay 50% of the cost of shooting three additional sequences which Selznick wanted, but that DOS must pay fully for anything beyond that. Three sequences, it is estimated, will cost about \$35,000.

Money in escrow in England from distribution of Selznick's "Paradise Case" by Korda's British Lion, and in escrow in the U. S. from distribution by Selznick Releasing Organization of the Selznick-Korda "Third Man," has been released. This was tied up pending Patterson's decision.

Odeon Theatres Won't Meet Preferred Divvy

London, June 13.

Odeon Theatres, Ltd., top firm in J. Arthur Rank's film holdings, will be unable to meet its preferred dividend for the year ending June 30 because profits are inadequate. However, bank indebtedness has been pared by \$5,600,000 over the past year.

Because of the complicated structure of the Odeon group, it is impossible to issue an interim financial statement, but a final report is expected early in September. Meanwhile, F. S. Bates today (Tues.) quit the Odeon board. He was succeeded by Sir Michael Balcon.

Distribs, Exhibs Pass the Buck On Who's to Pay for Video Trailers

Use of special television trailers to plug film product has hit an "Alphonse and Gaston" snag. Distributors want the exhibitors to buy the necessary time on video stations to air them, while the exhibitors think it should be the other way around. As a result, while the trailers are being made available on an increasingly large number of pictures, not enough of them have actually been utilized yet to determine how much they benefit the boxoffice.

Exhib-distrib argument over who's to pay for the station time has both sides surprised, in view of the recent unanimity of opinion by execs in both branches of the industry as to TV's potential selling power for films. Distribution chiefs believe the TV trailers should be financed the way radio transcriptions are—they supply time to exhibs and the exhibs buy time on their local stations. Theatre operators, on the other hand, contend that since they are forced to pay for the trailers, most of which are being produced by National Screen Service, the companies should pay the time charges.

20th, U Trailers

Meanwhile, both 20th-Fox and Universal are now providing TV trailers through NSS on all their product, while other companies, such as Columbia, are turning rapidly to TV for special promotion purposes. Under the National Screen Service deal, an exhib can buy one 60-second spot commercial and three 20-second spots for \$35 on a week's rental basis. Since most video stations charge approximately the same for a full minute spot as they do for 20 seconds, NSS plans eventually to include two 60-second and two 20-second trailers in the package.

To date, the National Screen trailers are compiled from the regular footage, with no special material being lensed. Because of the American Federation of Musicians' new plan for charging full film scale plus a royalty percentage for the use of live music on TV film, all trailers are turned out sans music. Instead, a narrator's voice is dubbed in to bridge the various film clips. NSS expects TV advertising to provide a major source of added revenue eventually but, according to a company spokesman, it's now more a matter of getting started in a new medium than of anticipating profits.

UD's Ballyhoo

Pointing up the intense interest now being taken by exhibs throughout the country in the possibilities of television plugging of pix are the extensive experiments being carried on in Detroit by Earl J. Hudson, head of United Detroit Theatres. Hudson, in New York last week to attend the planning and program committee meets of the Council of Motion Picture Organizations, told VARIETY that he is testing all types of promotion on TV in an effort to learn what will draw the patrons.

Best type of indirect ballyhoo for specific pix yet found by Hudson is a series of TV panel discussions of half-hour length in which leading Detroit figures are participating. Film mention is carefully worked into the talks as illustrative of the question being discussed.

UDT is utilizing every available TV slot, including 30-second plugs, five-minute trailers and the half-hour panels, Hudson said. Every form of treatment is also being tested, he added, and that goes for trailers, stills, animations, clips from features and the panel talks.

Big survey conducted by the Michigan theatre, UDT first-run showcase, indicates that TV advertising by the circuit is effective in luring about 10% of the patrons at that house, Hudson said. In the course of the survey, ushers quizzed between 5,000-6,000 patrons of the house, asking what attracted them to the show and where they lived.

Giant map was posted in the lobby and ushers used various colored pins to fix both the locale of the customer and his reason for attending. Approximately 600 patrons traced their appearance to TV plugs of one sort or another.

TV Blamed, No Doubt

Pittsburgh, June 13.

John Walsh, manager of the Fulton, recently phoned the stagehands' union to send some men down to the Orpheum, the Shea house in McKees Rocks, to put up a new screen. They never got there.

Walsh made inquiry and learned the men had gone to a rival house, the Roxian, and taken down the screen there. Of course they had to put it back when the mistake was discovered, each a three-hour operation—on their own time.

Sues Kramer for Stay On 'Men' Italy Distrib

Sigmund Schlager, independent film producer, last week filed suit in N. Y. supreme court against Stanley Kramer Productions, United Artists and Robert Haggai. He seeks an injunction restraining the defendants from distributing or exhibiting the recently completed Kramer picture, "The Men," in Italy until an earlier action against the trio is settled.

Schlager's move for an injunction came shortly after a ruling of Justice Aron Steuer which denied Kramer Productions' motion to vacate a summons served upon "The Men's" producer in N. Y. Court also held that a breach-of-contract suit which Schlager is pressing against Kramer and UA will go to trial in N. Y.

In an affidavit submitted by Schlager, he claims that on April 13, 1950, he agreed to pay \$39,000 for the Italian distribution rights to "Men." But, he asserts, UA and Kramer repudiated the deal when they allegedly were offered \$45,000 from Haggai, who wanted to handle the pic in the same territory.

Sales reps of the defendants, Schlager contends, refused his 25% deposit and allegedly stated that they would rather give the film to an old customer. Schlager's request for an injunction would also halt Haggai from handling the pic in Italy pending disposition of the suit, and in addition it asks that UA and Kramer be restrained from delivering a print to Haggai.

Drive-In Rentals

Continued from page 1

ly-improving position in regard to runs and clearances.

As their competitive positions get better, the starlight theatres naturally pay higher film rental. That may mean something of a decrease from the standard theatre which formerly had the run, but the overall balance is generally in favor of the distrib since the drive-ins get a lot of new patronage that would otherwise be lost altogether.

Distribution men see the ozoners as of particular importance at this time since they provide at least something of an answer to the competition of TV and outdoor amusements. They're both a novelty and a practical mode of entertainment for warm weather, for families with children and for the worker too tired to dress and attend a regular theatre.

There are figured to be about 2,000 drive-ins now operating. About 800 are said to be nothing but lots with fences around them, with 300- or 400-car capacities. Their rentals may amount to \$35 or \$45 for a two- or three-day run, or perhaps \$125 a week.

On the other end of the scale are a few giant open-airers that occasionally throw off as high as \$5,000 a week in film rental and considerably more than hit \$2,500. Distribs estimate that rental's average better than \$800 weekly.

Length of seasons vary according to climate, but the average is figured to be about 20 weeks. That would mean total film rental of about \$16,000 annually from the average house, or \$32,000,000 overall. The estimates are necessarily rough, since no actual statistics are available. Motion Picture Assn. of America has just started a survey as to number and location of the fresh-air theatres.

Jessel Will Produce

Lotta Crabtree Pic

Hollywood, June 13.

Lotta Crabtree, who was a lotta dramatic dynamite in the early days of San Francisco, is the central figure in "The Belle of Market Street," purchased for filming by 20th-Fox.

Story, written by Albert and Arthur Lewis, will be produced by George Jessel. It deals with adventures during the Civil War period.

Col's 1-Pic Test Of TV Ballyhoo Via Coast Tieup

Hollywood, June 13.

Columbia Pictures will set up an advertising budget for saturation plugging of "711 Ocean Drive," one of its forthcoming releases on the seven local television stations. Plan was instigated last week when Nate Spingold, veepee at Columbia, met with Kevin Sweeney and Haan Tyler, KFI-TV; Don Federson, KLAC-TV; Charles Glett, KTLA; Klaus Landsberg, KTLA; Dick Moore, KECA-TV; Robert DeSousa, KNBH, and Harrison Dunham, KTTV.

Idea for the plugging of one picture on television was formulated by the video stations and taken to Columbia. Station execs feel their medium can be used, with complete success, to draw people out of the home and into the theatre just as it has been responsible, to a large extent, for people now foregoing picture houses.

The use of television for plugging pictures is nothing new at this time. Major studios and indie producers have been beaming trailers on video for the past six months. However, the "711" campaign, which gets underway late in August, will be the first time any studio has gone all out on television, thus giving the medium a chance to show whether or not it can drive people into theatres through plain everyday pounding. Stations will not go out of their way to push this venture aside from the mere fulfilling of their obligations to a sponsor. It has been pointed out that once this venture proves successful, then stations will give it all the support possible.

No details concerning the amount of coin Columbia will spend with the seven stations were discussed at the meets but it is estimated that the studio will lay out between \$15,000 and \$20,000 for the push. Station reps, prior to the meet, stated that it would be useless to try and sell the picture unless the studio was willing to go all the way in its television exploitation. Should this program be successful stations are confident that all other studios will follow suit, thus bringing local video upwards of \$1,000,000 from the motion picture industry.

Present plans of Columbia are to get the campaign underway two weeks prior to the particular pictures opening locally. Columbia will set the release date in the area surrounding the Pantages and Hill Street theatres so TV plugging can saturate the sector at the most beneficial time. This campaign will get underway during the latter part of July.

Boston Area Exhibs In AM-TV Drive

Boston, June 13.

In an all-out attempt to hypokidding attendance at local houses, execs of majority of national and local circuits, as well as indies in the area, have banded together in a four-week pitch over all local radio and video outlets.

Drive consists of about 500 spot announcements weekly over the various outlets, plugging specific films but not mentioning any specific theatre. In addition to plugs, slogans such as "Don't miss this picture at your favorite theatre" and "Watch for this film at your neighborhood theatre" are being used. Financed by a \$5,000 fund contributed by local exhibitors' radio spots vary from 20 seconds to one minute. TV announcements feature the 20th-Fox trailer, "Our Town, U. S. A.," in addition to spot plugs.

UP Buys Out A. H. Blank in Tri-States; Myron Blank Acquires Central States

Des Moines, June 13.

United Paramount is terminating its theatre partnership in the Tri-States and Central States chains effective in the fall. In a deal just closed, UP will buy the Tri-States stock now owned by A. H. Blank, G. Ralph Branton and the two execs' families. In turn, UP is disposing of its stock in Central States to Myron Blank, son of A. H. Blank.

Pact provides that A. H. Blank continue as prez of Tri-States under a longterm contract with UP. Branton remains as general manager and L. M. McKechney as treasurer. Myron Blank is buying his father's interest in Central States as well as that of UP. He will operate the org as an indie circuit after his father resigns as president.

The Blank and Branton families now own a 50% interest between them in Tri-States, and UP the other half. A. H. and Myron Blank hold jointly a 50% slice of Central States. UP also owns the other half of this chain. Myron Blank has been serving as secretary of both circuits.

Transfer will make Tri-States a wholly-owned subsid of UP. Both circuits were founded by A. H. Blank. He has been in the film business in Des Moines since 1912.

Tri-States houses are located in Des Moines, Sioux City, Cedar Rapids, Waterloo, Davenport, Cedar Falls, Oskaloosa, Ottumwa, all in Iowa; Omaha, Grand Island, Hastings, Fairbury, Falls City in Nebraska; and Rock Island and Moline in Illinois.

Central States theatres are in Burlington, Clinton, Mason City, Fort Dodge, Ames, Estherville, Oelwein, Chariton, Albia, Centerville, New Hampton, Eagle Grove, Algona, Charles City, Grinnell, Boone, Forest City and Iowa City in Iowa; Fremont, Norfolk, Columbus, York, Albion, Kearney and Holdrege in Nebraska. No change in operating personnel is contemplated.

Current theatre partnership was entered in 1937 by Paramount and Blank. It is being dissolved under the anti-trust consent decree.

Arena Circuit

Continued from page 1

cal. That is, it might depend on the proximity to New York, or whether the town could be worked into a practical touring route.

It's figured that a basic element of the musical-arena idea, at least for Music Circus productions, would be the absence of stars. Those heading the plan believe that the presentation of top musicals does not depend on names, and that by using medium-salary leads it would be possible to keep the budget for shows low enough to get by at the limited capacity of hotel-arenas. It's pointed out, in that connection, that the outdoor St. Louis Muny, the oldest and most successful summer opera series in the country, has never paid over \$1,000 a week to any performer, and has never had a losing week.

Because of the relatively modest production and operating costs possible with the hotel-arena type presentation, it's believed that such an extensive circuit might ultimately be built up. That would reduce the overhead still further and make possible even more economical operation. It might also provide a new and possibly enormous source of author royalties and performer employment.

Although Music Circus, the only outfit planning a hotel-arena circuit, is concentrating on musical shows, the idea will probably be broadened to include the presentation of straight plays as well. If the Schwab-Terrell group doesn't extend its activities into the legit field, someone else will. Also, from the number of hotel representatives who have been scouting the David Heilwell-Derrick Lynn-Thomson Arena in the Edison Hotel, N. Y., which opened recently with Lee Tracy in "The Show-Off," many hotels in New York and elsewhere are interested in installing some form of theatre-in-the-round.

Thus far, Actors Equity has done nothing official about the hotel-arena development, but is enthusiastic about it as a source of added employment for its members. Similarly, the Dramatists Guild views the situation favorably as a new source of author royalties.

Conv. by Phone

Al Daff, Universal's newly-named exec veepee and chief of the foreign wing, will address the company's sales convention in Rio de Janeiro, Thursday (15), from the h.o. via a telephone hookup. Daff's talk announcing his Latino policy will be amplified at the Rio meet.

Convention has been called by Mike Berger, U's chief in Brazil. It will be Daff's first chance to speak directly to Latino sales personnel since he was named to succeed Joseph H. Seidelman several weeks ago.

FBI Uncovers 12 Hot Prints in Miami Beach

Miami Beach, June 13.

Federal Bureau of Investigation has turned up 12 hot prints of major company features here in the windup of an intensive probe conducted by the Government wing during the 1949-50 season. All the pix snatched by the FBI were playing at resort hotels without authorization of distribs. Recovered films have now been handed over to Sargoy & Stein, attorneys to the majors in-copyright matters.

Pix seized are "Ladies' Man," "Blue Skies," "Kitty," "Our Hearts Are Growing Up," "Road to Utopia," "Golden Earrings" and "California," all Paramount product; "Three Smart Girls Grow Up," "His Butler's Sister" and "Girl on the Spot," Universal; "Riverboat Rhythm" and "Without Reservations," RKO.

Theatre Values

Continued from page 3

dual bills, Goldenson does not spot any difference in the revenues of one territory against another. His circuit operates houses in both single and double-bill sectors. In this regard, UP topper is convinced that the type of program has little to do with b.o. generally. As he sees it, the general economic condition in the territory has been the determining factor on theatre revenues.

Even television does not appear nearly as important, Goldenson said. UP's surveys, similar to those of other companies, have not put their fingers on any wide revenue discrepancy between TV and non-TV areas. "I've just heard from one of our executives on that question," Goldenson said. "He has told us that business has fallen off more in the section without television than the one saturated with it."

Radio-TV Analogy

Goldenson likens the impact of TV to that of radio many years ago when it was widely predicted that the stations would drive the theatres to bankruptcy. "When television first comes in an area there is the usual fear and hysteria plus the belief that the days of theatres is ended. After a while, things settle to normalcy and the theatres continue operations. In some instances, we believe that television helps the theatres. A housewife gets tired of staying home to watch television programs and insists that the family goes out, very likely to a show."

Goldenson believes TV does not offer the same kind of show that a theatre does. Hence, he is not convinced they must inevitably compete. He is confident that films will continue as a profit-making enterprise regardless. As for the possibility of using tele to plug pix, great number of his field execs are experimenting with all sorts of TV ads and trailers.

Because the circuit has been so successful in negotiations, it has no present intention of expanding its loan with three banks headed by the First National of Chicago. Credits running into many millions were created for that purpose when UP first went on its own.

UP is considerably ahead of its schedule of partnership breakups and dives under the decree. It must complete this process by March, 1951, at the end of a three-year stretch.

UPPED 'A' DUALLING HITS MAJORS

U.S. Majors-Indies-German Govt. Wrangle on Permits for H'wood Pix

Bitter three-way wrangle among major companies, indie producers and the German government is threatened on the issue of permits for importing Hollywood product into western Germany. Just as the Yanks thought they were making some headway in revising the allowance of 160 permits a year, Bonn government last week sent a confidential letter to the Allied Control Commission asking that the number be cut to 100.

If the Commission shows indication of heeding the German request, American majors and indies will probably get into a rough-and-tumble over the proportion of permits allotted between the two groups. Last week's letter from the Minister of Economics in the West German capital stated that domestic producers would turn out 60 pictures next year, which would help relieve the need for imports. Thus, it was stated, some of the pressure on the German economy by remittances accruing to American distributors could be alleviated.

Meantime, it was indicated in Frankfurt that the German government tomorrow (Thursday) may announce the end of the complete freeze on funds of Yank firms. This does not mean that it will permit conversion into dollars, but that the coin can be invested in Germany, rather than just lie idle in a bank.

Can Buy Theatre, Etc.
New move will be advantageous to U. S. distributors in that it will permit them to buy theatres, exchange buildings and otherwise invest money. Funds will thus be put to profitable use against the day when the German economy permits full or partial conversion to dollars.

Since the war, distributors have been able to obtain permission only for such uses as repair of exchange buildings or the acquisition (Continued on page 32)

McCULLERS' 'HUNTER' IN INDIE FILMING

First novel of Carson McCullers, author of the current Broadway legit hit, "Member of the Wedding," will be filmed in the fall by Sidney Meyers, Janis Loeb, Helen and William Levitt, producers who made the 16m documentary, "The Quiet One." As distinguished from the latter pic, Miss McCullers' novel, "The Heart Is a Lonely Hunter," will be lensed in 35m and aimed for general theatrical release. Four producers are currently dickering for outside financing and estimate the cost at around \$200,000.

Meanwhile, the group is working with Ben Maddow, Hollywood scripter of Metro's "The Asphalt Jungle," and other Coast pic, on a documentary short dealing with the problems of old age. Film is one of a series ordered by the National Committee for Mental Hygiene. Maddow is both scripter and director of the pic. He will work on it through June, then return to the Coast.

"Heart" will be shot on location in the south. Group's "Quiet One" has already paid off its \$35,000 production net without touching the 16m market, although made primarily for release as a narrow-gauger. In its 35m form, pic is playing as a double-package with "Open City," Italian-made film distributed by Joseph Burstyn.

'Teresa' Shooting in N.Y.

Part of the crew of "Teresa," Italian locationer which Arthur Loew is producing, arrived in New York Monday (12) from Italy, where five weeks' shooting was just completed.

Among the contingent which came in by plane are Italian actress Pier Angeli and John Ericson, who play the leads. Filming of sequences in New York starts shortly. Entire project is due to be wrapped up in about six weeks.

Radio's 'Fat Man' To Get U-I Lensing

Hollywood, June 13.
Dashiell Hammett's heavyweight sleuth, "The Fat Man," is shifting from radio to film through a deal made by Universal-International with Emanuel J. Rosenberg and Lawrence J. White.

Picture will be made this summer, while the show is off the air, with Aubrey Schenck as producer. Jack Smart, who plays the character on the air, will do the same in the film version.

Moral-Religious Pix as B.O. Aid

Part of that "lost" audience might well be recaptured by screening pictures with moral and religious themes, according to R. M. "Bob" Savini, prez of Astor Pictures. Not only can producers reach an untapped source of income with such product, he said in New York this week, but they also "owe it to themselves" from a prestige standpoint to handle that type story.

Savini's enthusiasm for religious pix is based upon his company's results in handling "Messenger of Peace," an 87-minute feature which producer Roland Reed turned over for the Lutheran Church. Its Hollywood cast is topped by John Beal. Made on a budget of about \$90,000, the picture has garnered strong business in the midwest and southwest since its release last month.

Pic is bringing people to theatres who seldom have been there before, Savini declared. He opined that if non-filmgoers see this one they'll come back for others, which will benefit the entire industry in the long run. After milking theatrical outlets with "Peace," the Astor topper will groove the film into churches and schools. However, he's inclined to minimize the importance of the latter field as a source of revenue.

In contrast to Savini's attitude toward the church market is the experience of H. M. Rosenfeld of Simpex Films. If this market is concentrated upon exclusively, he emphasizes, it's bound to pay off. One of the most successful distributors in church screenings, he handles such pix as the Mexican-made "Christ the King," "St. Francis of Assisi" and "Virgin of Guadalupe."

Most of Rosenfeld's films are run off in parish halls and auditoriums for an established admission price. Seldom are they exhibited at "pass-the-basket" affairs. Secret to good attendance, he notes, is that tying up with churches and religious organizations "shows 'em how to advertise and exploit the film in advance of the opening." His best selling point is the fact that Simpex product is not shown theatrically.

N.Y. Syndicate Secures Zane Grey Reissue Rights

In an unusual deal which brought 20 Zane Grey pictures out of storage, a New York syndicate, which includes Irvin Shapiro, Joseph Auerbach, Moe Kerman and Joseph Felder, secured full reissue rights. The negatives had been held by Paramount, but rights to the stories had reverted to the author's estate. The syndicate brought the two parties together under an arrangement whereby the estate okayed use of the yarns, and Par turned over the negatives. Included in the list of oldies is "Born to West," John Wayne starrer; "Heritage of the Desert," starring Randolph Scott.

Franchiseholders of the new syndicate will hold a confab on domestic releasing policy in Chicago June 28. Pictures are for release in theatres, not for TV.

EXHIBS SEEK TO BEAT B.O. LAG

Growing trend of important circuits to dual two "A" pix on the same bill is seriously disturbing the major distributors. They maintain that the practice, if continued, will mean further cuts in income that will prove the death blow to producers already working too close to the profit margin.

Habit of putting two big films on a single bill, rather than twinning an "A" and "B" feature, as has been customary, is growing throughout the country. It is an obvious effort by exhibitors to meet declining grosses by attempting to attract business through offering patrons more for their money.

Practice started with Fox-West Coast several years ago and has spread with increasing impetus as business conditions worsened. Balaban & Katz in Chicago followed the FWC scheme and recently the St. Louis Amus. Co. has also gone for the plan. They are the major circuits now making a habit of dualling the biggies, while there are many other instances of individual houses going for the scheme.

According to a B&K exec, it is an absolute necessity in the chain's large houses. No other way has been found, he has told distributors who've squawked to him, for a big theatre with a heavy overhead to meet the competition of smaller houses with lower costs.

Distributors maintain the practice is refusing to pay any more for the two "A" pix than they formerly did for a bill containing a first and second feature. They offer a price for the overall program and the distrib must allocate this between the two films, so that

(Continued on page 31)

Compensation Deals Dry Up, Nip Conversions

Behind the anxiety of American distributors to win a new film deal from the Italian government in current talks is the fact that compensation deals both in Italy and other European countries are now drying up. Through these transactions, the majors previously have been able to convert almost all their frozen currency in various countries into dollars. With the demand for compensation deals falling off, majors are prepping a drive to win better conversion terms from a number of governments abroad.

Compensation agreements permitted the majors to swap their iced coin for dollars at a discount rate generally by trading in local merchandise. Companies, for instance, have bought wine, olive oil and marble in Italy; pulp and Bibles in Finland; and perfumes and other luxuries in France. Number of big pacts were also made with schools and church institutes in Italy which called for the trading of lire for dollars.

Demand for this kind of deal has dropped sharply recently, foreign execs say, as economic conditions in Italy, France and elsewhere improve. While the early postwar period brought on a raft of transactions without too much hunting by the majors, the distributors have been unable to close any big currency tieups in the past few months. Im-

(Continued on page 17)

Acquires 'All Quiet'

Hollywood, June 13.
Realart Films, reissue outfit, acquired all rights to "All Quiet on the Western Front," setting up release with initial bookings for mid-July.

Made in 1930 by Universal, it was released in 1938.

Popkin, Justman in N.Y. to Line Up More Coin to Float UA Control

'Robin Hood' Unfreezes More Disney Brit. Coin

Hollywood, June 13.
Walt Disney will defrost another load of British pounds with his second English-made picture, "Robin Hood," based on the exploits of the merry outlaw of Sherwood Forest. Robert Newton will play the title role, last filmed in 1922 by the elder Douglas Fairbanks.

Disney completed his first British production, "Treasure Island," last October. Bobby Driscoll, who starred in that picture, will be seen again in "Hood."

N.Y. Wage Board Defers on Scale

New York state minimum wage board, meeting with representatives of both labor and management last week on recommendations to set up a minimum hourly rate for film workers, decided to hold off a final decision pending a series of closed meets. Board will then submit its findings to the state department of labor, which will decide.

Fred Schwartz, veepee of the Century circuit, N. Y., who repped the Metropolitan Motion Picture Theatres Assn., questioned the state department's constitutional right to set a minimum scale. He urged that, if such a rate were established, it should be held to the 1947 level, which was 60c per hour. Pointing to increased theatre operating expenses and the currently slumping boxoffice, Schwartz claimed theatre-owners could not sustain a higher wage scale.

Screen Employees Guild, the industry's white-collar union formed via the recent merger of the Screen Publicists Guild and the Screen Office Professional Employees Guild, plumped for a \$1 minimum scale. According to SEG, the increased cost of living makes such a wage mandatory. Union spokesmen pointed out that some 40% of its members earn less than \$37.50 per week on a 37½-hour weekly basis, adding that reports of the "fabulous salaries" paid amusement industry workers do not pertain to "the overwhelming majority of workers who comprise these industries."

Wage board scheduled its first closed hearing on the subject for today (Wed.), at which time it will study the arguments put forward by both sides.

House Heeds Critic On Ladies Day Suggestion

Chicago, June 13.
The Ladies Day of baseball was extended to theatres one day last week in Chicago, and appropriately enough it was for a baseball picture—"The Jackie Robinson Story." Ladies Day at the RKO Grand theatre came about through the suggestion of Sam Lesner, film critic for the Chicago Daily News.

Lesner, in his review of the picture, said that it was one the ladies should see. He suggested having a Ladies Day. Ansel Winston, manager of RKO theatres here, took him up on it, and Friday's (9) newspapers carried ads reading: "O.K., Sam Lesner. Here's your Ladies Day. Ladies accompanied by a man admitted free up to 6 p. m." Winston said the idea bolstered business that day, too.

Astor theatre, N. Y., will also use the same policy Thursday and Friday.

Presence of Harry Popkin and Joseph Justman in New York currently is reported to be in an effort to line up further financing for their United Artists deal. Pair is said to be attempting to interest eastern circuit operators and other New York money sources in teaming with them in their effort to buy control of UA.

Negotiations themselves are understood still to be in a very preliminary stage. Despite talks on the Coast and a short session in New York Monday (12), deal is reported not to have proceeded yet to a discussion of a specific price or terms for the Popkin-Justman acquisition of the 12,000 shares in the UA treasury.

Huddles have progressed only to the point of both sides expressing intent. Popkin and Justman have indicated their desire to buy and UA to sell under certain terms that would guarantee sufficient funds going into the treasury to provide working capital to keep the company comfortably afloat.

How much cash would thus be required is said not to have been specifically discussed as yet. The entire value of the stock would undoubtedly not be paid in cash. Various deals of part cash and part other assets are possible. UA committee named to negotiate the sale is awaiting an offer from Popkin and Justman on which specific negotiations can start.

They also claim to be awaiting offers from other groups which are said to be interested in acquiring the 60% control represented by the shares now in the treasury. Company refuses to reveal the identity of the other parties.

Justman and Popkin are said to be attempting to buttress their chances of acquiring the stock by lining up additional cash and resources. It is understood they may confab with St. Fabian, Harry Brandt and other important theatre operators who've expressed interest. (Continued on page 17)

UA STOCK SALE KEY TO JACK SCHLAIFER TIEUP

Mass exodus of sales and ad-pub personnel from Eagle Lion and Film Classics as a result of the merger which went into effect this week has left most of these ex-staffers on the prowl for film jobs. Number of them, however, have already located in new spots. L. Jack Schlaifer, former EL assistant sales chief and the top-man on the loose, is currently on the Coast negotiating for a new niche. Reportedly, Schlaifer may go to United Artists, his former company, if negotiations for the sale of UA's controlling stock to one syndicate goes through.

Joseph Clair, EL's former national promotion manager, has connected with Martin Stone Associates, outfit handling merchandise tieups with television and radio shows, as publicity and promotion director. Al Fisher, erstwhile EL fieldman, has been taken on by Paramount to handle "The Lawless" at the Astor.

Leo Brody, EL publicity manager, is staying on temporarily with EL on special assignment for "Destination Moon," George Pal's fantasy-pic being released by Eagle Lion Classics. Tom McCabe, EL syndicate specialist, has moved over to Republic on publicity chores. John Scuoppo, former EL publicist, is freelancing on showbiz accounts.

Par, Chi Theatre Settle

Chicago, June 13.
Ace theatre has settled its anti-trust action against Paramount. Under the compromise, Ace will have a 35-day availability on Par product. No money damages were included in the peace pact.

Ace had filed in the federal district court of Chicago claiming that it was discriminated against on clearance and run. Suit had not sought damages.

Duchess of Idaho (SONGS-COLOR)

Hollywood, June 10.

Metro release of Joe Pasternak production. Stars Esther Williams, Van Johnson, John Lund; features Paula Raymond, Connie Haines, Clinton Sundberg and guest stars Lena Horne, Eleanor Powell. Directed by Robert Z. Leonard; written by Dorothy Cooper and Jerry Davis; camera (Technicolor), Charles Schoenbaum; editor, Adrienne Fazan; musical director, George Stoll; musical numbers staged by Jack Donohue; songs, Al Rinker and Floyd Huddleston; Henry Nemo and Albert Sennedy. Tradeshown June 7, '50. Running time, 98 MINS.

"Duchess of Idaho" is another of Metro's formula musical offerings that practically always prove pleasant entertainment. There's not a surprise in a carload of such stories, but when splashed with color, pretty girls and plenty of production gloss they usually rate a profitable payoff. "Duchess" should be no exception.

Musical end is held up by four tunes, three clefted by Al Rinker and Floyd Huddleston, and one, "Baby, Come Out of the Clouds," by Henry Nemo and Lee Pearl, especially for Lena Horne's guest appearance. Miss Horne is brought on early in the first 10 minutes for the brief nitty sequence and tune. Her offering could have been better staged.

Esther Williams has a big swim number, as well as a midway Sun Valley pool frolic, to prove her aquatic prowess. Production number is "Ballet in Swimtime," opening and closing the film, and done with lavish production flash to treat the eye. Also guesting is Eleanor Powell, displaying the magic of her taps in a solo dance boogie at the snow resort. In brief is Red Skelton, although uncredited, during a potato dance contest. His contribution is crowning the winner and taking a fall off stage.

Plot posed in the Dorothy Cooper-Jerry Davis script concerns romantic involvements of Misses Williams and Paula Raymond, with Van Johnson and John Lund. Latter is a rich playboy who is continually being rescued from predatory femmes by his secretary, Miss Raymond. She yens for him herself and Miss Williams plots a way to catch him for her friend.

Romantic complication is set up by having Johnson misunderstand the play Miss Williams is making for Lund, idea being to have latter call in the secretary for help and recognize her true worth. After the proper number of mixups and angry goodbyes between Miss Williams and Johnson, the four principals pair off for the happy ending.

Connie Haines, as canary with Johnson's orch, comes across solidly in three numbers, with Johnson assisting on two. Tiny, pert Miss Haines scores with "You Can't Do Wrong Down Right," "Of All Things" and "Let's Choo Choo Choo to Idaho." Latter also is used as chorus background during the title runoff.

Robert Z. Leonard is an old hand at guiding the multiple ingredients of a musical through their paces. He gives this one plenty of movement, nicely spiced with comedy, and the troupings, generally, is good. Among the supporting players, it's Clinton Sundberg out in front as Lund's wise-cracking valet-handyman.

As expected, technical assists are up to Metro standards, getting the production glitter on the screen with full value. Charles Schoenbaum's lensing, the musical direction by George Stoll, the staging of production numbers by Jack Donohue and other credits are top-notch. Brog.

The White Tower (COLOR)

RKO release. Sig. Rogell production. Stars Glenn Ford, Sig. Rogell, Claude Rains, Oscar Homolka; features Sir Cedric Hardwicke, Lloyd Bridges, June Clayworth, Moe Delamare. Directed by Ted Tetzlaff. Screenplay by Michael Blankfort; based on novel by James Ramsey Ullman; camera (Technicolor), Ray Rennahan; editor, Samuel E. Beetley; music, Roy Webb; musical director, Bokaleinski. Tradeshown N. Y. June 9, '50. Running time, 98 MINS.

Magnificent scenic backgrounds, as relative color and a gripping yarn are welded together in "The White Tower" for a powerful emotional impact. Lensed in Switzerland, this production derives its major source of strength from artful utilization of the soaring Alpine landscape, beautifully and

dramatically caught on the Technicolor palette. Solid boxoffice factors are supplied by a fine name cast.

Out of James Ramsey Ullman's novel, scripter Paul Jarring has fashioned a pictorial theme with elemental appeal—the struggle of man to conquer nature. Although the majority of Americans are probably cold to mountain-climbing, this film has blended the sport into a moving drama in a manner guaranteed to generate thrills and a persistent tension. Director Ted Tetzlaff has expertly kept the balance between the straight action sequences and the interplay of human beings.

Plot opens in a Swiss peasant village, where a small group of Europeans and one American (Glenn Ford) have gathered. Except for Ford, the dominating passion of the group is to lick the forbidding heights of a nearby summit. Valli, as an Italian girl with the single aim of climbing the mountain which killed her father, gathers a party to make the try. Ford, after turning down an invitation to join the party, finally enters the expedition to be near Valli.

Once the group are packed for the ascent, the film gathers a terrific momentum as it weaves the joint efforts of the group to scale the glacial precipices with the personal motives of each member of the group. An attempt to invest the expedition with some cliché symbolical meanings in the screenplay is fortunately overshadowed by the sheer physical struggle in climbing the mountain. At the finale, Valli loses her obsessive mania to conquer the mountain, surrendering the goal within easy reach in order to save Ford, who goes snowblind.

Some of the color effects are staggering in their brilliance. A deep focus lens has permitted panoramic shots over vast areas of shimmering cliffs with unusual detail.

With Hollywood films being spotlighted as ambassadors of goodwill for the U. S., some exceptions may be taken to the implications of some of its characters. Since the group of mountain-climbers is made up of various nationalities, the pic may be resented for its attempt to define various national characteristics.

In the case of the German member of the party (Lloyd Bridges), the pic frankly exploits the opportunity to blast the cold brutality and superman pretensions of the Herrenvolk. The other major characters, while treated more sympathetically, don't come off too well either. As the Englishman, Sir Cedric Hardwicke is portrayed as a cultured but exhausted man. As the Frenchman, Claude Rains plays as a weak and drunken artist. Only the American emerges as the casual, but resourceful hero of the democratic ideal.

Despite these political nuances, the pic emerges as a fine achievement with all the performances, with the exception of Lloyd Bridges, avoiding the stereotype in the details of their portrayals. Valli is standout in a non-glamorous role while Ford registers as a credible human being. Rains etches a fine portrait as a frustrated artist while Hardwicke gives his customarily polished performance. As a Swiss peasant, Oscar Homolka also scores with a massively strong personality. Even Bridges, up to the final reel, handles his role of an ex-German army officer with a subtle strength. Rest of the cast play bit parts competently. Herm.

Broken Arrow (COLOR)

20th-Fox release of Julian Blaustein production. Stars James Stewart; features Jeff Chandler, Debra Paget, Basil Ruysdael, Will Geer, Joyce MacKenzie, H. H. Hopper. Directed by Delmer Daves. Screenplay by Michael Blankfort; based on novel by Burt Alvord; camera (Technicolor), Ernest Palmer; music, Hugo Friedhofer; editor, J. Watson Webb. Tradeshown N. Y. June 8, '50. Running time, 93 MINS.

"Broken Arrow" is a western with a little different twist—the story of the attempt of whites and Apaches to learn to live together in the Arizona of 1870. Essentially it's an appealing, sentimental Indian romance, with plenty of action to offset the more placid

Miniature Reviews

"Duchess of Idaho" (Songs) (Color) (M-G). Pleasant musical-comedy. Okay biz outlook.

"The White Tower" (Color) (RKO). First-rate cast in a fine mountain-climbing drama; solid b.o. in all situations.

"Broken Arrow" (Color) (20th). Romantic Indian-western idyll, with James Stewart. Good b.o. entry.

"Panic in the Streets" (20th). Richard Widmark, Paul Douglas in gangster thriller; fairly good boxoffice.

"Peggy" (Color) (U). Good family-trade film about Pasadena's Rose queen and parade. "Sideshow" (Mono). Mild programmer melodrama for lesser situations.

"Johnny One-Eye" (UA). Damon Runyon characters in personal-revenge melodrama. Light b.o. prospects.

"The Great Jewel Robbery" (WB). Good crook melodrama based on criminal exploits of Gerald Dennis.

"Armored Car Robbery" (RKO). Cops-and-robbers melodrama. Okay support for general double bills.

"Kill or Be Killed" (Eagle Lion). Routine dramatic-mystery. Okay secondary fare.

"Rider From Tucson" (RKO). Okay entry in the Tim Holt oater series.

"The Avengers" (Rep). Fair action drama which will get best reaction in smaller situations.

"Texas Dynamo" (Songs) (Col). Stock Charles Starrett oater for western market.

"Destination Big House" (Rep). Okay meller for dualers.

moments. Beautifully photographed in Technicolor, against a lush Arizona background, and with James Stewart heading an accomplished set of performers, pic looks set for good returns.

Pic has a quality of naive charm that wouldn't fit many westerns and would ordinarily scare off the blood-and-thunder fans. Here it peculiarly fits. There are colorful Indian tribal ceremonies that ring true, such as a wedding ceremony, an Apache mating dance, etc. These are interspersed among the usual western ingredients—Indian raids on wagon trains, cavalry rides against Apaches, ambushes and murders. There's plenty of shooting, both arrow and gunfire to suit the mood and pace of the film.

Story concerns a far-sighted young frontiersman (James Stewart) who, tired of the mutual killings of whites and redskins, boldly plans a visit to the feared Apache leader (Jeff Chandler) to propose a truce. Meeting not only succeeds, but Stewart falls in love with an Indian maiden. Both truce and truth are impeded by treachery on the part of whites and Indians, necessitating the intervention of a cavalry general from Washington (Basil Ruysdael) and of the Apache chief. Peace eventually comes, but only after the mixed love affair ends in tragedy, when the Indian girl, now Stewart's wife, is shot and killed by whites from ambush.

In scripting, direction and performance, film is of superior quality. Camera work is fine, with its backgrounding of Arizona canyons, and supporting music is in keeping. There are minor flaws, as when the general answers questions of Indians put in a language he isn't likely to understand, but they are few.

Stewart gives another engaging portrayal as a raw, lank frontiersman with a conscience. Matching him in appeal is Chandler as the feared Apache chief Cochise, investing the role with a great deal of dignity. Debra Paget makes an appealing Indian maid, just right for this sort of dramatic idyll. Ruysdael has a warm, rough bite as "the Christian General"; Will Geer is good as the Indian-hating roughneck, and Arthur Hunnicutt is fine as Stewart's loyal friend. A group of Indians in supporting speaking roles add to the film's effectiveness. Bron.

C. W. Sharpe Exits Pathe

C. W. Sharpe, treasurer of Pathe Industries for the past five years, is anking the company Friday (17). Sharpe will move into Samuel Hacker & Co., industry accounting firm, after a short vacation.

Prior to his stint with Pathe, Sharpe served as assistant to the finance veepee of National Broadcasting Co. as well as acting as controller for Columbia Pictures for 10 years.

Panic in the Streets

20th-Fox release of Sol C. Siegel production. Stars Richard Widmark, Paul Douglas, Barbara Bel Geddes; features Walter (Jack) Palance, Zero Mostel, Dan Riss, Alexis Minotis, Guy Thomas, Tommy Cook. Directed by Elia Kazan. Screenplay, Richard Murphy; adaptation by Daniel Fuchs, from story by Edna and Edward Anhalt; camera, Joe MacDonald; editor, Harmon Jones; special camera effects, Fred Sersen. Tradeshown N. Y. June 12, '50. Running time, 93 MINS.

This is an above-average chase meller. Tightly scripted and directed, it boasts fine performances by a cast topped by Richard Widmark and Paul Douglas. Unless there are too many dramas of violence flooding the market currently, "Panic in the Streets" should do fairly well.

"Panic" concerns the successful attempts to capture a couple of criminals, who are germ carriers, in order to prevent a plague and panic in a large city (supposedly New Orleans; entire picture shot in N. O.). The plague angle is somewhat incidental to the cops-and-bandits theme. Direction by Elia Kazan is always taut. Story opens harshly with three thieves stalking a man for his money and killing him to obtain it. The man has just arrived in New Orleans illegally and is suffering from a bubonic plague. His murderers, unknown to themselves, pick it up from him. An alert U. S. Health Service medic figures this out early when the slain man is brought into the morgue. The plot then concerns the efforts of the police, prodded by the Health Service officer, to locate and capture the slayers before they can spread the disease.

There is vivid action, especially near the close, in a bangup, tinging chase and gunfight in and out of a dock warehouse. Film also contains some nice human touches as well as some bizarre moments. Walter (Jack) Palance, as the gang leader, gives a sharp performance often bordering on the macabre. Widmark, playing a sympathetic role for a change, is extremely convincing as the earnest U. S. Public Health doctor who organizes the manhunt. Douglas, although practically playing a supporting part, is fine as the police captain who leads the chase. Barbara Bel Geddes is attractive as the doctor's wife. Zero Mostel gives a nifty performance in a straight dramatic role, as one of the criminals.

Joe MacDonald did a fine lensing job while editing of Harmon Jones is adequate. Daniel Fuchs' adaptation of the Edna and Edward Anhalt story sometimes drags in minor, uninteresting passages, but most of these are overcome by Kazan's sharp direction. Weat.

Peggy (COLOR)

Hollywood, June 10.

Universal release of Ralph Dietrich production. Stars Diana Lynn, Charles Coburn; features Charlotte Greenwood, Barbara Lawrence, Charles Drake, Ray Walker, Jerome Cowan. Directed by Frederick de Cordova. Written by George F. Slavin, George W. George; suggested by a story by Leon Ware; camera (Technicolor), Russ Metty; editor, Ralph Dietrich. Previewed June 9, '50. Running time, 77 MINS.

A pleasant piece of family entertainment is the proper label for "Peggy." It uses the background of the annual Tournament of Roses in Pasadena, the selection and crowning of the annual Rose Queen, as the story gimmick upon which to hang the plot. This is all done in brilliant color and with enough chuckles and pace to insure a good reception in most playdates.

Scripting by George F. Slavin and George W. George details the

typical eliminations for a Rose Queen, a search that starts months before the annual New York's Day parade, and climaxes with 1950's parade, a beautiful sight in color as the floats march down Pasadena's Colorado boulevard to the cheers of tourists, and the annual pigskin fracas in the Rose Bowl. That's peg enough to sell tickets in the hinterlands.

Device used to get this onfilm is a family affair plot that finds Charles Coburn, a retired prof from Ohio, and his two pretty daughters, Diana Lynn and Barbara Lawrence, taking up residence in Pasadena. Comedy intent is good and comes over nicely, although much of the story-telling is repetitious.

Script spreads a lot of chuckles over the footage as Coburn's two daughters enter the Rose Queen contest and march steadily towards the final selection. A laugh gimmick used is having Miss Lynn secretly married to Rock Hudson, Ohio State football star whom Coburn hates. Naturally, only unmarried girls are eligible for the highest honor. Another chuckle-arouser is the way Charlotte Greenwood, neighboring widow, takes over Coburn, and her son, Charles Drake, takes to the two girls. Completing the comedy of errors for laughs is Jerome Cowan, a contest judge, and Ellen Corby, a librarian.

Frederick de Cordova's direction spells out the fun capably and the cast reacts properly to put it over. Production mounting by Ralph Dietrich has the advantage of Technicolor and on-the-spot lensing of the 1950 parade and Rose Bowl game between Ohio State and California, expertly done by Russell Metty at the lenses. Editing is good. Brog.

Sideshow

Hollywood, June 10.

Monogram release of William F. Brody production. Stars Don McGuire, Tracey Roberts; features Jim Abbott, Eddie Quillan, Ray Walker, Richard Fante, Jimmy Conlin, Iris Adrian, Ted Hecht. Directed by Jean Yarbrough. Screenplay, Sam Rocca; story, William F. Brody; camera, William Sclmer; editor, Adamman. Previewed June 8, '50. Running time, 67 MINS.

"Sideshow" has mild possibilities in the lesser situations as supporting film fare. Idea is okay but development confusing and hard to follow.

Don McGuire plays a Treasury agent hot on the trail of a gang of jewel smugglers who use a carnival as the clearing house for the gems. He joins the sideshow as a general handyman and then starts sorting out the numerous suspects that clutter up the plot.

Productionwise, picture could have used better handling so that filming would have been clear. Choppy editing doesn't help, either. Emerging from the muddle is the fact that John Abbott and Ray Walker, sideshow operators, are the ringleaders in the racket and using Jimmy Conlin and others as delivery boys and fences for the hot rocks. Aiding McGuire work out his problems are Tracey Roberts, couch dancer with the show, and Eddie Quillan. Climax comes, after a lot of murky scenes in a tunnel of love and a wax museum, when McGuire chases Walker over the roller coaster ride and the latter falls to his death.

Jean Yarbrough had a tough time with his direction because of uneven story and production. Atmospherically, carny background is okay, but William F. Brody is not show-wise in handling the yarn. Lensing is a stock job. Brog.

Johnny One-Eye

Hollywood, June 3.

United Artists release of Benedict Bogeaus production. Stars Pat O'Brien, Wayne Morris, Dolores Moran; features Gayle Reed, Lawrence Gregory, Raymond, Raymond, Larry, Harry Bronson. Directed by Robert Florey. Screenplay by Richard Landau; camera, Lucien Andriot; editor, Frank Sullivan. Previewed June 13, '50. Running time, 77 MINS.

United Artists does not have a strong release in "Johnny One-Eye." It started with an okay plot by Damon Runyon, a good cast, and the proper production background, but misses out in direction. Beginning sparks interest, but directorial pacing makes it sag badly after that until the schmaltz and heart-tug that was a Runyon trade- (Continued on page 22)

**THE
SUN
SHINES
BRIGHT
AT**

RK



— and here's why

561400B

THE CAPTURE



Outdoor action-suspense drama by Niven Busch, author of "Duel In The Sun". Starring TERESA WRIGHT and LEW AYRES, featuring VICTOR JORY. A Showtime Properties, Inc., feature. Produced by Niven Busch. Directed by John Sturges ... April.

WAGONMASTER



John Ford's lusty successor to "Fort Apache" and "She Wore A Yellow Ribbon"... A great western drama starring BEN JOHNSON, JOANNE DRU, HARRY CAREY, Jr., WARD BOND. An Argosy Production presented by John Ford and Merian C. Cooper. Directed by John Ford ... May.

THE SECRET FURY



Fast-moving suspense melodrama starring CLAUDETTE COLBERT, ROBERT RYAN, with JANE COWL, PAUL KELLY, PHILIP OBER. Presented by Jack H. Skirball and Bruce Manning. Produced by Jack H. Skirball. Directed by Mel Ferrer ... May.

The WOMAN ON PIER 13



High-voltage melodrama starring LARAINÉ DAY, ROBERT RYAN, JOHN AGAR, with THOMAS GOMEZ, JANIS CARTER and WILLIAM TALMAN. Produced by Jack J. Gross. Directed by Robert Stevenson ... June.

The WHITE TOWER

For sheer excitement its **TECHNICOLOR** thrills have never been equalled. Starring **GLENN FORD**, **VALLI**, **CLAUDE RAINS**, **OSCAR HOMOLKA**, with **SIR CEDRIC HARDWICKE**, **LLOYD BRIDGES**, **JUNE CLAYWORTH**, **LOTTE STEIN**. Produced by **Sid Rogell**. Directed by **Ted Tetzlaff**. ... *June*.



WHERE DANGER LIVES



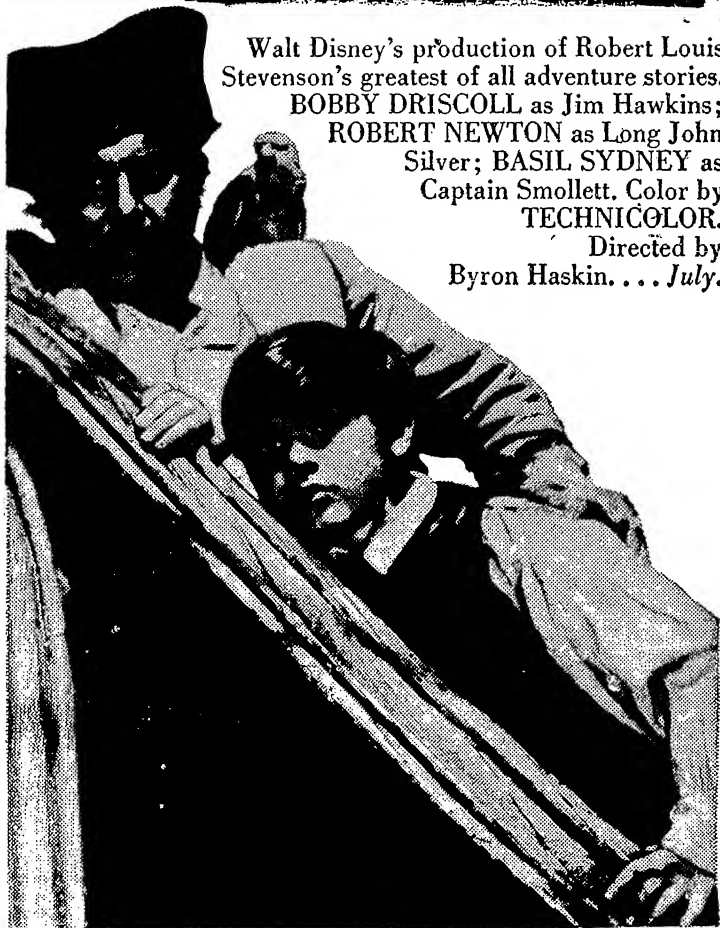
Fast-action melodrama-mystery starring **ROBERT MITCHUM**, **FAITH DOMERGUE**, the new sensation of the screen, and **CLAUDE RAINS**, with **MAUREEN O'SULLIVAN** and **CHARLES KEMPER**. A John Farrow Production presented by **Irving Cummings, Jr.** and **Irwin Allen**. ... *July*.

BORN TO BE BAD



JOAN FONTAINE, **ROBERT RYAN** and **ZACHARY SCOTT** in the powerful drama of a woman without honor. With **JOAN LESLIE**, **MEL FERRER**, **HAROLD VERMILYEA**. Produced by **Robert Sparks**. Directed by **Nicholas Ray**. ... *July*.

TREASURE ISLAND



Walt Disney's production of Robert Louis Stevenson's greatest of all adventure stories. **BOBBY DRISCOLL** as Jim Hawkins; **ROBERT NEWTON** as Long John Silver; **BASIL SYDNEY** as Captain Smollett. Color by **TECHNICOLOR**. Directed by **Byron Haskin**. ... *July*.



OUR VERY OWN

Dozens of famous personalities of today have endorsed this Samuel Goldwyn Production as tops in great entertainment. Starring ANN BLYTH, FARLEY GRANGER and JOAN EVANS, with JANE WYATT. Directed by David Miller ... August.



COME SHARE MY LOVE

IRENE DUNNE and FRED MacMURRAY in a high romantic comedy. With WILLIAM DEMAREST, ANDY DEVINE, GIGI PERREAU, NATALIE WOOD and PHILIP OBER. Produced by Harriet Parsons. Directed by George Marshall ... August.



JOAN OF ARC

Internationally, the most honored motion picture of all time. Now released for its first regular runs. INGRID BERGMAN and a cast of thousands in a TECHNICOLOR spectacle never equalled. Directed by Victor Fleming. A Sierra-Walter Wanger Production ... September.



WALK SOFTLY, STRANGER

JOSEPH COTTEN and VALLI starring in a highly suspenseful action mystery. With SPRING BYINGTON, PAUL STEWART, JACK PAAR and FRANK PUGLIA. A Dore Schary Presentation. Produced by Robert Sparks. Directed by Robert Stevenson ... September.



EDGE OF DOOM

Samuel Goldwyn's powerhouse of realistic drama, starring DANA ANDREWS, FARLEY GRANGER, JOAN EVANS. With ROBERT KEITH, PAUL STEWART, ADELE JERGENS, HAROLD VERMILYEA. Directed by Mark Robson . . . October.

VENDETTA



FAITH DOMERGUE, GEORGE DOLENZ and HILLARY BROOKE starring in powerful drama. A Howard Hughes Production. Directed by Stuart Heisler . . . October.



MAD WEDNESDAY

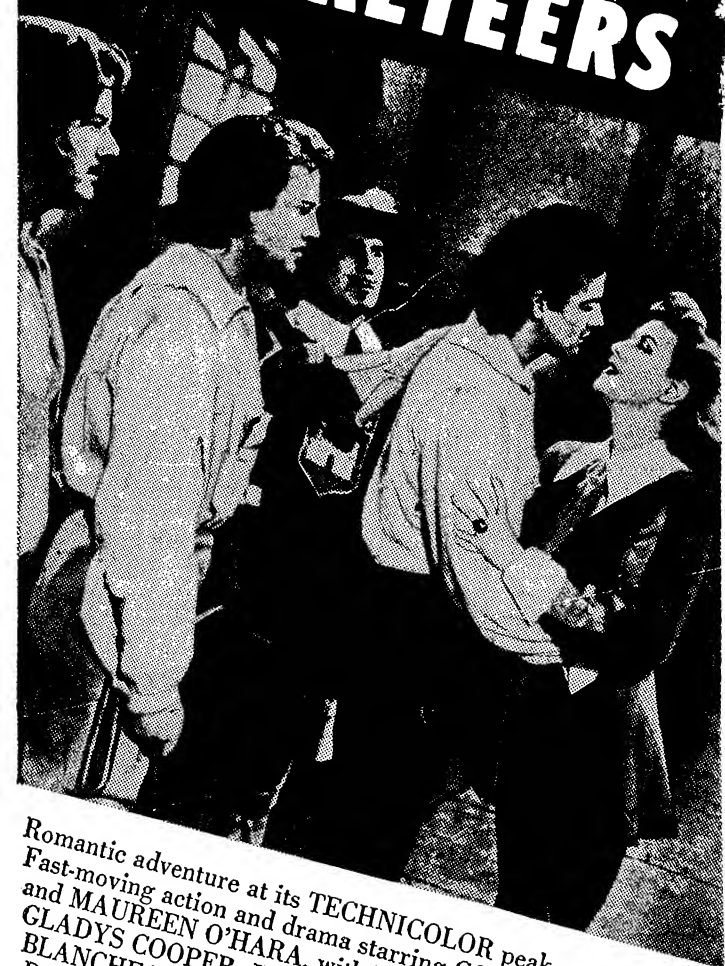
Hilarious comedy as only Preston Sturges can bring it to the screen. Starring HAROLD LLOYD. A Howard Hughes Production . . . November.



THE STORY OF A DIVORCE

Modern, timely, terrific drama of marriage and divorce. Starring BETTE DAVIS and BARRY SULLIVAN, with FRANCES DEE, KENT TAYLOR, OTTO KRUGER, JANE COWL. A Skirball-Manning Production. Directed by Curtis Bernhardt. . . . November.

SONS OF THE MUSKETEERS



Romantic adventure at its **TECHNICOLOR** peak. Fast-moving action and drama starring **CORNEL WILDE** and **MAUREEN O'HARA**, with **ROBERT DOUGLAS**, **GLADYS COOPER**, **JUNE CLAYWORTH**, **BLANCHE YURKA**. Produced by **Jerrold T. Brandt**. Directed by **Lewis Allen**... November.

JET PILOT



Gigantic action-and-romance drama with color by **TECHNICOLOR**. Starring **JOHN WAYNE** and **JANET LEIGH**, with **JAY C. FLIPPEN**. Produced by **Robert Sparks**. Directed by **Josef Von Sternberg**... December.



ALIAS MIKE FURY

Rugged realism and high-tension drama, in an action-mystery starring **VICTOR MATURE**, **WILLIAM BENDIX**, **TERRY MOORE**. With **ZACHARY A. CHARLES**, **BASIL RUYSDAEL**, **DONALD RANDOLPH** and **DAMIAN O'FLYNN**. Produced by **Warren Duff**. Directed by **Ted Tetzlaff**... December.



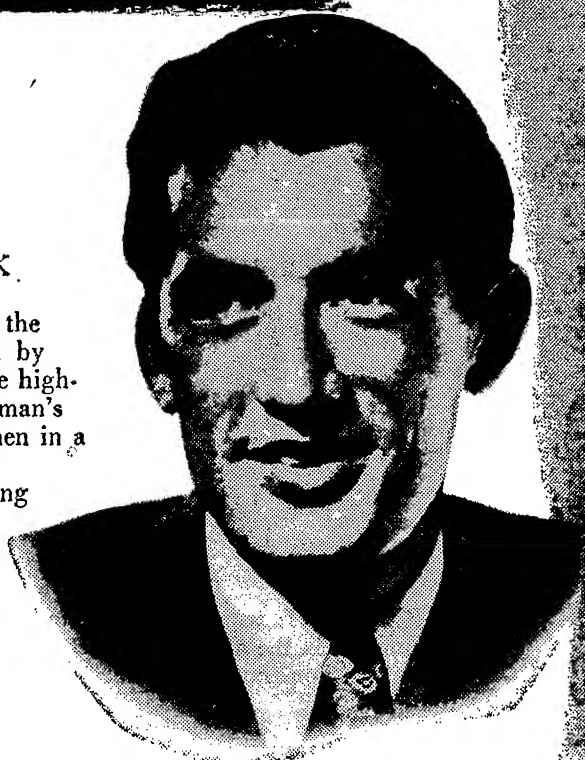
HIS KIND OF WOMAN

Romantic melodrama with the accent on action. Starring **ROBERT MITCHUM**, **JANE RUSSELL**, **VINCENT PRICE** and **TIM HOLT**. Produced by **Robert Sparks**. Directed by **John Farrow**... December.

AND, LOOKING AHEAD TO 1951...

APPOINTMENT IN SAMARRA

GREGORY PECK
starring in a
dramatization of the
best-selling novel by
John O'Hara. The high-
keyed story of a man's
success with women in a
fast-moving age.
A Skirball-Manning
Production.



CARRIAGE ENTRANCE

Stormy romance and deep mystery in old New Orleans.
Starring ROBERT MITCHUM, AVA GARDNER,
MELVYN DOUGLAS with JANIS CARTER, LUCILE WATSON,
JACK BRIGGS, GORDON OLIVER. A Robert Sparks-Polan
Banks Production. Directed by Robert Stevenson.



IT'S ONLY MONEY

Riotous romantic adventure strictly for laughs.
Starring FRANK SINATRA, JANE RUSSELL and
GROUCHO MARX. Hit songs.
Produced by Irving Cummings, Jr.
Directed by Irving Cummings.



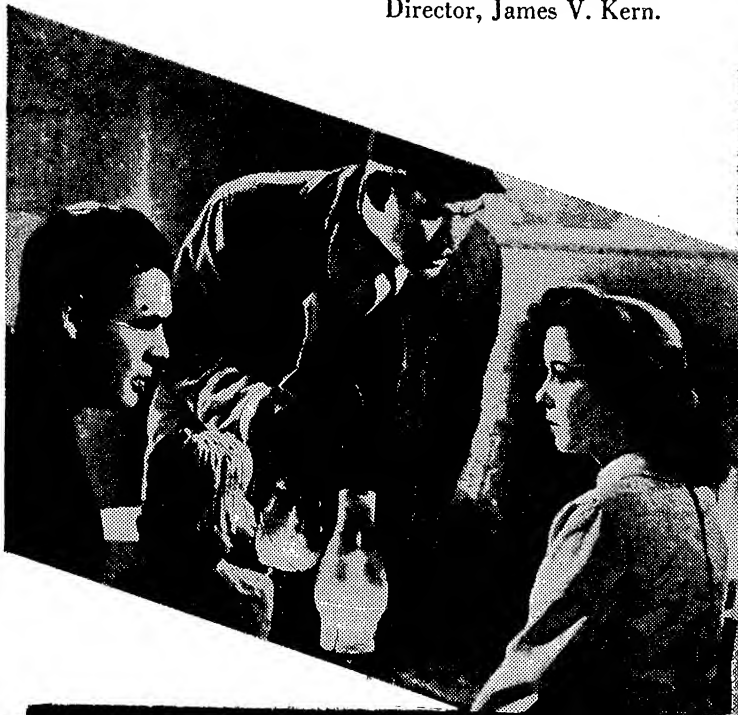
MONTANA BELLE

Rousing western drama in TRUCOLOR, starring
JANE RUSSELL, GEORGE BRENT and SCOTT BRADY.
Produced by Howard Welsch. Directed by Allan Dwan.



TWO TICKETS TO BROADWAY

Planned as the mightiest **TECHNICOLOR** musical of them all. First cast assignment of long list of names to come, **JANET LEIGH**, **XAVIER CUGAT** and His Orchestra. Story by Songsmith Sammy Cahn. Producer, Alex Gottlieb. Director, James V. Kern.



MAD WITH MUCH HEART

Outdoor action-murder-suspense drama, starring **IDA LUPINO**, **ROBERT RYAN** and **WARD BOND**. Produced by John Houseman. Directed by Nicholas Ray.



O, MISTRESS MINE

CARY GRANT, with a big feminine star soon to be announced, in the adaptation screen version of the famous Lunt-Fontanne stage comedy success by Terrence Rattigan.

THE GAUNT WOMAN



DANA ANDREWS as the hero of one of the widest-read mystery-adventure novels in recent years—by Edmund Gilligan. "The Gaunt Woman" was the name of the mystery ship whose crew of spies baffled two nations.

**R K O
RADIO
PICTURES**

Support 

(This product announcement subject to change of pictures, titles and release dates)

THE INDEPENDENCE SAVINGS BOND DRIVE

Inside Stuff—Pictures

Metro is producing "The Magnificent Yankee" without knowing what one of the principal characters looked like. Character is Fanny Holmes, wife of Chief Justice Oliver Wendell Holmes, to be played by Ann Harding. Although there are plenty of portraits of Holmes, at various stages of his career, the studio has not been able to find one picture of Mrs. Holmes. Emmet Lavery, author of the legit play and the screen script, explained that Mrs. Holmes was a retiring wife who believed in letting her husband monopolize the spotlight. In addition, she suffered a severe illness before the couple moved to Washington and had her hair cut short by orders of her physician. Her sensitivity about her haircut may have caused the lack of pictures. Whatever the cause, Metro can't find any.

With Eagle Lion Classic's "Jackie Robinson Story" making the rounds of their theatres, company is now cashing in on a big tie-in campaign with commercial products. ELC toppers report that the distrib has passed the \$1,000,000 mark in merchandising deals with manufacturers of gift items, trophies and novelties. Biggest deal which gives both ELC and the Brooklyn ball player a cut in the royalties has been inked with Arlen Trophy Co. Outfit is turning out a wide variety of novelties, all indorsed by Robinson, plus a line of lifelike reproductions of the second-sacker.

Universal's flackery demonstrated this week that regardless of how corny a publicity gimmick is, it can still ring up sizeable space in a daily newspaper. U's tub-thumpers started passing out silver dollars on New York streets, offering to sell the cartwheels for 73c. each. N. Y. Journal-American gave the stunt a full page of photos depicting the varying expressions of skepticism on the part of passersby. Paper, incidentally, threw in a word for "Winchester '73," pic which U was ballying.

Notable films of American and foreign origin will be preserved for study by students of celluloid art at George Eastman House, international photographic center at Rochester, N. Y., according to the institution's director, Oscar N. Solbert. Memorable prints which date back to the development of the industry in the '90s are to be acquired. Museum of Modern Art, N. Y., the Library of Congress and the Academy of Motion Picture Arts & Sciences also collect historical films.

Coney Isle, Gotham Spa

Continued from page 2

girls," fashion shows and lucky key nights.

For first time in local history, part of tab for Tuesday night fireworks will be picked up by advertiser, in this instance F & M Schaefer Brewing Co. Island also contemplates spectacular Fourth of July pyrotechnic display. This and other special events (Mardi Gras Week included) will cost about \$75,000, money to be raised by pledges from concessionaires, game and ride ops. This is said to be largest promotion budget ever, exceeding previous ones by \$20,000. Handling Coney's publicity and working via Chamber of Commerce is veteran newspaperman Monroe J. Ehrman.

Drive-In Nixed

Earlier in season effort was made to obtain permit for open-air drive-in theatre on site of demolished Luna Park, but zoning chiefs nixed idea. Site is currently being used for car parking and golf ball driving range. Surf Avenue front of Luna has flock of game and food stands.

As usual, License Department is cracking down on what it considers dubious games of skill. Ops of electrically controlled games such as poker roll, fascination, five star final, obtained injunction restraining License Commish from shutting their works. Ops hope to postpone hearing until end of season, if possible.

It also looks as though Oceanarium won't be constructed for at least several years. City Hall officials, it is said, taking the viewpoint that it is more important to construct desperately needed buildings for homo sapiens rather than asphrmenus olfax and other breeds of fish. Furthermore, number of Coney's showmen are miffed at Park Commissioner Moses for his determined stand against use of Department of Parks property for several of the island's special events. Moses, as a rule, wins in these encounters with local citizenry.

On the cultural front, Val Sherry, New York showman, is planning a color film documentary of the island using top flight scripter and music by well known composer. Island also has new song, "On the Beach at Coney Island," words and music by Murray Semos, Glad Robinson Youse and Frank H. Stanton, published by Favorite Publishers. Lanny Ross has recorded song.

Steeplechase Best Bargain

The Tilyous, as in the past, are offering the best in package entertainment at Steeplechase Park. Freshly painted, the park is eye-popping for weary pilgrims from Hackensack, Harlem and Hohokus. Managerial setup has George C. Tilyou in role of prexy; Frank S. Tilyou, treasurer and publicity di-

rector; Marie H. Tilyou, secretary, and Mary E. Tilyou, chairman of board. Jimmy Onorato is manager. No new rides or gimmicks at the park, only changes are in construction of two new rest rooms. With tearing down of old rest rooms went several historic signs regarding latrine behaviour. These will be missed by a.k.s. Jaded riders can catch up on their video at Steeplechase. Four large receivers are constantly going in what park dubs its "Television Theatre." Park now employs 300 workers on weekends.

Coney's two wax tabernacles are getting spirited play with several holdovers of last year's more violent murders, among them the "Lonely Hearts Killers." "Beauty and the Beast" is the bally at World in Wax, while Eden Musee has animated display on Surf avenue. Bill Meinch, who purchased Eden Musee last year, is now trying to dispose of his wax works. Meanwhile, Meinch is getting additional revenue renting out his figures to teevee dramatic and quiz show directors. For benefit of bobbysoxers, World in Wax is holding over Crosby, Sinatra, Como and Johnson. Extra added attraction at Eden is tree stump filled with English and French bullets from Battle of Waterloo, a constant source of pilfering by panting populace.

SIMPP Group

Continued from page 3

ice to make a full-scale inquiry into indie profits.

If the producers, however, refuse to answer any important number of questions, Bankers will drop the whole idea. Indies were enthusiastic when the institution's exec v.p., Alex H. Ardrey, presented the plan on the Coast a couple of months ago and indicated they'd be willing to open their books to investigators who would keep the results confidential. There's been some doubt, however, whether a sufficient number of producers, when the time came, would be willing to divulge their records.

Hickson and Bagnall met recently for two days in San Antonio, where the bank exec had gone on other biz. It was while there that they drew up the tentative three-page questionnaire. Financing plan, as conceived by Ardrey, calls for Bankers to make available \$10,000,000 in credits, with another \$10,000,000 in second money to come via a stock flotation. Plan hinges, however, on the study of indie records showing that such production has been profitable over a period of years.

Grosses Off

Continued from page 3

was scored with a gross of \$14,621,510, substantially greater than the profit-taking period of 1950.

As for Metro, its gross of \$38,660,000 in the opening semester of '49 spelled a net of \$1,021,156 for the company. For the same period of 1950, gross shaded down to \$38,018,000 while the net went considerably ahead to \$1,652,649.

The shift in losses from the all-important net to gross means two things specifically—that pix are being turned out cheaper and that general overhead (mainly in the number and salaries of personnel) are down. Both these factors have been true for some time but the nature of the business is such that the costcutting pushed through two years ago is just showing up on company reports.

On the other hand, net profits took their sharpest dive in the 1947 and '48 years because the costly pix lensed in the flush '46-'47 period were amortized during the days of declining b.o. Result now is that the costs have caught up with domestic returns and in the instance of Warners, U and Metro outstripped the slipping grosses.

Reports during fiscal 1950 by these three majors as well as Columbia promise another year in which the companies will hold the line at the profit total of 1948. Year of '49 was the first since the all-time high registered in 1946 when no decline in total profits was suffered. That is likely to be repeated at about the same total during '50.

Warners' half-year net was equivalent to 80c. per share on outstanding common stock against 77c. for the comparative period of last year. Net figure was reached after deducting \$3,800,000 as estimated federal income taxes, and \$500,000 put aside for contingencies.

Cash totalled \$23,029,783 as of Feb. 25. Total current assets came to \$64,403,637. Of this, released productions are valued at \$11,532,730; films completed but unreleased, \$12,103,725; films before the cameras, \$3,621,557. Against this total are current liabilities of \$14,252,750.

WB's long term bank notes are down to \$12,395,568. Its earned surplus totals \$58,122,855. Some \$32,475,000 of its earned surplus is restricted so far as placing additional liens against it by the terms of the bank loans.

Cincy Exhibs

Continued from page 3

atres, etc., the firm has been seeking ways to boost its own business. Plan submitted to the theatres, they claim, could thus be mutually beneficial.

Under the plan, which is still in the talking stage, the transit firm would offer possibly a roundtrip fare at the present cost of a one-way trip to customers traveling downtown to the theatres. Each passenger would get a special "transfer," which, when presented at the boxoffice, would entitle him to a reduced ticket price. Theatres and the transit company would back up the offer with special exploitation, pointing up both the advantages of leaving the car at home to avoid parking difficulties and the pictures the riders could see.

Incidentally, neither the theatre operators nor the transit company has accused television of being responsible for their troubles, claiming not enough is yet known of TV's effect for a decision on the matter.

D of J Pressure

Continued from page 3

in Gotham violates the existing decrees. It will either file a contempt action against RKO and Loew's, charging them with breaching buying practices provided in the decree, or it will bring a new suit against the chains demanding their breakup in N. Y.

It is the Government contention that requirements for selling which provide for theatre-by-theatre and picture-by-picture deals are not being met in a product splitup. Dept. of Justice last year unsuccessfully sought to bar all splitups in the decree then ordered by the court.

Ricordi Gains Film Rights to 'Butterfly'

G. Ricordi & Co., music publishing firm, is sole and exclusive owner of the film rights to the copyrighted opera, "Madame Butterfly," Judge Edward A. Conger ruled in N. Y. federal court this week. Ricordi had brought suit against Paramount Pictures to restrain it from claiming any interest in the opera's film rights. A declaratory judgment determining the rights of both parties was also sought.

In finding for Ricordi, Judge Conger held that a 1901 agreement which the publisher inked with the late John Long, author of the novel, "Madama Butterfly," and David Belasco, who wrote a one-act play from the book, gave it the film rights to the Puccini opera which in itself was a new work. Paramount based its claim on rights to the book and play which it acquired from the Long and Belasco estates. Repping Ricordi was Arthur E. Garmaize.

Popkin-Justman

Continued from page 1

terest in the past in expanding their activities.

Strengthen Popkin's Hand

Popkin, in addition to producing for UA, is a Coast circuit owner, and by tying in with other theatremen he'd strengthen his hand through insuring outlets for UA product. How far he could go along this line without attracting the ire of the Dept. of Justice is a question still to be met.

UA maintains that it has placed no price on the 12,000 shares of stock. Spokesman for Popkin and Justman said this week that their understanding is that a \$4,000,000 figure has been set. That would put a value of \$1,333,000 on the 4,000 shares that Charles Chaplin and Mary Pickford each hold as present owners of the company.

Popkin and Justman arrived in New York this week and, with Edward Peskay, their eastern rep, who is involved in the deal with them, immediately went into a huddle with UA reps Monday. In the confab were Charles Schwartz, Chaplin's attorney; Vitalis Chalif, Miss Pickford's attorney, and Arthur W. Kelly, UA's exec v.p. All three are members of the UA board.

Chalif and Kelly are members of a three-man committee named by the directorate to negotiate the sale. Third member is prexy Grad Sears, who is confined to a New York hospital as the result of a heart attack. Another negotiating session was slated for last night (Tuesday) or this morning.

UA board met yesterday, but that was entirely coincidental to the Popkin-Justman negotiations. Conclave was called to clear some accumulated business prior to departure of Schwartz for Lake Placid for the summer. His absence, plus the continued illness of Sears, would leave the board without a quorum. There are seven members of the directorate, with the presence of six necessary to transact business.

Compensation Deals

Continued from page 7

proved foreign trading has lessened the need so far as local companies and institutes are concerned.

Compensation deals in the past were most successful in Italy, where the companies have been able to convert all their lire to dollars. However, in face of new conditions, the distrib is asking the Italian government to permit 60% or so of all lire earnings to be converted into dollars. Up to the present date, the government has been liberal in permitting conversion pacts while blocking any direct, official conversion under a trade agreement.

Meet of foreign managers will be held this week in New York to hear a report from John McCarthy, director of the Motion Picture Assn. of America's international wing, on the Italian dickerings. McCarthy recently arrived from Rome where he has been repping the companies in talks with government officials.

WARNERS EYES BIG YEAR; 49 PREPPING

Hollywood, June 13.

Total of 49 stories in the writing mill at Warners indicates heavy activity on that lot in the next 12 months, in keeping with the steady level-of-employment policy announced a year ago by Jack L. Warner. These yarns are in addition to properties already assigned definite starting dates. Currently 47 writers are working on scripts, which will be divided among a dozen producers.

Ten of them will be produced by Henry Blanke. They are: "Room for One More," "Goodbye, My Fancy," "Come Fill the Cup," "Edith Frome," "Spring Kill," "The Flame," "April in Paris," "Off Color," "The Iron Gates" and "To Morrow Is Another Day."

William Jacobs' production consists of nine: "Rocky Mountain," "My Irish Molly-O," "The Girl From Paris," "Moonlight Bay," "A Baby for Midge," "Hot on the Campus," "Dark Eyes," "When Old New York Was Young" and one still untitled.

Louis F. Edelman will produce five, including "The West Point Story," "The Four Chaplains," "Operation Pacific," "Career Girl" and "The Annapolis Story." Jerry Wald is prepping five: "Serenade," "Broadway Revisited," "Haircut," "Force of Arms" and "The Front Man." Quintet on Anthony Veiller's program are "The Fighting Marine," "Bimini Run," "Rear Guard," "The Travelers" and "Fires of Orinoco."

Saul Ellkins will make three: "Raton Pass," "Call Me Doctor" and "The Candy Kid." Bryan Foy's schedule consists of "Breakthrough," "The Trial" and "Story of a Manhunt," and Everett Freeman's of "Jim Thorpe—All-American," "Mara Maru" and "The Feature Syndicate Story." Milton Sperling will produce two: "Project Seven" and "Twilight Zone."

Aside from the regular studio producer assignments, Cagney Productions will make "Only the Valiant" and "A Lion Is in the Streets"; Alfred Hitchcock will handle "Strangers on a Train" and Charles K. Feldman "A Streetcar Named Desire."

Cantinflas

Continued from page 3

have been very cautious for fear that Yanks, not knowing or understanding him, wouldn't find him funny. They have been apprehensive lest the initial pic be a flop and hurt the chances of ever making Cantinflas the potential star they see him in the U. S.

Buchman is therefore tailor-fitting an introductory story for the Mex comic. Cantinflas in Latin America is a combo of Bob Hope, Bing Crosby and a dozen other U.S. stars rolled into one so far as popularity and b. o. are concerned. His pix are tremendous moneymakers and he, his partners and Col are anxious to establish him on a similar basis in the U. S.

Now 38 years old, he's been amazingly popular for more than 10 years. He is an adept pantomimic, but gets most of his laughs through plays on words and puns. That's what makes the problem difficult in presenting him in English.

Cantinflas, Reachi and Gelman have a cushy setup for pic production on their Spanish-language films. Columbia advances to them 1,000,000 pesos (about \$115,000) before they start each film. Production cost runs approximately 600,000 pesos (\$70,000), so the Posa Films trio has a profit of 400,000 pesos (\$45,000) before it even starts a camera turning.

Each of the films is said to turn in a total profit of about 2,000,000 pesos (\$230,000). Posa has been averaging three every two years for the past 10 years. Firm this fall is planning to start producing other films in which Cantinflas will not appear.

Star is said to be the principal stockholder in Posa. Reachi handles the business side and keeps an eye on publicity and exploitation, while Gelman, who is a Russian and formerly produced in Paris, concerns himself primarily with the creative end.

L.A. Spotty; 'Caged' Strong \$40,000, 'Brute' NG 25G, 'Torch' Bright 28G, 'Humor' Slight 21G; 'Annie' 30G, 2d

Los Angeles, June 13. Spotty trade marks the current session at local first-run houses, continuing the trend that followed Memorial Day week. Best biz is being done by "Caged," which is sighting an excellent \$40,000 in three theatres. "The Torch" is doing well in only one of four houses where playing, the downtown draw of Pedro Armendariz helping the unit to a neat \$28,000.

"Love That Brute" shapes very light at around \$25,000 in five spots. Also disappointing is the \$21,000 expected for "Good Humor Man" in two sites. "Rock Island Trail" shapes small \$13,000 also in two. Second week of "Annie Get Gun" is pushing to good \$30,000 or close in two locations after exceeding hopes on the initial frame.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2-048; 1,719; 1,248; 2,296; 60-51)—"Love That Brute" (20th). Very light \$25,000. Last week, "Third Man" (SRO) (2d wk), \$25,100.

Hollywood, Downtown, Wilshire (WB) (2,756; 1,757; 2,344; 60-51)—"Caged" (WB). Excellent \$40,000. Last week, "Colt 45" (WB) (2d wk), \$20,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-51)—"Annie Get Gun" (M-G) (2d wk). Good \$30,000. Last week, handsome \$41,400.

Hillstreet, Pantages (RKO) (2-890; 2,812; 50-51)—"Good Humor Man" (Col) and "Armored Car Robbery" (RKO). Modest \$21,000. Last week, "Secret Fury" (RKO) and "Dynamite Trail" (RKO), \$22,300.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 40-51)—"Rock Island Trail" (Rep) and "Congolaise" (FC). Lean \$13,000. Last week, "Eagle and Hawk" (Par) and "Destination Big House" (Rep) (2d wk), \$12,600.

Orpheum, Forum, Beverly Hills, Hawaii (Metropolitan) (2,210; 2,100; 834; 1,106; 50-51)—"The Torch" (EL) and "Kill or Be Killed" (EL). Neat \$28,000, with majority of trade at Orpheum. Last week, "Rocketship X-M" (Lip) and "Everybody's Dancin'" (Lip) (2d wk-6 days), \$16,000.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2-100; 1,370; 885; 880; 1,145; 60-51)—"Avengers" (Rep) and "Arizona Cowboy" (Rep). Slim \$15,000. Last week, "Spy Hunt" (U) and "Young Daniel Boone" (Mono), fair \$21,700.

Four Star (UA) (900; 60-51)—"Pagliacci" (Indie) and "Cavalleria Rusticana" (Indie) (3d wk-4 days). Under \$1,000. Last week, \$1,400.

Fine Arts, Guild (FWC) (679; 968; 60-51)—"Paloma" (Indie). Weak \$2,000. Last week, "Astonished Heart" (U) (3d wk-9 days), \$2,200.

Mpls. Has Crymg Towels Out But 'Kettles' Good \$12,000; 'Baron' \$4,000

Minneapolis, June 13. There is still need of crying towels here as grosses continue uninterrupted in the doldrums. Newcomers suffering most from the boxoffice depression include "Love Happy" and "Secret Fury." "Ma and Pa Kettle Go to Town" shapes good while "Baron of Arizona" looms light.

Estimates for This Week
Century (Par) (1,600; 50-70)—"Red Shoes" (U) (3d run) (2d wk). Considering general state of business, and that it is playing its third downtown date, the \$6,000 is good. Last week, wallowing \$9,000.

Lyric (Par) (1,000; 50-70)—"Lives of Bengal Lancer" (Par) and "Beau Geste" (Par) (reissues). Okay \$6,000. Last week, "Side Street" (M-G), poor \$3,200.

Radio City (Par) (4,000; 50-70)—"Love Happy" (UA). Divided opinions on this one and only slight \$10,000 looms. Last week, "Big Hangover" (M-G), \$10,800.

RKO-Orpheum (RKO) (2,800; 50-70)—"Secret Fury" (RKO). Mediocre \$9,000. Last week, "Woman of Distinction" (Col), \$8,000.

RKO-Pan (RKO) (1,800; 50-70)—"Baron of Arizona" (Lip). Light \$4,000. Last week, "Sudan" (FC) and "Arabian Nights" (FC) (reissues), fair \$6,500.

State (Par) (2,300; 50-70)—"Ma, Pa Kettle to Town" (U). Tremendous exploitation helping this one to good \$12,000 for 8 days. Last week, "Mother Didn't Tell Me" (20th), bad \$6,000 in six days.

Broadway Grosses

Estimated Total Gross
This Week \$443,500
(Based on 17 theatres.)
Last Year \$496,500
(Based on 16 theatres.)

'Colt' Rousing \$15,000, St. Loo

St. Louis, June 13. With no outstanding films on deck at the big cinemas, total biz is only fair here. "Colt 45" looks to hit a trim figure at the Fox. "Skipper Surprises Wife" also shapes fine at Loew's. Breakdown of air-condition plant at the Ambassador last Sunday (11) shuttered the house for six weeks while repairs are being made. In the meantime, the midtown Missouri, dark for several weeks, relighted Monday (12) with Ambassador's bookings.

Estimates for This Week

Ambassador (F&M) (3,000; 60)—"Shuttered. Last week, "No Man of Own" (Par) and "Damned Don't Cry" (WB), fair \$10,000.

Fox (F&M) (3,000; 60)—"Colt 45" (WB) and "Stage Fright" (WB). Neat \$15,000. Last week, "Caged" (WB) and "This Side of Law" (WB), same.

Loew's (Loew) (3,172; 50-75)—"Skipper Surprises His Wife" (M-G) and "Gun Crazy" (UA). Fine \$14,500. Last week, "Asphalt Jungle" (M-G) and "Please Believe Men" (M-G), \$12,500.

St. Louis (F&M) (4,000; 60)—"Eagle and Hawk" (Par) and "David Harding, Counter-Spy" (Col). Fair \$12,000. Last week, "Square Dance" (Mono), \$10,000.

Missouri (F&M) (3,500; 50-75)—"Comanche Territory" (U) and "I Was Shoplifter" (U). Fair \$10,000. Last week, shuttered.

'Caged' Stout 14G, D.C.; 'Fury' Oke at \$10,000

Washington, June 13. With the accent on holdovers, and newcomers shaping up on the weak side, biz is uniformly slow here this week. All-over picture is gloomiest of season, with no stand-out. "Skipper Surprises Wife" at Loew's Capitol looks mild. But "Caged," at Warner, shapes pleasing. "Secret Fury" at RKO Keith's is a bit disappointing. Weather and baseball are combining to give local exhibs a beating.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Skipper Surprises Wife" (M-G) plus vaude. So-so \$19,000. Last week, "Quicksand" (UA) plus vaude, ditto.

Columbia (Loew's) (1,200; 44-74)—"Blue Grass Kentucky" (Mono). Average \$6,000 for first run in this normally moveover house. Last week, "Big Hangover" (M-G) (m.o.), nice \$6,000 for third consecutive week on F Street.

Dupont (Lopert) (386; 50-85)—"City Lights" (UA) (reissue) (4th (Continued on page 29)

Cincy Better; 'Robinson' Fast \$10,000, 'Brute' Okay 9G, 'No Man' Fair 9 1/2G

Cincinnati, June 13. Five new bills, all on the winning edge, are lifting biz generally for major stands, several notches above last week's okay seasonal level. "Jackie Robinson Story" is a base ahead of "No Man of Her Own." "Love That Brute" and "Champagne for Caesar" for the lead this round. "Sierra" is in moderate pursuit.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"No Man of Own" (Par). Fairish \$9,500. Last week, "Captain Carey" (Par), same.

Capitol (Mid-States) (2,000; 55-75)—"Love That Brute" (20th).

'Sierra' Slight \$10,000 In Toronto; 'Fury' 7 1/2G

Toronto, June 13. With the exception of "Kill the Umpire," with its seasonal appeal, business is in the doldrums here this week. Ideal weather and mild product are not helping. "No Sad Songs" is holding fairly well in second week, two spots.

Estimates for This Week

Downtown, Glendale, Scarborough, State (Taylor) (1,059; 955; 698; 694; 33-57)—"Tarzan Slave Girl" (RKO) and "Harbor Missing Men" (Col). Nice \$12,000. Last week, "Quicksand" (UA) and "Two Mugs Brooklyn" (Indie), ditto.

Eglinton, Victoria (FP) (1,180; 1,140; 38-67)—"Cure for Love" (Indie) (2d wk). Poor \$6,000 after last week's \$8,000.

Imperial (FP) (3,373; 37-59)—"Kill Umpire" (Col) (2d wk). Good \$9,000 after last week's big \$13,000.

Loew's (Loew) (2,096; 38-67)—"Skipper Surprises Wife" (M-G). Poor \$6,000. Last week, "Big Hangover" (M-G), \$6,500.

Northern, University (FP) (959; 1,556; 38-67)—"No Sad Songs" (Col) (2d wk). Down to \$7,000 after last week's \$9,500.

Odeon (Rank) (2,390; 48-115)—"Sierra" (U). Light \$10,000. Last week, "Golden Salamander" (EL), ditto.

Shea's (FP) (2,386; 38-67)—"Secret Fury" (RKO). So-so \$7,500. Last week, "Capture" (RKO), \$7,000.

Uptown (Loew) (2,743; 42-75)—"Johnny Holiday" (UA). Poor \$5,500. Last week, "Comanche Territory" (U) (2d wk), \$5,000.

'Annie' Smash \$21,000 in K.C.

Kansas City, June 13. "Annie Get Your Gun" is out in front and shooting for smash \$21,000 and cinch holdover at the Midland. Rest of town is moderate, with "Ticket To Tomahawk" in three Fox Midwest houses in second place at \$13,000. "Johnny Holiday" is medium at the Missouri. Midweek rain brought some sultry weather, but cleared nicely for the weekend. City's centennial celebration nov in full swing, and doubtful if it is helping theatre biz.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Fighting Command" (Indie) and "Fury in Sky" (Indie) (reissues). Bettering average at \$3,500. Last week, house teamed with Apollo to play "Rocketship X-M" (Lip) and "Western Pacific Agent" (Lip) for hefty \$9,000 in 8 days.

Kimo (Dickinson) (550; 45-65)—"Red Shoes" (EL) (3d wk). Nice \$1,800 and probable fourth week. Last week fine \$2,000.

Midland (Loew's) (3,500; 45-65)—"Annie Get Your Gun" (M-G). Changes house to single feature; garnering great \$21,000, and holds. Last week, "Asphalt Jungle" (M-G) and "Davey Crockett" (UA), slow \$9,500.

Missouri (RKO) (2,650; 45-65)—"Johnny Holiday" (UA) and "Cry Murder" (FC). Average \$10,000. Last week "Secret Fury" (RKO) and "Fighting Stallion" (EL), \$8,000.

Paramount (United Par) (1,900; 45-65)—"Caged" (WB) (2d wk). Not so bad \$8,500. Last week, film surprised to get solid \$11,000.

Tower-Uptown-Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65)—"Ticket Tomahawk" (20th). Dull \$13,000. Last week, "Big Lift" (20th), only \$15,000 in 8 days.

'Annie' Standout in Philly, Bangup \$35,000; 'Brute' Only 15G, 'Law' 9G

Philadelphia, June 13.

Perfect weather kept potential customers outdoors and out-of-town giving first-runs the roughest weekend of the year. Only exception was "Annie Get Your Gun," which is huge at the Randolph.

"Love That Brute" is a disappointment at the Fox. "Kiss for Corliss" meant little at the Aldine. Of the other newcomers, "This Side of Law," at the Stanton, looks only okay. "So Young-So Bad" is fine at Karlton.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Kiss for Corliss" (UA). Slim \$5,000. Last week, "Sierra" (U), \$6,500.

Boyd (WB) (2,360; 50-99)—"Father of Bride" (M-G) (3d wk). Neat \$15,000. Last week, great \$25,000.

Earle (WB) (2,700; 50-99)—"Wagonmaster" (RKO). Just \$11,000. Last week, "Robinson Story" (EL) (2d wk), mild \$9,000.

Fox (20th) (2,250; 50-99)—"Love That Brute" (20th). Disappointing \$15,000. Last week, "Gunfighter" (20th) (2d wk), same.

Goldman (Goldman) (1,200; 50-99)—"Johnny Holiday" (UA) (2d wk). Down to \$6,600 after nice \$14,500 getaway.

Karlton (Goldman) (1,000; 50-99)—"So Young, So Bad" (UA). Fine \$9,000. Last week "Story of G.I. Joe" (UA) (reissue), neat \$8,500.

Mastbaum (WB) (4,360; 50-99)—"The Capture" (RKO). Wan \$9,500. Last week, "Eagle and Hawk" (Par) (2d wk), grounded at \$12,000.

Randolph (Goldman) (2,500; 50-99)—"Annie Get Your Gun" (M-G). Biggest thing in town, huge \$35,000. Last week, "Secret Fury" (RKO) (2d wk), \$9,000.

Stanley (WB) (2,950; 50-99)—"Caged" (WB) (2d wk). Slim \$9,000 after good \$22,000 opener.

Stanton (WB) (1,475; 50-99)—"This Side of Law" (WB). Okay \$9,000. Last week, "Rock Island Trail" (Rep), \$7,000.

Trans-Lux (T-L) (500; 50-99)—"Cinderella" (RKO) (12th wk). School break may continue long-running hit, fine \$5,200. Last week, \$6,300.

Heat Sloughs Hub B.O.; 'Annie' Okay at \$32,000, 'Lawless' Not Good 15G

Boston, June 13. Terrific heat wave knocked out biz here this stanza with very little activity noted around town. Leading by wide margin but below hopes is "Annie Get Your Gun" at the State and Orpheum. "Love That Brute" at Memorial, "No Man of Own" at Met and "The Lawless" at Paramount and Fenway look only fair. "No Sad Songs" at Astor in fourth week is skidding.

Estimates for This Week

Astor (Jaycox) (1,200; 50-95)—"No Sad Songs" (Col) (4th wk). Down to about \$4,800 after fair \$5,800 for third.

Boston (RKO) (3,200; 40-85)—"Sierra" (U) and "Her Wonderful Lie" (Col). Mild \$12,000. Last week, "One Way Street" (U) and "I Was Shoplifter" (U), \$14,500.

Fenway (NET) (1,373; 40-85)—"The Lawless" (Par) and "Twilight in Sierras" (Rep). Fairish \$5,000. Last week, "Rock Island Trail" (Rep) and "Quicksand" (UA), \$3,800.

Memorial (RKO) (3,500; 40-85)—"Love That Brute" (20th) and "Rapture" (FC). Below par at \$11,000. Last week, "Kill the Umpire" (Col) and "Tyrant of Sea" (Col), \$10,000.

Metropolitan (NET) (4,367; 40-85)—"No Man of Own" (Par) and "Pistol Packing Mama" (Indie). Mild \$12,000. Last week, "Eagle and Hawk" (Par) and "Humphrey Takes Chance" (Mono), \$11,000.

Orpheum (Loew) (3,000; 40-85)—"Annie Get Your Gun" (M-G). Not up to hopes but satisfactory \$19,000. Last week, "Asphalt Jungle" (M-G) and "Please Believe Me" (M-G), fair \$8,300 for second week.

Paramount (NET) (1,700; 40-85)—"The Lawless" (Par) and "Twilight in Sierras" (Rep). Average \$10,000. Last week, "Rock Island Trail" (Rep) and "Quicksand" (UA), \$8,500.

State (Loew) (3,500; 40-85)—"Annie Get Your Gun" (M-G). Oke \$13,000. Last week, "Asphalt Jungle" (M-G) and "Please Believe Me" (M-G) (2d wk), \$6,000.

Key City Grosses

Estimated Total Gross
This Week \$2,064,000
(Based on 4 cities, 204 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,264,000
(Based on 22 cities and 186 theatres.)

'Gunfighter' Loud \$23,000, Frisco

San Francisco, June 13. Rainy weekend is helping biz here this week. Tee-off of "The Gunfighter" at the Fox is attracting the most attention but "Ma and Pa Kettle Go to Town" is equally as strong at the Orpheum. "City Lights" still is going big day-date in two houses, fourth week.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85)—"Secret Fury" (RKO) and "Great Plane Robbery" (UA) (2d wk). Down to \$10,000. Last week, okay \$13,500.

Fox (FWC) (4,651; 60-95)—"The Gunfighter" (20th). Husky \$23,000. Last week, "Big Lift" (20th) and "Rapture" (FC), dull \$14,000.

Warfield (Loew's) (2,656; 60-85)—"The Outriders" (M-G). Fair \$14,000. Last week, "Big Hangover" (M-G), \$16,000.

Paramount (Par) (2,646; 60-85)—"No Man of Own" (Par) and "Rhythm Hits Ice" (Rep). Mild \$13,500 or over. Last week, "Rocketship X-M" (Lip) and "Operation Haylift" (Lip) 10 days, \$26,000.

St. Francis (Par) (1,400; 60-85)—"Caged" (WB) (3d wk). Dropped to \$8,000. Last week, big \$17,000.

Orpheum (No. Coast) (2,448; 55-85)—"Ma, Pa Kettle to Town" (U) and "State Penitentiary" (Col). Fine \$15,000 or near. Last week, "Comanche Territory" (U) and "David Harding, Counterspy" (Col) (2d wk), \$7,600.

United Artists (No. Coast) (1,207; 55-85)—"D.O.A." (UA) (2d wk). Down to \$6,500. Last week, nice \$11,000.

Stagedoor (Ackerman-Rosener) (370; 85-51)—"Astonished Heart" (U) (2d wk). Held to \$3,500. Last week, good \$4,000.

Clay (Roesner) (400; 65-85)—"City Lights" (UA) (reissue) (4th wk). Big \$4,500. Last week, \$4,700.

Larkin (Roesner) (400; 65-85)—"City Lights" (UA) (reissue) (4th wk). Sock \$4,500. Last week, \$4,800.

'Comanche' Tall \$9,000, Seattle; 'Umpire' 9 1/2G

Seattle, June 13. Show biz is still far below par here, with only biggest pix getting any real biz. New bills this week will up overall total. Night baseball and other attractions offer stiff competition. "Comanche Territory" shapes as standout with solid session at the Liberty. "Kill Umpire" is okay at Coliseum.

Estimates for This Week

Coliseum (Evergreen) (1,877; 59-84)—"Kill Umpire" (Col). and "Father Makes Good" (Mono). Good \$9,500. Last week, "Under My Skin" (20th) and "Young Daniel Boone" (Mono), slow \$5,300.

Fifth Avenue (Evergreen) (2,349; 59-94)—"No Man of Own" (Par) and "Riders of Tucson" (RKO). Okay \$7,000. Last week, "Love That Brute" (20th) and "Customs Agent" (Col), \$7,200.

Liberty (Hamrick) (1,650; 59-84)—"Comanche Territory" (U). Solid \$9,000 or near. Holds. Last week, "Johnny Holiday" (UA) and "Great Plane Robbery" (UA), slow \$5,200.

Musie Box (Hamrick) (850; 59-84)—"Tight Little Island" (U). Oke \$4,000. Last week, "Kettles To Town" (U) and "Undertow" (U), (4th wk-5 days), \$2,800.

Musie Hall (Hamrick) (2,200; 59-84)—"Secret Fury" (RKO). Flat \$4,000. Last week, "Please Believe Me" (M-G), \$4,400.

Orpheum (Hamrick) (2,600; 59-84)—"Damned Don't Cry" (WB). Okay \$8,000. Last week, "Colt 45" (WB) and "Destination Big House" (Rep), (2d wk), \$6,600.

Paramount (Evergreen) (3,039; 59-84)—"Fortunes Captain Blood" (Col) and "Beware of Blondie" (Col). Thin \$6,000 or less. Last week, "Eagle and Hawk" (Par) (2d wk), only \$3,000 in 4 days.

Heat Hits Chi; 'Eagle' Lofty \$14,000, 'Winslow' \$6,500, 'Jungle' Hot 12G, 'Fury'-'Golden 20's' Moderate at 10G

Chicago, June 13.

Trade here is generally off this week, with only a couple of new entries doing well and holdovers just average at best. Terrific heat wave is mainly responsible, but all lines of biz are just generally bad. Best showing is being racked up by double bill of "Eagle and Hawk" and "Destination Big House" at Roosevelt and "The Winslow Boy" at the Loop. Former is drawing fat \$14,000; latter is strong \$6,500. "Asphalt Jungle" is a close third with fancy \$12,000 at United Artists.

Remaining two new entries are not doing too well. "Caged," with Denise Darcel in person at Chicago, is sluggish \$41,000. Twin bill of "Secret Fury" and "The Golden Twenties" is moderate \$10,000 at the Palace.

"In a Lonely Place" and Louis Armstrong and Eileen Barton in person at the Oriental are down to \$23,000 in second week at Oriental. "Jackie Robinson Story" is fair \$8,000 in second stanza at Grand. "Samson and Delilah" in ninth and final week at State-Lake, is pleasant \$11,000. "Big Lift" is drawing the Wood's lowest grosses in years with minute \$8,000 in third and final week.

Estimates for This Week

Chicago (B&K) (3,900; 50-98)—"Caged" (WB) with Denise Darcel on stage. Dull \$41,000. Last week, "Love That Brute" (20th) with Desi Arnaz and Lucille Ball in person, \$50,000.

Garriek (B&K) (900; 50-98)—"Story of GI Joe" (EL) (reissue) and "Wrestling Jamboree" (Indie). Neat \$6,000. Last week, "Rocket Ship" (U) and "Mars Attacks the World" (U) (reissues) (2d wk), \$5,000.

Grand (RKO) (1,500; 50-98)—"Jackie Robinson Story" (EL) (2d wk). Okay \$8,000. Last week, \$12,000.

Loop (Telenews) (625; 98)—"Winslow Boy" (EL). Strong \$6,500. Last week, "Champagne for Caesar" (UA) (2d wk), \$6,700.

Oriental (Indie) (3,400; 50-98)—"In a Lonely Place" (Col) with Louis Armstrong orch and Eileen Barton on stage (2d wk). Down to \$23,000. Last week, sold \$35,000.

Palace (RKO) (2,500; 50-98)—"Secret Fury" (RKO) and "Golden Twenties" (RKO). Mediocre \$10,000. Last week, "Sierra" (U) and "Outrages of Orient" (SG), \$8,500.

Roosevelt (B&K) (1,500; 50-98)—"Eagle and Hawk" (Par) and "Destination Big House" (Rep). Fat \$14,000. Last week, "Colt 45" (WB) and "Backfire" (WB) (2d wk), sock \$15,000.

State-Lake (B&K) (2,700; 74-120)—"Samson and Delilah" (Par) (9th wk). Nice \$11,000 for final week. Last week, \$9,000.

United Artists (B&K) (1,700; 50-98)—"Asphalt Jungle" (M-G). Fast \$12,000. Last week, Reformer and Redhead" (M-G) (2d wk), \$7,000.

Woods (Essaness) (1,073; 98)—"Big Lift" (20th) (3d wk). Lowest gross for this house in years; dim \$8,000. Last week, \$12,000.

World (Indie) (587; 80)—"Faust and Devil" (Col) (5th wk). Neat \$3,200. Last week, \$3,500.

'Caged' Paces Perking Pitt With 13G; 'Jungle' NSG 11G, 'Robinson' 5G

Pittsburgh, June 13. Slight pick-up in a couple of situations this week at least is offering some encouragement, and first ray of light downtown in some time. "Caged" gave Stanley its best opening day in months and "D.O.A." has been producing a little action at the Fulton. Biz for "Asphalt Jungle" at Penn is mild and not up to what such rave reviews would ordinarily get. "Jackie Robinson Story" will get only one stanza at Barry.

Estimates for This Week

Barry (Skirball) (1,100; 45-80)—"Jackie Robinson Story" (EL). Had hoped for some kind of a run but not developing and will get barely \$5,000. As a result, house is closing down for six or seven weeks, ostensibly to install a cooling system.

Fulton (Shea) (1,700; 45-80)—"D.O.A." (UA). Little better than it's been here in recent weeks and should get \$6,000. Will stay an

(Continued on page 29)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing, percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Bride' Record \$16,000, Denver

Denver, June 6.

Despite hot weather which is putting a dent in most boxoffices, "Father of Bride" is doing smash at the Broadway. It set four daily house marks, and will top the bid weekly high. "Asphalt Jungle" looks very disappointing with a lean figure at Orpheum.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Three Came Home" (20th) (2d wk). Fair \$2,500. Last week, big \$6,000.

Broadway (Wolfberg) (1,500; 35-74)—"Father of Bride" (M-G). Terrific \$16,000. Holds indef. Last week, "Outriders" (M-G) (2d wk), \$4,500.

Denham (Cockrill) (1,750; 35-70)—"Captain Carey" (Par) (2d wk). Poor \$7,000. Last week, \$10,500.

Denver (Fox) (2,525; 35-74)—"Damned Don't Cry" (WB) and "Tyrant of the Sea" (Col), day-date with Esquire, Webber. Lean \$11,000. Last week, "Colt 45" (WB) and "Four Days Leave" (FC), big \$17,000.

Esquire (Fox) (742; 35-74)—"Damned Don't Cry" (WB) and "Tyrant of Sea" (Col), also Denver, Webber. Fair \$2,000. Last week, "Colt 45" (WB) and "Four Days Leave" (FC), big \$3,500.

Orpheum (RKO) (2,600; 35-74)—"Asphalt Jungle" (M-G) and "Storm Over Wyoming" (RKO). Very light \$9,500. Last week, "Wagonmaster" (RKO) and "Shadow on Wall" (M-G), fair \$12,000.

Paramount (Fox) (2,200; 35-74)—"Buccaneer's Girl" (U) and "Hoe-down" (Col). Fair \$6,000. Last week, "Ma, Pa Kettle To Town" (U), nice \$9,000 2d week.

Vogue (Wolfberg) (600; 60-74)—"Jassy" (Indie) and "Springtime in Paris" (Indie). Poor \$1,500. Last week, "Glass Mountain" (EL) (3d wk), fine \$2,700.

Webber (Fox) (750; 35-74)—"Damned Don't Cry" (WB) and "Tyrant of Sea" (Col), also Denver, Esquire. Mild \$1,700. Last week, "Colt 45" (WB) and "Four Days Leave" (FC), big \$3,000.

'CAGED' BEST BET IN L'VILLE, PASSABLE 7G

Louisville, June 13.

Looks like downtown houses are in for a dull round this week. Drive-ins are running full tilt, and with eight of them in the Falls Cities area, they are shaping as real opposition to the first-runs. "Caged" at the Mary Anderson is pulling adult trade while "Captain Carey U.S.A." at the Rialto is catching some attention from action fans.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Caged" (WB). Satisfactory \$7,000. Last week, "No Sad Songs" (Col), pretty good \$7,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Captain Carey" (Par) and "4 Days Leave" (FC). Likely modest \$9,000. Last week, "Outlaw" (RKO) and "Golden Twenties" (RKO), about same.

State (Loew's) (3,000; 45-65)—"Outriders" (M-G) and "Please Believe Me" (M-G). Medium \$8,500. Last week, "Ma, Pa Kettle To Town" (U) and "Palomino" (Col), trim \$12,000.

Strand (FA) (1,400; 45-65)—"Young Lovers" (EL) and "Golden Gloves Story" (EL). Fairish \$4,500. Last week, "Eiffel Tower" (RKO) and "Riders of Range" (RKO), dull \$4,000.

Balto Up; 'Annie' Fancy \$20,000, 'Gunfighter' 7G

Baltimore, June 13.

Biz perked up some here this week with "Annie Get Your Gun," at Loew's Century, mainly responsible. "Gunfighter" was well received by crit, but is not so strong at the New. Rest of the downtown list is sluggish.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Annie Get Gun" (M-G). Mounting sock \$20,000, best here in moons. Last week, "Asphalt Jungle" (M-G), dull \$6,400.

Keith's (Schanberger) (2,240; 20-60)—"Shadow on Wall" (M-G). Opened yesterday (Mon.) after "Robinson Story" (EL) failed to catch on at \$4,900.

Mayfair (Hicks) (980; 20-65)—"Rock Island Trail" (Rep). Strongly sold for somewhat better than average trade at \$5,000. Last week, "Bengal Lancer" (Par) (reissue), \$3,900.

New (Mechanic) (1,800; 20-60)—"Gunfighter" (20th). Nicely received by crit but slight \$7,000 is about all. Last week, "Love That Brute" (20th), \$6,200.

Stanley (WB) (3,280; 25-75)—"Caged" (WB). Disappointing at \$9,000 or near. Last week, "Colt 45" (WB) (2d wk), held well at \$7,200 after \$14,300 opener.

Town (Rappaport) (1,500; 35-65)—"Desperados" (Col) and "Renegades" (Col) (reissues). Not doing anything with \$4,000 or less. Last week, "Secret Fury" (RKO), okay \$6,400.

'Caged' Cops In Dim Cleve., \$17,000

Cleveland, June 13.

"Caged" at Hippodrome is holding first place but is not boasting about it since every first-runner here has been smacked down by hot weather. State, with "No Man Of Her Own," looks very lean while "Love That Brute" at Palace is very droopy.

Estimates for This Week

Allen (Warners) (3,000; 55-70)—"Fortunes Captain Blood" (Col). Okay \$10,500. Last week, "Kill Empire" (Col), \$9,500.

Esquire (Community) (704; 55-70)—"Winslow Boy" (EL) (2d wk). Weak \$2,500 following \$3,500 for last stanza.

Hipp (Warners) (3,700; 55-70)—"Caged" (WB). Rather lively for summer at \$17,000 or over. Last week, "Colt 45" (WB), nice \$18,000.

Lower Mall (Community) (565; 55-70)—"Strangers in House" (Indie). At low ebb with \$1,500. Last week, "Rapture" (FC) and "Mozart Story" (Indie), \$2,200.

Ohio (Loew's) (1,205; 55-70)—"Asphalt Jungle" (M-G) (m.o.). Average \$6,000. Last week, "Big Hangover" (M-G) (m.o.), \$5,500.

Palace (RKO) (3,300; 55-70)—"Love That Brute" (20th). Light \$8,500. Last week, "Wagonmaster" (RKO), \$9,500.

State (Loew's) (3,450; 55-70)—"No Man Of Her Own" (Par). Way off at \$10,000. Last week, "Asphalt Jungle" (M-G), ordinary \$14,000. Stillman (Loew's) (2,700; 55-70)—"Lawless" (Par). Sauntering along to \$11,850. Last week, "Outriders" (M-G), \$5,500.

'Lift' Okay \$15,000 In Mont'; 'Woman' \$13,000

Montreal, June 13.

Biz is just fair here this week at deluxers. Most holdovers are way off. "Big Lift" is only okay at Loew's. "Woman of Distinction" is doing nearly as well at the Palace.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"Woman of Distinction" (Col). Oke \$13,000. Last week, "Maytime in Mayfair" (Indie), \$9,500.

Capitol (C.T.) (2,412; 34-60)—"Man with Horn" (WB) (2d wk). Down to \$11,000 following socko \$17,000 opener.

Princess (C.T.) (2,131; 34-60)—"Robinson Story" (EL) (2d wk). Off to \$6,000 after hot \$14,000 last week.

Loew's (C.T.) (2,855; 40-65)—"Big Lift" (20th). Passable \$15,000. Last week, "Rosie O'Grady" (WB) (2d wk), \$11,000.

Imperial (C.T.) (1,839; 34-60)—"Dakota Lil" (20th) and "Shop-lifter" (U). Good \$9,000. Last week, "Mark Gorilla" (Col) and "Chinatown Midnight" (Col), same.

Orpheum (C.T.) (1,040; 34-60)—"Johnny Holiday" (UA) and "Girl in Million" (UA). Mild \$4,000. Last week, "D.O.A." (UA) and "Feudin's Rhythm" (UA), \$6,000.

B'way Way Off; 'Winchester'-Stage OK \$61,000, 'Night'-Ball-Arnaz \$70,000 'Jungle'-Spivak 40G; 'Bride' 133G, 4th

Despite eight new bills, Broadway first-run boxoffices generally are at the lowest point of the year and some houses look to hit the worst figure in several years. First real hot wave of season is mainly to blame. It also appears that there is just not enough money to go around for all spots to do well, according to veteran exhibs.

Even in the face of this general downbeat, however, some theatres are doing passably fair, while the Music Hall is smash in its fourth week of "Father of the Bride."

Of the eight new bills (two are in arty sure-seaters), only the Paramount and Roxy are measuring anywhere near expectancy. "Winchester 73," with Patricia Morison, John Payne, Jan Murray and the Al Donahue band onstage, is barely okay with \$61,000 at the Par. "Night and City," with Lucille Ball and Desi Arnaz and their Hollywood Revue, is comparatively less invigorating at \$70,000 or less at the Roxy. Weakness is all the more surprising in view of some nice reviews.

"Asphalt Jungle," with Charlie Spivak, George Price and others onstage, perhaps is the biggest disappointment. Capitol pic drew virtual raves from most crit but a mild \$40,000 looks like all for the first week. Even more of a dud for stagefilm houses is the Strand with "Return of Frontiersman" and Cab Calloway onstage. It does not shape to top \$15,000, all-time low for this policy at Strand. "Bright Leaf" opens Friday (16).

Globe likely will sag to lowest point in many months with "Please Believe Me," with \$7,000 rated tops for week. "Wagonmaster" supplants Saturday (17). Rivoli is comparatively as drab at \$11,000 with "Fortunes of Capt. Blood." Sutton launched "Winslow Boy" and Park brought in "Rocking Horse Winner," with "Winslow" doing great in first week.

Continuing standstill and still boxoffice champ, "Father of Bride" and stagehow is holding to big \$133,000 in fourth week at the Music Hall. Bill holds a fifth stanza and possibly a sixth. In view of conditions, "Annie Get Gun" is holding moderately well with about \$21,000 for fourth frame at the State.

Estimates for This Week

Astor (City Inv.) (1,300; 60-\$1.50)—"Robinson Story" (EL) (5th wk). Fourth round ended Monday (12) fell to \$10,000, after \$13,000 for third week. Stays on, with "The Lawless" (Par) due June 22.

Bilou (City Inv.) (589; \$1.20-\$2.40)—"Red Shoes" (EL) (86th wk). Holding okay at \$6,000 after \$6,800 last week. Stays on indef.

Capitol (Loew's) (4,820; 55-\$1.50)—"Asphalt Jungle" (M-G) with Charlie Spivak orch, George Price topping stagehow. Despite strong reviews for pic, will be lucky to hit \$40,000, lightweight. Holds. Last week, "Big Hangover" (M-G) plus Woody Herman orch heading stage bill (2d wk), down to \$31,000.

Criterion (Moss) (1,700; 50-\$1.75)—"Rocketship X-M" (Lip) (3d-final wk). Down to about \$7,000 in final 6 days after nice \$13,000 for second. "Woman on Pier 13" (RKO) opens tomorrow (Thurs.).

Globe (Brandt) (1,500; 50-\$1.20)—"Please Believe Me" (M-G). Very disappointing with drab \$7,000 or less. Last week, "Singing Guns" (Rep), \$9,000.

Mayfair (Brandt) (1,738; 50-\$1.20)—"Rock Island Trail" (Rep) (2d wk). Off to mild \$10,000 after \$12,000 opener. "Destination Moon" (EL) opens June 27.

Palace (RKO) (1,700; 55-\$1.20)—"Four Days Leave" (FC) and vaude. Slipping way off from recent pace, with thin \$14,000, which is not profitable. Last week, "Kid From Texas" (U) with vaude, okay \$19,500 but considerably below hopes.

Paramount (Par) (3,664; 55-\$1.50)—"Winchester 73" (U) plus John Payne, Patricia Morison, Jan Murray, Al Donahue onstage (2d wk). First round ended last night (Tues.) was okay \$61,000. In ahead, "In a Lonely Place" (Col) with Frankie Laine, Elliot Lawrence orch (3d wk), good \$55,000.

Park Avenue (U) (583; 90-\$1.50)—"Rocking Horse Winner" (U). First week winding up today (Wed.) looks to reach okay \$8,500. Better than recent entries here. Holds. Last week, "Adam and Evalyn" (U) (4th wk), \$3,500.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40)—"Father of Bride" (M-G) and stagehow (4th wk). Continues in surprising-

ly great style at \$133,000 after smash \$140,000 for third stanza. Holds a fifth and possibly a sixth week. "Next Voice You Hear" (M-G) set to come in as July 4 picture, probably opening around June 29.

Rialto (Mage) (594; 44-98)—"Harlem Follies" (Indie) (2d wk). Just coasting after not so good \$6,000 in first week. In ahead, "Congolaise" (FC) (2d wk-10 days), \$7,500.

Rivoli (UAT-Par) (2,092; 90-\$1.80)—"Fortunes of Capt. Blood" (Col). Likely only dull \$11,000 or under. In ahead, "Kill Empire" (Col) (2d wk-6 days), \$8,000.

Roxy (20th) (5,886; 80-\$1.75)—"Night and City" (20th) plus Lucille Ball, Desi Arnaz and their Hollywood Revue including Mary Raye and Naldi. Looks okay \$70,000 in initial round. Holds. Last week, "Love That Brute" (20th) with Sid Caesar, Faye Emerson, Imogene Coca heading stagehow (2d wk), \$50,000, under hopes.

State (Loew's) (3,450; 55-\$1.50)—"Annie Get Gun" (M-G) (5th wk). Fourth frame ended yesterday (Tues.) was down to \$21,000 after \$29,000 for third week. Stays on indef.

Strand (WB) (2,756; 55-\$2)—"Return of Frontiersman" (WB) plus Cab Calloway and Caballiers, Variety revue onstage. Hitting bottom with drab \$15,000 or less, staying only the one week. Last week, "Caged" (WB) with Xavier Cugat orch and revue onstage (3d wk), okay \$29,000.

Sutton (R & B) (561; 90-\$1.50)—"Winslow Boy" (EL) (2d wk). First week started off great with \$14,000; second frame opened yesterday (Tues.). In ahead, "Fallen Idol" (SRO) (30th wk), \$3,200.

Victoria (City Inv.) (1,060; 95-\$1.50)—"Third Man" (SRO) (19th wk). Still showing some profit at around \$9,000 after \$10,500 last week. Continues on until next month.

'Annie' Strong \$15,000, Indpls.

Indianapolis, June 13.

Biz is spotty at first-runs here this stanza. At least there's one bright spot, the strong week "Annie Get Your Gun" is getting at Loew's. It is good enough to hold. But "Paid In Full" is quiet at Circle and "Big Lift" looms very slow at the Indiana.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Paid In Full" (Par) and "Under My Skin" (20th). Modest \$8,500. Last week, "Damned Don't Cry" (WB) and "Humphrey Takes Chance" (Indie), \$7,500.

Indiana (G-D) (3,300; 44-65)—"Big Lift" (29th). Measly \$6,000. Last week, "Riding High" (Par) and "Federal Man" (Indie), \$8,500.

Loew's (Loew's) (2,427; 44-65)—"Annie Get Gun" (M-G). Strong \$15,000, best figure in weeks here. Last week, "Asphalt Jungle" (M-G) and "Davy Crockett" (UA), \$8,500.

Lyric (G-D) (1,600; 44-65)—"Story G.I. Joe" (UA) and "Tillie's Punctured Romance" (UA) (reissues). Mild \$4,500. Last week, "Rock Island Trail" (Rep) and "Women From Headquarters" (Rep), \$5,000.

No Cheer in Det. But 'Pier 13' Fair \$14,000; 'Brute' Very Slow 19G

Detroit, June 13.

There is nothing to cheer about this week as exhibitors faced up to another slow week. "Father of Bride," off to a great start last week, is slipping the second time around at the Michigan. "Love That Brute" at the Fox is very mild. "Jackie Robinson Story," which didn't meet expectations in first week at the Downtown, looks fairly steady in second. "Woman on Pier 13" shapes fair at the Palms.

Estimates for This Week

Fox (Fox-Mich) (5,000; 70-95)—"Love That Brute" (20th) and "Rapture" (FC). Dull \$19,000. Last week, "Baron of Arizona" (Lip), \$18,000.

Michigan (United Detroit) (4,000; (Continued on page 29)

READ THIS TRAVEL FOLDER

about the summer's hottest comedy
to which the crowds start travelling

July 4th

Paramount's Tour Of Laughs

in the show that's a grand vacation
for this fun-hungry nation!

THE GANG'S ALL HERE AND THEY'RE HEADED WEST...

All the stars of "My Friend
Irma" back with new laughs
for all their fans and for
the millions who hear the
famous CBS radio show.

"This one proves that
sequels can sometimes
top their originals."

—Hollywood Reporter



HAVE YOU EVER SEEN SUCH PRETTY SCENERY?

It won't be lonely any more
on the lone prair-ee when
these three gals start ex-
ploring new frontiers from
Chicago to Las Vegas.

"Hearty response at
N.Y. Paramount where
it was 'sneaked'."

—M.P. Daily

A 48-STATE ALARM OF LAUGHS WHEN IRMA'S KIDNAPPED

Jerry Lewis makes like Geronimo to find her in the hills. But she gabs so much that the gangsters gladly give her back—and for free!

"Should be as successful at the boxoffice as its predecessor."

—Showman's T. R.



ALL MEN OF DISTINCTION PREFER CALVET

Dean Martin sings song-hit, "I'll Always Love You", to France's answer to the Marshall Plan — gorgeous Corinne Calvet.

"Can be counted on to pile up same kind of coin as first."

—Daily Variety



NATURAL CANASTA —AND LEWIS LOSES ... BUT 'NATCH!

That handsome new face at the left, the card-sharp of the club-car, is the romantic discovery, Pierre, who can sure go along with a gag!

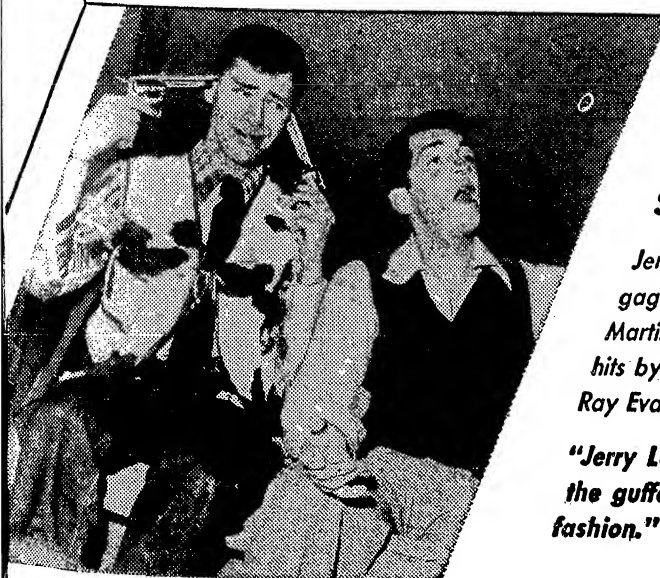
"Hilarious follow-up to highly successful original."—Film Daily



MARTIN & LEWIS ARE TODAY'S TOP SCREAM-TEAM...

Jerry Lewis delivers hilarious gag-routines—while Dean Martin sings new popular hits by Jay Livingston and Ray Evans.

"Jerry Lewis grooves the guffaws in sock fashion." —Variety



A Hal Wallis
production

My Friend Irma Goes West

starring

JOHN LUND
CORINNE CALVET
DIANA LYNN
DEAN MARTIN *and*
JERRY LEWIS

with

MARIE WILSON *AS* IRMA
Directed by HAL WALKER

Screenplay by
Cy Howard and Parke Levy

Film Reviews

Continued from page 8

Johnny One-Eye

mark get in its licks for the finale. This one will have to scratch hard to get b.o. returns.

Two bigshot racket men risen from a lowly beginning, a beautiful doll, a little girl and a dog are typical Runyon setup. Pat O'Brien and Wayne Morris, early partners in crime, have grown more respectable in pursuing their respective ways in the rackets. A reform move by the D. A.'s office finds Morris fingering O'Brien for a murder five years back. As the law moves in to ask embarrassing questions, O'Brien takes it on the lam to hunt down Morris and make him change his story. Both end ignominiously in a gunfight, with O'Brien having the edge in sympathy because of the events that lead up to the battle.

Robert Florey directed and displays little understanding of the story or how to get the players to interpret so that audience interest will be maintained. His handling is arty, and certainly no Runyon character ever fitted that type of treatment, and the directorial pace is measured to the point of extreme slowness.

O'Brien delivers well in earlier and finale sequences but in between suffers from lack of guidance. Morris scores better, but his character is the more consistent. Dolores Moran is an ample eye-fall as the beautiful doll who is Morris' beloved. Little Gayle Reed is the girl who becomes O'Brien's friend as he, wounded, hides out in an abandoned N. Y. house but still has time to care for her dog, the title character of the story. Others do what they can under the bad direction.

New York locale dresses up Richard Landau's script. Benedict Bogeau's production guidance fares very well in the physical dressing of the plot but he should have been firmer in his supervision of the directorial interpretation of the script. N. Y. photography was done by William Miller, while Lucien Andriot did the story portions. Both are good.

Brog.

The Great Jewel Robber

Hollywood, June 10.

Warners release of Bryan Foy production. Stars David Brian, features Marjorie Reynolds, John Archer, Jacqueline de Wit, Alice Talton, Perdita Chandler. Directed by Peter Godfrey. Written by Borden Chase; camera, Sid Hickox; editor, Frank Magner. Tradeshown June 9, '50. Running time, 91 MINS.

Dennis..... David Brian
Martha..... Marjorie Reynolds
Mrs. Vinson..... Jacqueline de Wit
Evelyn..... Alice Talton
Sammy..... John Archer
Peggy..... Perdita Chandler
Lieut. Kelly..... Robert B. Williams
Alfonso..... Warren Douglas
Rogers..... John Morgan
Benson..... Bigelow Sayre

and
Mayor Stanley Church of New Rochelle as Himself

Bryan Foy has seized a plot from the front pages and put together a good melodramatic show for Warners release. "The Great Jewel Robber" is the crime saga of Gerard Dennis, lone wolf who stole more than \$1,000,000 in valuables from society homes during 1947 and 1948. He is now serving a sentence of from 18 years to life in Sing Sing.

Dennis' life was a series of crimes and dames, and it was the latter that eventually brought to an end his elusive career and successful dodging of the law. On paper or film, the story looks exactly like adventurous pulp fiction and lends itself particularly to celluloid melodrama of the kind that can rate good returns in fast playdates.

David Brian was a good choice to portray Dennis, and he runs through the saga of crimes and gals with an aplomb that keeps it interesting. There's a slight midway sag in the action, but pace quickly revives and comes up with a topnotch conclusion. Director Peter Godfrey builds a lot of tension into the Dennis sorties into homes and boudoirs. Some could have been skipped because there is a natural sameness about Dennis' continued filching of jewels and furs. However, story brings in a great assortment of femmes for variety.

Claudia Barrett is the first girl, who finances Dennis' escape from Canadian law. Perdita Chandler is the next, a tough cookie who helps him to crime in Buffalo. Marjorie Reynolds is the third on the scene as the girl who eventually proves his undoing. There's a brief interlude with Alice Talton and a west coast adventure with Jacqueline de Wit. Dennis is collared for the final time by cops while dating a casual pickup, bringing to an end a colorful career.

Each of the femmes reflects

good casting. Mayor Stanley Church of New Rochelle plays himself in the footage and there are other assists from John Archer, Robert B. Williams, Warren Douglas, John Morgan and Bigelow Sayre in putting the story over.

Foy's production is a constantly moving one, covering east and west locales of the Dennis career. Borden Chase, a pulp fiction graduate, does a very expert job of fashioning the screenplay. Lensed by Sid Hickox is good and the other technical factors measure up.

Brog.

Armored Car Robbery

Hollywood, June 8.

RKO release of Herman Schlom production. Stars Charles McGraw, Adele Jergens, William Talman; features, Las Fowley, Steve Brodie, Don McGuire, Don Haggerty, James Flavin, Gene Evans. Directed by Richard Fleischer. Screenplay, Earl Felton, Gerald Drayson Adams; suggested by a story by Robert Angus, Desmond Marquette. Tradeshown June 6, '50. Running time, 47 MINS.

Charles McGraw heads the cast as a tough cop out to run down a gang that robbed an armored car and killed his policeman buddy. Action is fast as director Richard Fleischer tells the story. Police work in closing in on the gang is interesting and believable, and there's considerable suspense in the various close escapes the crooks have before they finally get justice.

William Talman masterminds the robbery, a carefully planned job executed at L. A.'s Wrigley Field, the last stop of the armored car in its cash-collecting rounds. By chance, McGraw and buddy are near the scene and fight it out with Talman's outfit, but they still escape with the cash and a wounded crook. From then on it's a cat-and-mouse game of hide-and-seek that sees all of the gang either killed or captured except Talman. He gets his while trying to escape in a chartered plane.

McGraw, Don McGuire and James Flavin, as cops, do very well. Talman and his cohorts put plenty of color into their heavy assignments. Douglas Fowley, Steve Brodie and Gene Evans are the trio who back Talman's robbery play expertly. Adele Jergens attracts as a stripteaser and Talman's romantic interest.

Herman Schlom's production of the script by Earl Felton and Gerald Drayson Adams makes smart use of Los Angeles city and harbor locales. Lensed by Guy Roe is good and editing tight.

Brog.

Kill Or Be Killed

Hollywood, June 9.

Eagle Lion release of Walter Jurmann production. Stars Lawrence Tierney; features George Coulouris, Marissa O'Brien, Rudolph Anders. Directed by Max Nosseck. Story and screenplay, Arnold Phillips; Max Nosseck, Lawrence Goldman; camera, J. Roy Hunt; music score, Karl Haskin; editor, Douglas Bagley. At Rialto, Hollywood, June 8, '50. Running time, 47 MINS.

Robert Warren..... Lawrence Tierney
Victor Slom..... George Coulouris
Maria Marek..... Marissa O'Brien
Gregory Marek..... Rudolph Anders
Huerta..... Lopes da Silva
Damiao..... Veloso Pires

"Kill Or Be Killed" is a mystery-drama film with a fair pace and should hold up as supporting fare in the general run situations. Performances, production and direction are on the credit side, but script bogs down and prevents picture from being more than a secondary release.

Lawrence Tierney heads the cast and does excellently. He gets top-grade support from Marissa O'Brien, George Coulouris and Rudolph Anders. Also registering is Veloso Pires as a mute servant boy. Max Nosseck's direction is responsible for bringing out the good performances and giving film whatever impetus it has. South American locale provides the neat setting for Walter Jurmann's production.

Script by Arnold Phillips, Nosseck and Lawrence Goldman is full of weak situations and trite dialog in telling the yarn of a man who gets framed for a murder rap and takes to the jungle to avoid police. During the law-dodging, Tierney meets and falls for Miss O'Brien, wife of Anders, and learns the murder he is accused of is tied in with

Anders and latter's plantation partner, Coulouris.

With the help of Miss O'Brien and Pires, Tierney is able to foil plot of the two heavies to do him in. Windup sees Miss O'Brien a widow and free to join up with Tierney. He comes out with the plantation, the gal and clearance from the police. Screenplay tosses in a lot of situations that need better explanation than they receive.

Camera and score-wise, film has been ably handled. J. Roy Hunt's lensing gets in some realistic jungle shots, and music by Karl Hajos, with themes by Walter Jurmann, fits the meller intent of the production.

Free.

Rider From Tucson

Hollywood, June 8.

RKO release of Herman Schlom production. Stars Tim Holt; features Richard Martin, Elaine Riley, Douglas Fowley, Veda Ann Borg, Robert Shayne, William Phipps. Directed by Lesley Selander. Written by Ed Earl Repp; camera, Nicholas Musuraca; editor, Robert Swink. Tradeshown June 6, '50. Running time, 60 MINS.

Tim Holt..... Tim Holt
Elaine Riley..... Elaine Riley
Rankin..... Douglas Fowley
Gypsy..... Veda Ann Borg
Avery..... Robert Shayne
Jackson..... William Phipps
Hardrock Jones..... Harry Tyler
Sheriff..... Luther Crockett
Mrs. O'Reilly..... Dorothy Vaughan
Slim..... Stuart Randall
Flicker..... Marshall Reed
Chito Rufferty..... Richard Martin

The Tim Holt series of westerns at RKO early found a pretty good formula and sticks with it. "Rider From Tucson" follows the general pattern, taking Holt and his sidekick, Richard Martin, off on another adventure that sees them administering prairie justice to evildoers. For the Saturday matinee trade.

Holt and Martin, playing the rodeos in Arizona, are invited to Colorado for the wedding of a friend, William Phipps. They arrive and find Phipps living in a state of armed siege. Claim-jumpers are trying to steal his rich bride-to-be, hoping to force the secret from Phipps, but figure without Holt and Martin. The boys go to the rescue, with chases, gum and fist fights to keep the action alive while they round up the gang.

Lesley Selander's direction sends the players through their paces at the proper speed for 60 minutes, and the exteriors are expertly displayed by Nicholas Musuraca's lensing. Elaine Riley hasn't much footage as the bride and femme interest is on the toughy played by Veda Ann Borg as one of the claim-jumpers. Other heavies are Douglas Fowley, Robert Shayne and Marshall Reed.

Production setup supervised by Herman Schlom measures this one for the market. There's good interest in the opening rodeo clips that kick off the Ed Earl Repp script.

Brog.

The Avengers

Hollywood, June 9.

Republic release of John H. Auer production. Stars John Carroll, Adele Mara; features Mona Maris, Fernando Lamas, Roberto Aliraldi. Directed by Auer. Screenplay, Lawrence Kimble, Aeneas MacKenzie; based on Rex Beach's novel, "Don Careless"; music, Nathan Scott; editor, Marvin J. Coll. Previewed June 9, '50. Running time, 92 MINS.

Don Careless..... John Carroll
Francisco Suarez..... Adele Mara
Marin Moreno..... Mona Maris
Connel Luis Corral..... Roberto Aliraldi
Don Rafael Moreno..... Jorge Villoldo
Bernandez..... Vincente Padula
Carmenita..... Vivian Ray
Pamela..... Cecile Lezard
Sancho..... Juan Olagui
Fencing Doubles Eduardo Gardere, Angel M. Gordero Palacios

And introducing Andre LeBlanc..... Fernando Lamas

Plenty of fast swordplay and general commercialism will help to get "The Avengers" by, especially in the lesser situations. Lensed entirely in Argentina, film draws interest in this respect but fails to generate much otherwise. Combining a strange mixture of swash-buckling drama and comedy-travesty, picture makes no good impression in either department.

Yarn by Lawrence Kimble and Aeneas MacKenzie, based on Rex Beach novel, "Don Careless," sees action centered in South American Spanish colony. Standard plot exists. Beautiful daughter of colony's governor is about to hitch up with suave baddie out to overthrow the government when along comes handsome stranger. New romance develops, villain is naturally foiled and end sees a clinch between the two lovers.

Film's one superior credit comes with the mantling of John H. Auer, who has used all the Argentina-provided ingredients to great advantage. It's a different story, however, with his direction. Un-even throughout, film looks as though he's never quite made up his mind whether he's out for straight drama or comedy, and as

a result each lessens the effect of the other.

John Carroll romps through his chore in tongue-in-cheek manner and baritones one traditional tune. Adele Mara lends the proper interest in femme lead. Supporting cast, especially recent Metro pactee Fernando Lamas, fares well.

Technically, film is a good one. Behind-the-camera artists, majority natives of Argentina, give footage decided flavor of the country.

Neal.

Texas Dynamo

(SONGS)

Hollywood, June 9.

Columbia release of Colbert Clark production. Stars Charles Starrett; features Smiley Burnette, Lois Hall, Jock O'Mahoney, John Dehner, Gregg Barton. Screenplay, camera, Fayte Browne; editor, Paul Borofsky. Previewed June 6, '50. Running time, 54 MINS.

Steve Drake..... Charles Starrett
The Durango Kid..... Smiley Burnette
Smiley Burnette..... Smiley Burnette
Julia Beck..... Lois Hall
Bill Beck..... Jock O'Mahoney
Stanston..... John Dehner
Kroger..... Gregg Barton
Walt..... George Chesbro
Turkey..... Marshall Bradford
Hawkins..... Fred Sears

There's little in "Texas Dynamo" to distinguish it from other Charles Starrett westerns. It's standard for the series, using both new footage and chase episodes from earlier Starretts to pad out the time to 54 minutes and keep it budget low.

Starrett has three characters to play in this one and mixes them up nicely. In his regular cowboy role, he comes to the assistance of a friend, but before he can reach his destination the friend is killed and the deed charged to Starrett's other personality, the Durango Kid. The hero then adopts guise of a gunman, hired by the crooks dominating a town, to catch Durango. He's a busy man, chasing himself and getting the goods on the gang, but avoids tripping over the characters while establishing law and order.

Spotted in the footage are several Smiley Burnette sequences that try for comedy and permit the round one to sing three typical sagebrush tunes. There's no romantic interest, Lois Hall and Jock O'Mahoney playing estranged brother and sister. John Dehner and Gregg Barton head up the skullduggery.

Ray Nazarro's direction and Colbert Clark's production of the Barry Shipman script are stock, as is lensing.

Brog.

Destination Big House

Republic release of William Lackey production. Features Dorothy Patrick, Robert Rockwell, James Lydon, Robert Armstrong. Directed by George Blair. Screenplay by Eric Taylor, from story by Mortimer Braun; camera, John MacBub; editor, Tony Martelli; music, Stanley Wilson. At New York theatre, N. Y., dual week of June 6, '50. Running time, 60 MINS.

Fanny Brooks..... Dorothy Patrick
Dr. Walter Phillips..... Robert Rockwell
Fred Brooks..... James Lydon
Ed Somers..... Robert Armstrong
Pete Weiss..... Larry J. Blake
Stubby..... John Harmon
Celia Brooks..... Claire DeBrey
Joe Bruno..... Richard Benedict
Savonia..... Mickey Knox
Al Drury..... Danny Morton
Stu Foster..... Mack Williams
Ralph Newell..... Olan E. Soule
Ray Olsen..... Peter Protse
Dr. Evans..... Norman Field

"Destination Big House" is an okay entry for the dualer market at which it's targeted. Its overall idea is a few notches above the routine meller offerings, but in its telling story bogs down with pat characters and unconvincing situations.

Dorothy Patrick, as a smalltown teacher weekending alone in the cabin of her fiancé, Robert Rockwell, unknowingly befriends a city racketeer who's trying to run out on the rest of his gang with \$80,000.

The gangster stashes the dough in the cabin before his fellow mobsters catch up with him and put a few bullets in his back. However, the racketeer manages to get to a hospital and before kicking off wills the coin to the girl, but dies before noting where it is.

The gal, oblivious to the fact that she had aided a gangster and not knowing anything about the loot, is given the cold shoulder by her friends and business associates who, after reading distorted facts about her escapade in the papers, believe she knew the guy and is keeping the cash under wraps. The mobsters who were cheated out of their share of the loot also believe the girl has the money, as does another mob. The \$80,000 is eventually uncovered, with the two gangs shooting it out for the cash. However, the money winds up in the gal's hands and she in turn donates it to a local hospital for the erection of a polio ward.

Involved in the proceedings besides Miss Patrick and Rockwell, who turn in satisfactory performances, are Robert Armstrong and John Harmon, as the gangsters who were supposed to share in the \$80,000 take. Both the latter do good jobs, Jimmy Lydon, as Miss Patrick's brother and the one respon-

sible for finding the money, gives a routine portrayal of a young bank clerk up to his neck in debt to the local bookie.

George Blair's direction keeps things moving at a nice pace, but is occasionally hampered by the weak spots in the script. Gros.

City of Torment

(GERMAN)

Films International production and release. Stars Hans Albers. Directed by Josef Von Baky. Story, Gerhard Grindel; music, Theo Mackenben; Schumann Choir; Chamber Choir of Berlin Radio. Tradeshown in N. Y., June 6, '50. Running time, 84 MINS.

Hans Richter..... Hans Albers
Feynher Richter..... Paul Edwin Roth
Edith Schroder..... Lotte Koch
Frau Burkhardt..... Annemarie Hase
Mizzi Burkhardt..... Heidi Scharf
Heise..... Otto Gebuhr
Frau Heise..... Elsa Wagner
Frau Roland..... Ursula Barlem
Fritz..... Ralph Lother
Georg..... Ludwig Linkmann
Harry..... Helmut Hellwig

(In German; English Titles)

"City of Torment" comes close to the high standards that Teutonic productions achieved prior to Hitler. Basically it is a moving story of Berlin's drabness and misery after the last war, with Hans Albers heading the cast. Film is a solid entry for arty U.S. theatres.

"Torment," which has a black-market angle, reveals Albers as a middle-aged laborer who returns to his bomb-shattered house and tries to get his old job back. Failing this he dabbles in the black market. He does it because his sweetheart, widow of a German soldier, needs necessities of life for herself and youngster. When the black-marketeer's son, back from an Army hospital, learns of his father's shady maneuvering, he quits the house after denouncing his parent. Finale finds Albers as a result, returning to the simpler life and discovering more satisfaction than with his illegal operations.

Without Albers "Torment" would be just another foreign-made film. He typifies the solid, hard-working Teutonic type, pre-Nazi. Lotte Koch makes an understandable war widow. Heidi Scharf, as a fun-loving blonde, brings a new, sexy type to the screen. Paul Edwin Roth is excellent as the war-blinded son. Otto Gebuhr, heads the supporting cast, in which Elsa Wagner and Ralph Lother figure prominently.

Josef Von Baky directed with intelligence. Gerhard Grindel's story provided a fairly good film yarn. The music, provided by Schumann Choirs and "Chamber Choir of the Berlin Radio, forms strong backgrounding for the bigger scenes.

Wear.

Odette

(BRITISH)

London, June 7.

British Lion release of Wilcox-Neagle production. Stars Anna Neagle. Tradeshown in N. Y., June 14, '50. Running time, 100 MINS.

Anna Neagle..... Anna Neagle
Trevor Howard..... Trevor Howard
Henri..... Marius Goring
Arnaud..... Marius Goring
Bernard Lee..... Bernard Lee
Colonel Buckmaster Maurice Buckmaster
Madame Glick..... Marie Burke
Jacques..... Gilles Quent
Interrogator..... Guy Wagner
Major..... Wolf Frees
Colonel..... Frederick Vondenhous
Commandant..... Alfred Shieske
S. S. Wardens..... Marianne Waller
Mother Superior..... Catherine Paul
American Officer..... John Hunter
Paul..... Campbell Gray
Jules..... Derek Penley

The inspiring courage and indomitable spirit of Odette form a powerful dramatic background for this picture. Here is a real life story of heroism and fortitude as poignant and moving as any that has been conceived. The Wilcox production of this epic tale is presented factually and straightforwardly, giving it the stamp of realism it demands. It looks a surefire money maker in Britain, a potential record-breaker in France and worthy of serious attention from American exhibitors.

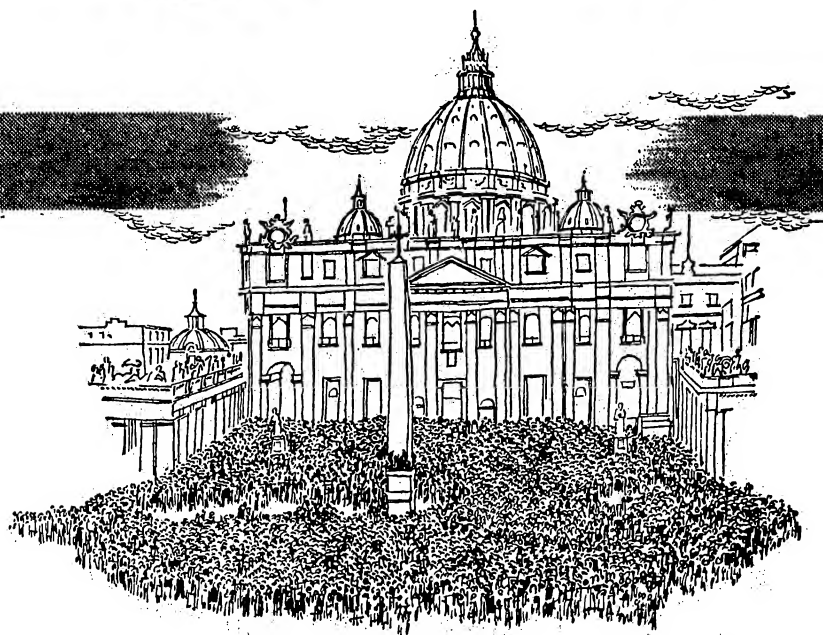
There are no concessions to glamor nor has there been any deviation from facts. Odette herself, as well as military and naval authorities, insured that the story be kept rigidly to all essential details. No attempt is made to gloss over failures nor is there any thought of dramatizing a particular situation. In fact, the film has documentary fidelity.

The story of Odette's adventures as a secret agent in France during the last war has already been widely told. The film recaptures all the essential details. How she listens to a radio appeal for pictures of the French coast and sends her collection to the War Office instead of the Admiralty. How she is given the job and tells her children she is leaving on a war job in Scotland. Then follows her daring landing in France, her first assignment in Marseilles, and a subsequent round of adventure

(Continued on page 34)

Twentieth Century-Fox
with great pride presents
A FEATURE PRODUCTION
of the most
eagerly awaited subject
in seventeen years

Holy Year 1950



FILMED IN THE VATICAN WITH THE APPROVAL OF
HIS HOLINESS AND THE COMMITTEE FOR THE HOLY YEAR!

Aussie Film Theatre Biz Still Big; Concession Coin Vital, Sez GU Exec

Because there aren't so many places where the public can spend its money, either via credit buying or for luxury items such as autos, Australian film theatre business continues at a fast pace, according to John Evans, Greater Union Theatres veepee, and William Tinkler, ad-publicity director of company. Both in N. Y. on their first trip to the U. S., they pointed out that theatre operators in Aussie so far had not had to contend with drive-ins or TV.

There has been no sharp dip in biz since immediately after the war, according to Evans, who at the same time cited a different economic setup from the U. S. Motorcars are not viewed as an important social factor there and many luxury items are prohibited or restricted by the government to conserve the country's dollar supply needed for importing more essential goods.

Evans said the result is that spending money isn't going into goods requiring credit payments as in this country. He also pointed out that wages and prices generally are not as inflated as in the U. S. Thus, the average admission for filmhouses of 26c might be compared with two or three times that high average admittance scale in America.

An adverse factor, many exhibs believe, is that the admissions are controlled by the Aussie government, presently being pegged to the 1941 level. This isn't so good, since admissions Down Under by 1941 hadn't undergone any real change since the 1932 depression.

Perhaps a direct result of freezing admittance prices, Evans pointed out, was the importance of concession money to Anzac theatre operations. Evans related how concession money represented 20-25% of the gross for GU theatres. Candy, ice cream and soft drinks are principal items used to swell revenue, with screen slides even being used to bally concession items. Many Australian firstruns take the concession setup into consideration by having plenty of time between show "breaks" to allow patrons to make purchases at concession stands; three such "breaks" are made for the four daily shows.

Another sizeable source of revenue is screen advertising, representing 20% of total gross of many theatres.

Evans goes on to England in about a week, while Tinkler will return to his home office in Sydney. Both visited Hollywood and viewed Coast, southern and middle-west theatre operations before coming to N. Y. They are guests of Capt. Harold Auten, GU representative in the U. S.

Williamson-Tait Chief Urges Govt. Backing For Aussie Stage Lineup

Sydney, June 6.

Harald Bowden, general manager of Williamson-Tait, leading legit operators Down Under, speaking before the Arts Council of Australia recently said that if the Robert Menzies Liberal government guaranteed managements against loss, there would be a major upsurge in grand opera, ballet and other top legit fare.

Bowden intimated that the government first could aid managements by wiping out the current crippling amusement tax on admissions. Also he hinted that with a softer setup on the dollar take-away (currently a performer is only permitted to takeout around \$3,000) more ace artists could be induced to visit Aussie. Presently Williamson-Tait has "Oklahoma," a terrific bizgetter in Sydney; "Annie Get Your Gun," in its third year; "Harvey," with Joe E. Brown, a click in Melbourne; "A Street Car Named Desire," Gilbert-Sullivan opera troupe, and "Song of Norway" coming up.

Reported that Robert Menzies, Aussie Prime Minister, shortly will be leaving for the U. S. to float a big loan. It is also anticipated that before very long his government will make a decision regarding the revaluation of the Aussie pound.

Hyde Into Savoy After Hildegard on July 17

London, June 13.

Vic Hyde, currently playing the Palladium, has been booked for the Savoy cabaret to follow Hildegard, who opened Monday (12). He starts July 17 and stays three weeks.

In between his Palladium and Savoy dates, Hyde is doing a short vaude tour. On Aug. 6 he planes back to N. Y., having a TV date there on Aug. 7. The following day he will appear at the Wisconsin state fair.

Aylmer, Ashton Honored by King

London, June 6.

Honors for prominent names in the theatre were bestowed by the King on the occasion of the official celebration of his birthday.

Arthur Bliss, noted composer, who has written scores for a number of films, receives a Knighthood. Nancy Price, the 70-year-old actress, is made a Commander of the British Empire, as is Frederick Ashton, principal choreographer and artistic co-director of Sadlers Wells Ballet. Felix Aylmer, film and legit actor, whose last play was "Daphne Laureola," and who is now playing in Metro's "Quo Vadis" in Rome, received the Order of the British Empire, as did Wilfred Pickles, British broadcaster.

Britain's oldest actor, 96-year-old George Wilson, who, in the last few years, has played in a number of British productions, is made a Member of the British Empire.

BERGER'S 'BALLERINA' TO U.S. AS 'DREAMS'

With the U. S. becoming more ballet conscious during the past year, indie producer Dr. Ludwig Berger will shortly invade the American market with "Three Dreams," a Paris-made film which he wrote, directed and produced. Originally it was titled "Ballerina."

Berger, who recently arrived in N. Y., asserted that "Dreams" was turned out for \$400,000. Substantial savings, he said, were effected by building fragments of sets and superimposing photos behind them.

Another innovation in "Dreams" is the fact that 75% of the picture is without dialog. Story is mainly told in dance form with Ravel's music as a background. The pic was made in both French and English versions. Cast includes Romney Brent, who also supervised the English dialog.

British Producers Mull Study of H'wood Setup

London, June 6.

British Film Producers Assn. is discussing a proposal that it should participate in the Anglo-American Productivity Council, the organization set up last year to give British managements and workers an insight into Yank methods.

Final decision will not be taken by the BFPA until they receive more details of the organization. If the idea is okayed, executives and technicians from British studios would be sent over to study Hollywood methods.

Met's Bing Sees Rome

Rome, June 6.

Rudolph Bing is here interviewing singers. Although the official retirement of the former Metropolitan director, Edward Johnson, did not take place until June 1 Bing has been carrying out his new duties for sometime.

Bing stayed in the Italian capital only a few days, since he wants to go on to the other cities in Italy for talent to use in the New York Met.

Andre Mertens of New York was with him.

Abbey Sets Four for Fall

Dublin, June 6.

Abbey Theatre directors have accepted four new plays for fall production, largest number of fresh works to be presented for some seasons. First will be "Mountain Flood," prize-winner in Abbey's recent contest, by a new writer, Jack Cunningham.

Also on the schedule are "Goldfish in the Sun" by Donal J. Giltinan, who had plays presented at other Irish theatres, but not the Abbey; "Wee Mick," by newcomer Michael McTernan, and "House Under Green Shadows" by radio dramatist Maurice Meldoon.

Single Award Taken At Hispano Film Festival Irks Argent. Producers

Buenos Aires, June 6.

There is real disappointment among Argentine film producers that the recently held Hispano-American picture festivals in Madrid did not bring awards to the several Argentine productions submitted, although some went to individual Argentine talent.

Only Argentina, Mexico and Spain contended for prizes, and in view of this, the showing by Argentine producers was especially poor. The sole prize won by an Argentine production went to "Mar del Plata," a documentary short produced under government supervision. Three awards went to Argentine screen talent: Narciso Ibanez Menta, as best actor; Luis Candrini, next best; and Diana Maggi, moppet actress.

But there is some consolation in the local industry in the news that Fernando Lamas has been signed by Metro for a role in "Welcome to Paris." Understood that Lamas, who has a rich baritone voice, will sing in the pic.

CARUSO STORY SET TO START THIS MONTH

Rome, June 6.

"Leggenda Napolitana" (Legend of Naples), the story of Enrico Caruso, from the book written by Frank Thiess, will be started by the end of June, according to announcement made here by Italian producer, Maleno Malenotti.

There will be two versions: Italian and German. Malenotti Productions will handle the Italian end with Alberto Gruenstein as German producer. Geza Von Bolvary will direct. All scenes will be lensed on location in Naples, Scilly and Sorrento, home territory of the famous tenor.

The actor to play the role of Caruso has not been picked as yet. But it will be a young man who resembles Caruso when he was young, because film will cover the beginning of the singer's career.

MPEA's Erlanger Hustles

Paris, June 13.

Herbert Erlanger, of the Motion Picture Export Assn.'s home office staff in New York, is here currently. He has just been in Frankfurt and is heading for Munich.

Erlanger has been liquidating MPEA's physical assets in Germany. Cooperative American distrib agency has been superseded by individual company distribution.

Current London Shows

(Figures show weeks of run)

London, June 13.

"Background," Westminster (4).

"Beau Strategem," Lyric (59).

"Brigadoon," Majesty's (61).

"Carousel," Royal (1).

"Castle Air," Savoy (27).

"Cocktail Party," New (6).

"Eliz. Slept Here," Strand (33).

"Excellency," Princess (3).

"Fallen Angels," Ambass. (27).

"Folies Berger," Hipp (36).

"Harvey," Prince of Wales (76).

"Hat Trick," York's (3).

"Heiress," Haymarket (72).

"Holly and Ivy," Duch. (5).

"Home at Seven," Wham (14).

"King Rhapsody," Palace (39).

"Knights Madness," Vic. Pal. (13).

"Latin Qd. 1950," Casino (13).

"Mr. Gillie," Garrick (14).

"Oklahoma," Stoll (158).

"On Mon. Next," Comedy (24).

"Ring Round Moon," Globe (20).

"Streeter," Aldwych (36).

"Traveller's Joy," Criterion (105).

"Treasure Hunt," Apollo (39).

"Venus Observed," St. J'm's (21).

"Way Things Go," Phoenix (15).

"Worm's View," Whitehall (164).

British VAF Explains Ban on Germans Lifted to Help Exchange of Actors

London, June 6.

Italian Vaude Receives Boost in New Rome Pic

Rome, June 6.

"Dogs' Lives" is the title of an Italian film now in production at Titanus Studios, with ATA of Rome as producers. Story is by team of Steno and Monicelli, who will also direct.

Yarn concerns a comedian, Aldo Fabrizi, and his traveling theatrical company, with plenty of acts from the ranks of Italian vaudeville used in film. Besides Fabrizi, an old variety headliner, himself, the cast will have Tamara Lees, Gina Lollabrigida and Delia Scala.

U.S. Films Pace Sweden's Season

Stockholm, June 6.

Strong competition looms for cinema biz here as the summer season opens, with number of productions out on release holding up well in April and May. There were 33 new films premed here in April, with the total dropping to 23, last month. Of these, 22 were American pictures in April and 13 in May.

Doing best in April were "Jolson Sings Again" (Col.), "On the Town" (M-G), "Task Force" (WB), "Malaya" (M-G), "Red Danube" (M-G) and "It's a Great Feeling" (M-G). Latter clicked mainly because Doris Day is in it.

"Fun and Fancy Free" (RKO) and "Young Man With Horn" (WB) led the boxoffice procession in May. "Superman" (Col) was panned by crit. Oddly enough, no Swedish productions opened during the April-May period.

Censors here banned "The Threat" (RKO) and "Gun Crazy" (UA) in May. Imports are coming in now from Argentina, Mexico and Russia, the Soviet pic being distributed by Sovexportfilm. The Russo films are usually for Communist-party meetings or more or less private showings, since it is nearly two years since a Soviet film was shown at a first-run house here.

MAGNANI SOUGHT FOR 2 NEW ITALIAN FILMS

Rome, June 6.

Italy's fiery film star, Anna Magnani, is being sought for two Italian films this season. One production group wants her to accept the role of Anita Garibaldi, in a picture about Italy's Civil War back in 1850. Although Garibaldi was the national hero, his wife, Anita, took an active part in the activities.

Panaria Films also has a contract for La Magnani's services to star in an all-Italian film slated for early production. She has not appeared in a film since last summer when she starred in "Volcano," the William Dieterle pic made on an island of the same name. ("Volcano" has played here, but has not opened in America yet where it is being dubbed).

Miss Magnani said she has not decided which picture she will do first and won't until she reads the completed scripts.

Anglo-Dutch Film Project

Washington, June 6.

An Anglo-Dutch tieup is at work on a film which looks like one of the most ambitious ever made, involving Netherlands production and capital, according to a U. S. Commerce Department report.

Pic, with the working title of "Transatlantic Flight," is being sponsored by Dutch Inter-States Film Production with indie British cooperation. A thriller built around Royal Dutch Airlines, its inside shots are being made in Britain with the outdoor stuff in the Netherlands. Reported that film players from 10 nations would be included in the cast. Film is expected to be ready in September.

An explanation of events that led to raising of the ban on German vaude artists appearing in British theatres has been made by W. C. Bass, general secretary of the Variety Artists' Federation. The second ballot vote of the VAF members held within three months gave a majority of 370 in favor of reversing previous policy, as against the 3-1 vote for its retention made earlier in the year.

Confirming that the initiative was taken in the latter part of last year by the Ministry of Labor, the VAF chief explains that since the first ballot they became aware of several new facts which materially altered the circumstances which prompted the ban. These showed that the perpetuation of the bar was having an derogatory effect on the entertainment industry and that repercussions inside Germany would ultimately prove to be against the best interests of British artists.

France, despite the ravages of war, had not operated a comparable ban. Those in the VAF thought they would be ill advised as a profession to perpetuate international friction. They regard the opening of the bar to German artists "as a great contribution by our profession to international amity."

Raising of the ban does not affect the quota agreement for foreign acts, which stands at 50% for the London Palladium, with a lower figure for other parts of the country.

Henreid Setting Plans For Austrian Pix With Dieterle as Director

Vienna, June 6.

Actor Paul Henreid, back in his home town and determined to make a picture in Austria, is bogged down in the customary hassles with red tape, financial arrangements and continental lethargy which have discouraged so many Americans from actually carrying out Viennese production plans. Henreid's fighting the battle single-handed until expected arrival this week of Director William Dieterle with whom he'll do "Rendezvous in Vienna" and star in it himself.

"Rendezvous," an original by Robert Hill, is a postwar yarn laid in Vienna and Salzburg. Henreid is anxious to get going in time to shoot exteriors in Salzburg during the Music Festival in August. One question to be thrashed out in Paris conferences with Dieterle is the possibility of making the pic in Technicolor (it would be first Techni shot in Austria) in which case English interests would enter the setup and probably make it a British quota production, with interiors shot in London studios. If it is done in on black-and-white, there is also a possibility the picture will be shot in both German and English versions, with Henreid himself fully capable of handling both languages.

Henreid expects to move his children to Austria for the summer as soon as various angles are ironed out. He says he will shoot the film before discussing distribution.

Mull Britain's 1st Ozoner

London, June 6.

Britain soon may have its first drive-in. Application to build an ozoner in the south coast resort of Worthing is now being considered.

It is figured that the project, if sanctioned, will attract a large proportion of the resort's floating population which normally does not patronize films.

'Stromboli' in Paris Bow

Paris, June 13.

RKO's "Stromboli" will be premed at the Paris Opera House in October. Its unveiling follows by exactly a year the opening of the same firm's "Joan of Arc" at the same house.

October preem of the Ingrid Bergman starrer, which Roberto Rossellini, produced will be sponsored for charity by two newspapers, Paris Soir and Paris-Press. Pic will open in other Continental keys two weeks later.

IATSE Topper Sees World-Wide Yen To Build Up Native Film Production

London, June 6.

The worldwide repercussions of the present Hollywood situation were discussed by Richard Walsh, president of the International Alliance of Theatrical and Stage Employees, during his one-day visit to London, when he was honored at a private dinner given by officers of his British counterpart organization, the National Assn. of Theatrical and Kine Employees.

Walsh, who had been to Florence as a delegate from the American Federation of Labor to the UNESCO conference, had hopped over from Dublin where he had a one-day session with Eric Johnston at which they were joined by Tom O'Brien, M.P., the NATKE topper.

Responding to addresses of welcome from industry leaders, including Fayette W. Allport, local chief of Motion Picture Assn. of America and W. R. Fuller, general secretary of the Cinematograph Exhibitors' Assn., Walsh said the situation regarding the recent Wilson-Johnston talks must be regarded fairly and squarely from both sides. Hollywood was facing a decline in income reaching 25%, he claimed, and unemployment had soared to nearly 30%. That meant studio workers were facing a critical period.

Wherever American films were shown, the question of American production in those countries follows. Italy (said Walsh) wants us to make films in Italy. Czechoslovakia wants American-made films in Prague. Mexico wants to see Hollywood investment in film-making and other countries are making similar demands. Each is suggesting only a small number of pictures. Three here, four there and so on. These facts were not unnaturally causing concern to Hollywood technicians.

Walsh revealed that recently he had been asked by IATSE members to impose an embargo on "Quo Vadis?" because it was being made in Rome. He had flatly refused. He would always refuse such requests because while they might benefit the sectional interests of the few, they would not benefit the majority of workers, such as those in the labs and elsewhere who would be kept in employment by such productions.

Sharin's 16 Short Pix, Made in Vienna, Ready For Yank TV Market

Vienna, June 6.

U. S. video has been the largest customer of Austrian pic studios so far in 1950. With native film production at a virtual standstill for lack of talent and financing, Eugen Sharin's Ambassador Films and Film Music, Inc., have already used 45 full shooting days in the three of Wien Film's studios which lie in western zones. They plan an ambitious additional program all aimed at American TV release. Sharin plans to N. Y. June 8 with 16 finished 15-minute shorts representing a sizable sample of three series he's offering tele sponsors.

Sharin, a prewar exploiter and production scout for U. S. companies in Europe and later the army's first film officer in Austria after liberation, has made series utilizing the Vienna Choir Boys and Salzburg Marionettes primarily for juve consumption. Also completed are two samples of an "International Follies" series of cabaret acts. First of these, with a Parisian Apache background, features Ilka Windisch, Viennese gal who's being touted as something of a find for the U. S.

All pix are in English. Members of the Vienna American colony, mostly non-pro government employees were used to dub marionettes, and others took acting roles in live pic. All the films are directed by Leopold Hainisch and written by Steven Vas, utilizing mostly nostalgic Viennese musical themes.

Ruth Draper Dickers TV Pix

London, June 6.

Ruth Draper here from Paris with BBC dickering with her for TV appearance. She also is likely to make some TV film shorts.

Montez-Henreid Starrer Resumes in Venice

Rome, June 6.

"Thief of Venice," the Maria Montez-Paul Henreid starrer, which was started in Venice in November, 1949, and continued until February, has been resumed. Robert Hajhaj of New York flew over to take his place as co-producer to finish "Thief," and get it ready for distribution. Film was financed by Nat Wachsberger of Paris in collaboration with Scalera Films of Rome. John Brahm is directing the story which was written by Jesse Lasky, Jr.

Since there is only about a month's work to be done to complete the pic, Hajhaj and Wachsberger will rush it to completion. There is considerable dubbing to be done here because so many of the actors used in the lesser parts do not speak English.

Story is a 15th Century yarn about a gang of thieves who operated out of Venice, with a femme gang leader, played by Maria Montez.

Turkey Sets 18 For Prod. in '50

Washington, June 13.

Turkey is reported to have a production schedule calling for 18 films this year, which would be very big for them, says Nathan D. Golden, chief of motion picture photographic branch of the Department of Commerce. The bottleneck heretofore has been a shortage of rawstock. However, import licenses have been granted for raw film from Great Britain and France, with the Belgians also expected to get the green light to send in raw film.

One of the principal factors aiding Turkish production is a discriminatory admissions tax against imported films. Apparently, the only thing which could halt a big expansion of domestic production would be lifting of this excise.

Golden also reported that in Argentina the resolution by the Director General of Public Performances cancels all exhibition permits issued before Jan. 1, 1945, effective July 1, 1950. Hereafter all exhibition permits will be limited to five years. Because of the long period in which U. S. films were not allowed to enter Argentina, it is estimated that about half of the U. S. pix in the country pre-date 1945.

'Valahol' Top Foreign Pic, Say Argent. Crix

Buenos Aires, June 6.

"Almafuerte" was voted the best Argentine film of 1949 by the Argentine Assn. of Movie Commentators at their recent annual affair, held at Senora de Peron's own deluxe restaurant. "Valahol European," Hungarian-made, was selected as the best foreign production, and the Spanish-made "Joan the Maid" was chosen as the best Spanish-language film of the year.

Daniel Tinayre was voted best director for his work on "Danza de Fuego," while poet Pedro Miguel Obligado copped an award on his screenplay for "Almafuerte." Other awards included best femme performance, Amelie Bence; best male performance, Narciso Ibanez Menta; best comedian, Luis Sandrini; best supporting actress, Golde Flamy, and best supporting actor, Alberto Closas.

Disney Names Edgar

London, June 6.

Roy Disney announced before leaving last Friday (2) for Paris on the first leg of his return journey to U. S., the appointment of Cyril Edgar as film rep for Disney organization in Britain. Edgar has been long in film distribution.

Plans are being finalized, he said, for a second Disney production in Britain next year. This will probably be a Robin Hood story with the "Treasure Island" team of Robert Newton and Bobby Driscoll again starring.

Odd Switcheroo

Rome, June 6.

Actress Constance Dowling has gone to New York from here to play a role in an Italian film being made there. The story is about the Italian district of New York, and so must be made in that locale.

The producer, Giosi, is an Italo-American who lives in N. Y., but he is collaborating with the use of Italian money, and sent Miss Dowling, who speaks Italian and English, to play the part in America.

Aussie Exhibs Row With Par On Pix Deals

Sydney, June 6.

Learned that Paramount and certain major cinema circuits are not seeing eye-to-eye presently on product terms for Aussie playdates. Par product has been nixed by the Acme loop, major nabe setup associated with Greater Union, and also the Clifford chain of South Australia, also under the GU banner.

Understood that the circuits concerned, plus other minor indies, won't sign unless Par unbends on alleged top terms for all product.

It also is reported that Metro, operating its own nabe loop in the key Aussie spots and using the Par product on a former longterm setup, is now nixing further dates because of rental upping.

Par is headed here by Harry Hunter, with Bernie Freeman in charge for Metro. Par's Sydney showcase is the Prince Edward.

'ODETTE' LONDON PREEM DRAWS KING, QUEEN

London, June 13.

The real-life Odette, Mrs. Peter Churchill, stood alongside Anna Neagle who portrays her experiences as a British agent, when they were presented to the King and Queen on the preem of "Odette" at the Plaza last Tuesday night (6). It was the second opening attended by their Majesties—other than Command Performances—since the war.

The screening, which netted upwards of \$28,000 for King George's Pension Fund for Actors and Actresses, was attended by many leading names in the film and political worlds. Harold Wilson, Board of Trade prexy, represented the government.

Among the trade personalities presented to the King and Queen were Herbert Wilcox, producer-director of the film; James E. Perkins, Paramount's British topper; Tony Reddin, director of Paramount Theatres; Sir Arthur Jarratt, Sir Alexander Korda, Trevor Howard and Dame Edith Evans.

More than 300 London policemen were on duty controlling the vast crowds which began to assemble three hours before the show began, and who waited to cheer the King and Queen on their way back to the Palace.

Big U.S. Films Missing From British Prize List

London, June 6.

From a short list of seven films, which included three from Hollywood, the British Film Academy voted "The Bicycle Thief" as tops for 1949. Awards were made at a ceremony last Thursday night (1), prizes being given the winners by Irene Dunne.

Carol Reed's "Third Man" was picked as the best British film, and "Daybreak in Udi" got the documentary award. For the United Nations Award, the choice went to "The Search," while a special award was given to "La Famille Martin," a British made language-teaching short.

British Film Academy prez Ronald Neame, who read cabled greetings from the Hollywood Academy, regarded the occasion as one which would still further strengthen the ties between British and American film makers.

Other Foreign News On Page 27

U. S., British Exhibs Squawk to Aussie Govt. About Influx of Bootleg Pix

Sydney, June 6.

CEA to Get Plans Of British Industry Drive

London, June 6.

Annual conference of the Cinematograph Exhibitors Assn., which opens at Porthcawl Monday (19), will witness the next stage in the all-industry better business campaign. Exhibitors are to be told the problems associated with the drive: Initiative for this move was taken through E. J. Hinge, the treasurer, at the second meeting of the industry's planning committee. He suggested the conference should consider all that was involved in the campaign.

Hinge appealed for a big attendance at the Porthcawl gathering in order to launch the campaign effectively. Drive to boost boxoffice patronage is officially skedded to open in September with the showing on a countrywide basis of 12 selected shorts. The trade is considering the appointment of a fulltime organizer to co-ordinate activities.

'Carousel' Scores Hit in London

London, June 13.

"Carousel" preemed at Drury Lane theatre June 7, proving a surefire success or to "Oklahoma!" It received an ovation. Prince Littler's presentation is lavishly mounted and impeccably staged and directed by Rouben Mamoulian, with dances by Agnes de Mille. It has some of the original Broadway stars, with Iva Withers an instantaneous hit and her co-star Stephen Douglass warmly acclaimed.

Show stopper was Bambi Linn, in daughter role, whose dancing was one of highlights of production. Margot Moser also was a big hit as Carrie. Dancing and chorus singing contributed neatly to all round excellence.

Rodgers-Hammerstein musical is likely to equal the popularity of other big U. S. musicals. Opening in unusually early heat wave, reception lacked the wild hysteria of "Oklahoma!" and "Annie" premieres. Press reactions were mixed but mainly predict protracted run. Ticket agencies have bought \$140,000 of ducats, covering three months and creating a house record. Business already is topping "Oklahoma's."

"Sauce Piquante" has been withdrawn at the Cambridge after six weeks due to the heatwave. New edition will follow.

Managers' Old Pay For 2 Rank Chains Restored

London, June 6.

Cut-backs in managers pay instituted by the two Rank circuits earlier in the year, are now being restored. The company goes back to the full scale on June 25.

Circuits Management Assn., the company operating the two groups, explained that while many of the conditions which led to the cuts, still apply, the loyal manner in which the managers accepted the decision had been noted. Restoration of cuts is in recognition of cooperation by managers in implementation of needed economies.

De Rochemont Collects

Paris, June 6.

Richard de Rochemont experienced the surprise of his life when he found that a French insurance company, after having declined to assume responsibility for the damage caused by a fire at his country estate, paid him in full.

The blaze destroyed part of the roof. He turned the matter over to the insurance company, which claimed the damage was due to faulty electric wiring.

De Rochemont, who is March of Time managing director and boss, is currently in France from N. Y. checking overseas operations and production deals. He was European chief for MOT at one time, and bought the country property then.

U. S. and British distributors in Australia are registering loud beefs with the authorities here against the increased showing of bootlegged pix. These films, most of which were stolen from regular U. S. entertainment units during the wartime American occupation, are being shown predominantly in rented halls, before social and sporting clubs and charitable organizations.

The bootleggers usually operate on one-night stands, enabling them to take it on the lam before the local cops can get hold of them. Admission fees at these illegal showings run from 25c to 50c.

Regular exhibs are also beefing that these unauthorized showings are cutting into their b.o. takes. Presenting the films mainly in the nabes and stix, these illegal operators work out deals whereby the sponsoring outfits agree to put on the shows free except for a small split of the profits.

Lewd films are also being shown in private social clubs at a \$3. top, which also includes supper after the show. In the more elite spots the admission tab is as high as \$10. Most of the bootleg product of the fly-by-night loop is shown on 16m portable equipment, making for an easy getaway. Some of this celluloid is finding its way into this zone from Japan with plenty of takers available.

Film, Theatrical Show Draws Record Crowd In London But NSG Gross

London, June 6.

The Film and Theatrical Carnival to aid the Actors' Orphanage, stretched this year for the first time to cover two days, broke an all-time attendance record. More than 20,000 people paid 75c or \$1 admission to see the stars of screen and stage close-up. They devoted a great deal of time looking, but very little in spending. More than ever, this year's event reflected the scarcity of ready money among the general public.

The attractions were greater in number than ever. For a few cents the ordinary bobbysoxer could dance with his or her favorite star. A few more cents bought autographed photos. For about 50c. one could have an audition with leading stars acting as expert advisers.

There were, too, many star appearances. The radio theatre with Noel Coward as principal entertainer, a circus at which John Mills was the Barker, various auctions and a whole row of stalls manned and supported by theatrical personalities.

But all the big names failed to lure much money from the visitors. It was summed up by one vet, who has participated in many theatrical garden parties, in these words: They came, they saw, and they didn't pay.

Even though the spenders were few and far between, the Carnival promoters had favorable weather. The second day was one of the hottest of the year, making it a great outdoor attraction for suffering Londoners.

Petit Ballet Co. SRO In Paris; Marchand Stars

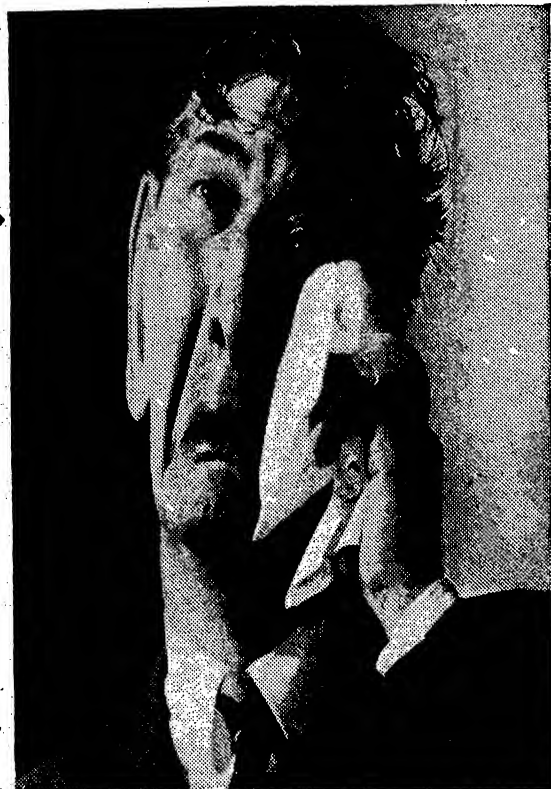
Paris, June 6.

Playing to capacity in the lush Marigny theatre on the Champs Elysees, the Roland Petit Ballets de Paris, who scored last year on Broadway, is still the most dynamic ballet company in town. Three ballets done in a rousing, original manner with fine decor, outstanding musical scores and dancing make a good show. The sensual "Carmen" is still the topper, with Petit and Irene Skorik as leads.

First dance is "Les Demoiselles de la Nuit," an impressive ballet by Jean Aoulh, with choreography by Petit and music by Jean Francaix, tracing the story of a man in love with a cat-woman, and the eventual tragedy of their folly. The second is a delightful concoction, "L'Oeuf A La Coque," ballet and choreography by Roland Petit with music by Maurice Thiriet. Colette Marchand here struts, shimmys, winks and coos her way into the spot of No. 1 Paris coquette of the season.

M-G-M HAS STOPPED THIS →

Thanks to the gentlemen of the trade press for the editorials below. M-G-M has the Pictures and the forward-looking policy that bring action and optimism to the industry.



"DUCHESS OF IDAHO" (Tech.)
Wow Musical for July!

"ANNIE GET YOUR GUN" (Tech.)
Big On Broadway!
Big Everywhere!

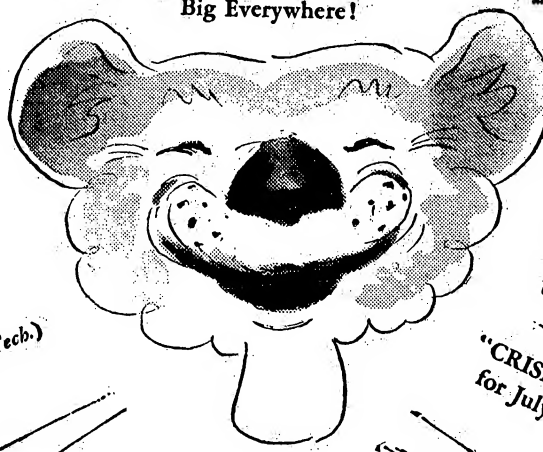
"THE NEXT VOICE YOU HEAR ..."
Terrific Trade Reviews! Next at Music Hall!

"HAPPY YEARS" (Tech.)
For Vacation Fun!

"FATHER OF THE BRIDE"
5th Week at Music Hall.
Breaking Records Everywhere!

"ASPHALT JUNGLE"
It will be on 1950's "Ten Best" List!

"CRISIS"—a Big One for July!



"THE BRIGHTER OUTLOOK"

from an Editorial by Ben Shlyen in Boxoffice Magazine

"Once again confidence is in the air and enthusiasm. It is firmly grounded and backed by several hundred million dollars of confident belief in the future of this great industry. For instance: At the recent sales convention of Metro-Goldwyn-Mayer, it was announced that a record number of pictures were ready for release in various stages of production. In all the total schedules approximately 100 features in which millions will be invested. Yes, the sky is clearing and the sun is shining again."

"CONFIDENCE WHEN NEEDED"

from an Editorial by Jay Emanuel in The Exhibitor

"The industry got something of a lift at the M-G-M Sales Meeting when they talked about M-G-M's studio program. They talked specifically or generally about more than 100 films. When a company is able to present to the trade its definite plans for the next 16 months, in black and white, amounting to an investment of millions it should act as a shot in the arm to the entire industry. By serving notice to the trade that it has confidence in the future, M-G-M is giving all of us a much needed lift."

"ASSURANCE OF CONFIDENCE"

from an Editorial by Terry Ramsaye in M. P. Herald

"The M-G-M announcement is both an assurance of confidence in the tomorrow of the industry, and also a precedent-breaking expression from this company."

The Trade, The Press, The Public Agree

M-G-M IS BETTER THAN EVER!

The Rains Came, But Argentina's Legit Biz Is Sunny; 'String's' Long Stretch

Buenos Aires, June 6.

Almost continuous rains have brought a slight drop in Argentine legitimate theatre grosses during the past month, but biz still continues okay with most spots still doing very good. The National theatre's "The Manufacturer of String," by Argentine author Carlos Gorostiza, already has run for 75 performances. This success is giving leading actor and producer Narciso Ibanez Menta plenty of time to rehearse his company in Arthur Miller's "Death of a Salesman," which has been translated by Manuel Barbera for production.

Pedro Lopez Lagar, the Spanish actor who first came to Argentina in 1936 with Margarita Xirgu's legit company and became an Oscar-winning Argentine screen actor, is readying his return to legit at the Comico theatre this season, with Fanny Navarro as leading actress. Regulations oblige all companies to tee off with a play by an Argentine author, so Lagar will start in a comedy written by Maria Luz Regaz in collaboration with "Julio Albornoz." This is the pseudonym used by Dr. Reforzo Membrives, with many good plays to his credit. Lagar hopes to continue with several Sartre plays and Henri Bernstein's "Le Sol."

The Jean-Louis Barrault-Madeleine Renaud French legit company is due at the Odeon Theatre for eight performances in the last 10 days of the month. The dates are still uncertain due to transportation problems.

The jailing of Argentine legit impresario Francisco Gallo on charges of embezzlement of social security funds, which he had deposited but not paid in to the government pension board, has interrupted plans for production of a musical teaming film actor Juan Carlos Thorry and Gloria Guzman. Thorry is due back from making pictures in Venezuela in 10 days.

Bridges Set for Top Role in Italo Film

Rome, June 6.

W. Lee Wilder, co-producer and director of "Three Steps North," has signed Lloyd Bridges for male lead opposite Italian star Lea Padovani. Bridges is expected to fly here about June 10 for a June 15 starting date.

Most of "Steps" will be done in Amalfi, Naples and along the southern coast, the Italian vacation spots. Union Films of Rome, collaborating with Wilder, has had hotel reservations for almost two months in advance for the unit because of the heavy tourist season this year.

London Film Notes

London, June 6.

Monarch Productions film "Lilli Marlene" will star newcomer Lisa Daniely in title role. Pic will be directed by Arthur Crabtree, with shooting to start at Gate studios June 19. Mario Zampi has acquired rights of original film story titled "The Joker," which he will produce for Columbia Pictures with Alastair Sim starred, shooting to start middle July.

Associated British Picture Corp. film "Irish Story" will star Jack Warner, for first time under this company's banner, and will be made at Welwyn sometime in July with John Paddy Carstairs to direct. . . . Herbert Wilcox's "Odette," which got a Royal preem at the Paramount's Plaza, cost \$330,000, and is considered cheapest British super made in last five years and is already assured a real profit.

The Daniel Mayer Co. has signed Jean Simmons to play title role in their next revival at Christmas of "Peter Pan," with the Scale likely to be the theatre.

VITORIA REVAMP

Lisbon, May 31.

Vitoria Filme, distributing company which used to represent Republic here for years, has reorganized with the entry of some new capital and a new board of directors.

The new manager is Gustavo Mendonca, until recently the head of publicity for Warner and London Film here. The Vitoria Film plans to represent American and European producers and also buy outright for distribution in Portugal.

SIAE (Italo) Exec in N.Y. To O.O. ASCAP Operation

Antonio Ciampi, general manager of the Societa Italiana degli Autori ed Editori, Italian performing rights society with headquarters in Rome, arrives in New York aboard the Saturnia today (Wed.). SIAE exec will be here for several weeks, during which he will study the organizational workings of the American Society of Composers, Authors and Publishers.

SIAE is one of the European performing rights societies with which ASCAP renewed affiliations during the recent trip abroad of Richard F. Murray, ASCAP exec in charge of foreign relations. Under the consent decree between the Society and the government, ASCAP's dealings with foreign societies must now be individual and on a non-exclusive basis.

London Legit Bits

London, June 6.

Ivor Novello musical, which he is specially writing for Cicely Courtneidge, will be produced by Tom Arnold, opening in Manchester Sept. 11 for two weeks, after which it comes to the Saville theatre. Supporting Miss Courtneidge will be Elizabeth Webb, for whom Novello is writing special songs, and Thorley Waters will be leading man. . . . Louis Cooper, owner of the Whitehall theatre, has just acquired the St. Ermines hotel, favored by the nobility as a secluded hotel in Westminster. . . . Charles B. Cochran's new musical based on Oscar Wilde's "Importance of Being Earnest," scheduled for the fall, has been cold-stored, with Brian Reece, who was to have played the lead, let out. . . . Cecil Landeau's deal with Mitty Golden, head of ABC theatre, Paris, who wanted to buy his revue, "Sauce Piquante," fell through because Landeau insisted in getting sterling whereas Golden wanted to pay in francs.

Frederick Piffard dickered with Charles Heslop and Sonny Hale to costar in new farce titled "See You in Court" for the West End sometime in August. . . . H. M. Tennent, Ltd., is to costar Robert Morley and Joan Tetzel in a new play from the French titled "The Little Hut," with Peter Brook directing. Show is skedded for the West End sometime in August. . . . Peter Daubney is dickered with Henry Kendall and Frances Day for leads in his new Restoration comedy sometime in August. If unable to get Day, he'll offer part to Hermione Gingold.

Peter Dearing is dickered with Peter Glenville to direct a new play by Constance Cox based on Turgenev's novel, "Fathers and Sons," with play going to the St. Martin's. . . . Laurence Olivier and Vivien Leigh have been invited to appear at the Venice Drama Festival in September. . . . Advance booking has been made by Tom Arnold and Emile Littler for their next London Casino revue for March, 1951, signing Alfred Marks, BBC and vaudeville comic.

Lou Cooper, owner of the Whitehall theatre, which holds a record for the five years' run of the play, "Worm's Eye View," has signed a contract with Jack de Leon to stage his show, "The Prodigal Father," currently touring the provinces. June 28, with "View" closing June 24. Show will be retitled "The Dish Ran Away," and stars Betty Paul. . . . Bernard Deffont is dickered with Norman Ginsbury for his new play, "The King Couldn't Sleep," which he wants to stage in the autumn. . . . Gilbert Wakefield has just finished a new adaptation of Ibsen's "Hedda Gabler," with full approval of the author's executors. Wakefield's version has three acts instead of the original four.

Eric Glass has acquired Helen Jerome's "The Divine Fool," which is a revised version of author's play, "Charlotte Corday." . . . Nancy Price is contemplating a revival of Rodney Ackland's "The Old Ladies" at the Lindsey theatre. . . .

Aussie Air Chief on World Tour

Sydney, June 6.

R. F. J. Boyer, chairman of the Australian Broadcasting Commission (non-commercial), is making a three months' tour of England, U. S. and Canada for the commission. He will confer in London with Lord Beveridge's Committee on the operation of the Aussie national broadcasting setup.

'Wind' Preem in Finland

Helsinki, June 1.

One of the big events at the local cinema is being set for the Astor in September when Metro will preem "Gone with the Wind" in Finland. Big bally on film already has started.

When film opened at the Palladium in Stockholm back in 1941, it ran for nearly one year at this first-run house. Because Finland is near Stockholm, the thousands who saw the film in the Swedish capital, where it was reissued last summer, may hurt some on its local run.

Irish Newsreel Appeals to Govt.

Dublin, June 13.

Inability of First National Irish Films to secure first-run dates in Dublin on their newsreel was aired in Irish Dail (Congress) by former Defense Minister Oscar Traynor and Michael A. Fitzpatrick when Fitzpatrick said that the company had made a newsreel of the Irish President's recent return from Rome, but that film was not allowed to be shown in first-run cinemas. Traynor suggested to the government that it should take steps to remedy this situation as soon as possible.

The picture given to Irish Congressmen by the speakers was grim, but neither mentioned that all five first-run houses, controlled by J. Arthur Rank already booked were playing "Ireland-Rome 1950," a featurette made by an Irish cameraman and commentator (operating for 20th-Fox in conjunction with government's Cultural Relations Committee). This covered the Irish National Pilgrimage to Rome and included a number of shots of the president leaving for Rome and in the Holy City.

This row has continued intermittently since First National started its newsreel operation, offering a fortnightly reel against current two changes a week provided by 20th-Fox, Gaumont-Universal and Pathe reels.

U.S. CONTINGENT FOR LONDON 'ROBERTS' SET

London, June 6.

The full American contingent to play in "Mr. Roberts" skedded to open at the Coliseum July 19, has now been set. In addition to Tyrone Power, who has the title role, the Yank cast includes George Mathews as the captain, Russell Collins as "Doc," Jackie Cooper as Ensign Pulver and Hildy Parks as Lieut. Ann Girard.

Other U. S. players include Ed Moroney, John Tarangelo, Charles Cooper, Gene Darfleur, Charles McDaniel, Steve Holland, Ray Danton, Len Smith, Jr., and Sidney Armus.

There will be 35 roles for British artists who are now being selected. Production is scheduled to go into early rehearsal.

'Tarzan' Off to Nairobi

London, June 6.

Phil Brandon and Jack Whitehead have left on a reconnaissance trip to Nairobi to explore locations for the new Tarzan pic to be made by Sol Lesser. Lex Barker, who is again skedded to star, will be in London soon en route for Nairobi.

Brandon and Whitehead will come back to London to consult with Lesser and then will return with a complete unit which is now being assembled here. A British femme lead is being sought.

London Club for Filmites

London, June 6.

The Milroy Club and Les Ambassadeurs are to be housed in one building, the historic former home of the late Leopold Rothschild in Hamilton Place. Facilities at the new club premises will include a private theatre for the use of film execs, reference libraries and a new form of travel service.

First to benefit by the new travel scheme were Binnie Barnes and husband, Mike Frankovich, who already have sailed on the Caronia for New York. On cable or telephone instructions, the bureau looks after all travel details including reservations, accommodation and care of luggage.

U.S. Pix Mirror Views of Free People, Skouras, De Rochemont Tell CWOB

Paris, June 13.

'Unfair' Tax Vs. U.S. Pix Headed for Debate

London, May 30.

Discriminatory admission tax against Hollywood product and in favor of British pix will be debated in Parliament on an amendment to the Finance Bill. Sponsors of the alternative are six Conservative Members of Parliament, including Earl Winterton, member of the board of Odeon Theatres and W. S. Shepherd, who recently chaired an all party meeting of M.P.'s addressed by industry toppers.

The six M.P.'s have tabled a new clause to the Bill to provide for preferential rate of admission duty when either first feature, second feature or short is of British origin.

JOE BROWN-HARVEY' WOW IN AUSSIE PREEM

Melbourne, June 6.

Joe E. Brown in "Harvey" got away to a smash opening at the Comedy, Melbourne, last week for Williamson-Tait. Show should rack up a lengthy run at this spot. Brown scored a personal triumph.

Cast includes Frances Bavier, Harvey Adams, Stewart Long, Bettina Welsh, Rita Sohler and James Cardwell. Mounting and production are high-class.

Ellington to Do Music For Welles' Paris Show

Stockholm, June 6.

After an absence of 11 years, Duke Ellington arrived here Saturday (3) for a two-day stay. Bandleader, who has been touring Europe since the beginning of April with a 22-man orch, gave four concerts here. It is his second visit to Stockholm. He is scheduled to go to Gothenburg and then to Germany where set to play about eight different cities. Possible some other countries may be visited before band returns to U. S.

Foreign correspondents found it difficult to see Ellington at either press conferences or at the concerts. The two Swedish sponsor for the concerts did their best to keep these scribes away from the bandleader here.

While on tour Ellington has been working on the music for a show scheduled to be produced by Orson Welles in Paris this summer. Billy Strayhorn is also whipping up some tunes for the projected offering.

Smuts' Birthday Uproar

Johannesburg, June 6.

Tremendous uproar has been caused in South Africa over the way the broadcast to commemorate General Smuts' 80th birthday was handled. S. A. Broadcasting Corp. announced that a recorded feature program lasting for one hour would be broadcast from Johannesburg, Capetown and Durban. At a Nationalist Party meeting in Johannesburg, Cabinet Minister Strydom publicly stated that this broadcast was "politically contentious" because General Smuts was the leader of the Opposition Party.

The Minister of Posts and Telegraphs backed up this statement, and telegraphed the SABC board chairman, requesting cancellation of the broadcast. A meeting of the board was hurriedly called and the chairman announced the broadcast would be confined to a relay of the speeches at the banquet for Smuts' honor in Johannesburg.

Decision has aroused a big controversy, as the SABC is supposed to be an independent body and not subject to governmental control.

'Native Son' Pic Finished

Buenos Aires, June 6.

Filmization of Richard Wright's "Native Son" has been completed at the Argentina Sono Film's studio here. Pic, directed by Pierre Chenal, stars the author in the leading role.

Film was made in English with most of the cast imported. Chenal is a French director.

Popularity of U. S. films is primarily due to the fact that they mirror the views of men living in an atmosphere of freedom. That concept was expressed by Spyros Skouras, prez of 20th-Fox, and Richard de Rochemont, March of Time producer, before the Conference of the World Organization for Brotherhood held here last week. Both execs were delegates to the CWOB.

In addressing the conclave on the role of films as an effective tool for world intergroup education, Skouras declared that "our motion pictures constitute an enormous aid to worldwide understanding." Much of the screen material, he said, has a wide social significance and it "continually attempts to achieve a higher standard of living by a graphic depiction of our own way of life."

De Rochemont echoed Skouras' remarks and urged the group to assume initiative in finding means to spread the doctrine of world brotherhood on a private basis in as much as inter-government agencies to date had failed dismally in bringing about peace and understanding throughout the world. He cited such filmmakers as Dore Schary, Spyros Skouras, Darryl Zanuck, Louis de Rochemont and Vittorio de Sica as among those who have made great strides in this direction on an individual basis.

Four-day CWOB session was held at UNESCO house in Paris for the purpose of planning procedures for establishing chapters throughout the world. Chairman of the body is atomic physicist Arthur H. Compton. Group is an outgrowth of the National Conference of Christians and Jews. Meet was attended by delegates representing business, clergy and education from 11 western nations.

Limon Visiting Italy; Paris Still Stirred By Page Ballet Hassle

Paris, June 6.

Jose Limon, one of the features of Ruth Page's Ballet Americains in its recent three-week run here, has gone to Italy with his wife for a brief vacation, while balance of the Page troupe returned to the U. S. Limon was offered a lecture on U. S. modern dance date in Salzburg, but had to turn it down as he's going home July 15.

Repercussions haven't ceased here on the Page ballet visit. Troupe revised title of its performance in second week of its stay to "Burlesque Ballets." Dancers were recipients of bad press notices and of audience boos, and title change was expected to take the stigma off. Show, being a modern novelty troupe rather than a ballet, gave the impression from its original title of being representative of the best of U. S. ballet, which was considered here as sailing under false colors. Rumors that the boosing was instigated by Serge Lifar fans in retaliation for treatment Lifar received in his N. Y. visit two seasons ago, haven't been confirmed.

Iturbi's Record Tour

Johannesburg, June 6.

Jose Iturbi set a new record for short concert tours with a two-week flying visit to South Africa, giving only six concerts. Reported that African Theatres paid him the highest amount ever given a visiting artist for so few concerts.

On his return here, Iturbi postponed his Clipper departure to act as second to Manuel Ortiz, in his fight against South African Vic Toweel for world bantamweight title.

Wool Dress Show for South Africa

Capetown, June 6.

Grand fashion display to popularize wool fashions will be staged under title "La Laine Parisienne," on African Theatres circuit in collaboration with South African Wool Board in Johannesburg June 9.

Eight Paris mannequins are being brought in to model dresses from 24 fashion houses including Christian Dior, Jacques Fath, Molyneux and Schiaparelli.

1900-1910
TURN OF THE CENTURY!

1910-1920
THE DYNAMITE DECADE!

1920-1930
THE ROAR OF THE TWENTIES!

1930-1940
THE THROB OF THE THIRTIES!

1940-1950
THE FURY OF THE FORTIES!

AND RIGHT UP TO TODAY!

THE LAST HALF-CENTURY OF FAMOUS
FACES AND PLACES...ITS DRAMA, LAUGHTER
AND TEARS...THE WHOLE SPELL-BINDING
PARADE OF HISTORY THAT PUT THE
AMERICAN PUNCH INTO THE 20TH CENTURY!

NOTHING EVER LIKE IT!
**THE PICTURE THAT WAS 50 YEARS
IN THE MAKING!**

WARNER BROS.
PRESENT

**50 YEARS
BEFORE YOUR
EYES** FULL LENGTH FEATURE

AMERICA'S BIG STORY!
AS TOLD BY
THE STAR ALL AMERICA LOVES
**ARTHUR
GODFREY**
AND QUENTIN REYNOLDS
H.V. KALTENBORN CLEM MCCARTHY
ANDRE BARUCH NORMAN BROKENSIRE
MILTON J. CROSS DAN DONALDSON
DWIGHT WEIST



Monday June 19 the Trade Showings

ALBANY
Warner Screening Room
79 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:30 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
444 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO-Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 2:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 8:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 2:00 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:30 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
214 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Jewel Box Screening Room
2318 Second Ave. • 10:30 A.M.

ST. LOUIS
S'tenco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 10:30 A.M.

Support THE INDEPENDENCE SAVINGS BOND DRIVE

Picture Grosses

DETROIT

(Continued from page 19)
70-95)—"Father of Bridge" (M-G) (2d wk). Down to good \$18,000. Last week, solid \$27,000.
Palms (UD) (2,900; 70-95)—"Woman on Pier 13" (RKO) and "Savage Horde" (Mono). Fair \$14,000. Last week, "Eagle and Hawk" (Par) and "Women from Headquarters" (Rep). \$15,000.
United Artists (UD) (2,000; 70-95)—"House by River" (Rep) and "Gun Crazy" (UA). Soft \$8,000. Last week, "Capture" (RKO) and "Motor Patrol" (Lip). \$10,000.
Madison (UD) (1,800; 70-95)—"Singing Guns" (Rep) and "Change of Heart" (UA) (reissue). Slim \$7,000. Last week, "Big Hangover" (M-G) (2d wk), \$8,000.
Adams (Balaban) (1,700; 70-95)—"Secret Fury" (RKO) and "Tillie's Punctured Romance" (Ipdie) (reissue) (2d wk). Okay \$5,000. Last week, \$7,000.
Downtown (Balaban) (2,900; 70-95)—"Jackie Robinson Story" (EL) (2d wk). Usual drop to \$9,000. Last week, disappointing \$11,000.

'Annie' Gets Buff Gun, \$20,000; 'Lawless' \$9,000

Buffalo, June 13.

Big news here this week is "Annie Get Your Gun," sock at the Buffalo. "The Lawless" shapes fair at the Center. "Love That Brute" is light at Paramount.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Annie Get Your Gun" (M-G). Big \$20,000. Last week, "Asphalt Jungle" (M-G). \$11,000.
Paramount (Par) (3,000; 40-70)—"Love That Brute" (20th) and "Wake Island" (Par) (reissue). Light \$10,000. Last week, "Eagle and Hawk" (Par) and "Everybody's Dancin'" (Lip). \$12,500.
Center (Par) (2,100; 40-70)—"The Lawless" (Par). Fair \$9,000. Last week, "Caged" (WB) (2d wk), good \$10,000.
Lafayette (Basil) (3,000; 40-70)—"Fortunes Captain Blood" (Col) and "Beware of Blondie" (Col). Mild \$9,500. Last week, "Sierra" (U) and "State Penitentiary" (Col), same.
Century (20th Cent.) (3,000; 40-70)—"Quicksand" (UA) and "Tattooed Stranger" (RKO). Thin \$8,500. Last week, "Secret Fury" (RKO) and "Killer Shark" (Mono), \$9,500, under hopes.

WASHINGTON

(Continued from page 18)

wk). Slipped to \$3,500 in final week after steady \$5,000 last week.
Keith's (RKO) (1,939; 44-80)—"Secret Fury" (RKO). Above average \$10,000. Last week, "Wagonmaster" (RKO), nice \$12,000.
Little (Lopert) (285; 50-85)—"City Lights" (UA) (reissue) (4th wk). Down to \$2,000 in final week. Last week, \$2,500.
Metropolitan (Warner) (1,163; 44-74)—"South Sea Sinner" (U) and "I Was Shoplifter" (U). Double feature policy not helping much; slim \$5,000. Last week, "Fortunes Capt. Blood" (Col) and "Beauty Parade" (Col), same.
Palace (Loews) (2,370; 44-74)—"Gunfighter" (20th) (2d wk). Okay \$10,000 after solid \$17,000 last week.
Playhouse (Lopert) (485; 50-85)—"No Sad Songs" (Col) (4th wk). Slim \$4,000 after \$4,500 last week.
Warner (WB) (2,164; 44-74)—"Caged" (WB). Pleasant \$14,000. Last week, "Destination Tokyo" (WB) and "God Is Co-Pilot" (WB) (reissue). Okay \$10,000.
Trans-Lux (T-L) (654; 44-80)—"Bicycle Thief" (Indie) (6th wk). Satisfactory \$4,500 in final round after \$5,000 last week.

PITTSBURGH

(Continued from page 19)

extra three days in order to get home back to Saturday opening (17) with "Rock Island Trail" (Rep). Last week, "Dakota Lil" (20th) and "I Was Shoplifter" (U). \$3,500.
Harris (Harris) (2,200; 45-80)—"Sierra" (U). Small \$5,500. Last week, "Kill the Umpire" (Col). \$6,000.
Penn (Loews) (3,300; 45-80)—"Asphalt Jungle" (M-G). Reviewers all gave underworld melodrama fine send-off but biz is not going along with them. Slight \$11,000 or over. Last week, "Big Hangover" (M-G). \$12,000.
Stanley (WB) (3,800; 45-80)—"Caged" (WB). Best getaway for any picture in months and ought to get home with \$13,000, biggest this house has experienced in a long time. Last week, "Secret Fury" (RKO), \$8,000.

Carle Lifting 'Shadow' To Nice \$20,000 in Omaha; 'Hangover' Light at 10G

Omaha, June 13.

Despite more stage attractions than usual for time of year, Frankie Carle orch and revue is bolstering "Shadow on Wall" to solid \$21,000 at Orpheum this week. "Big Hangover" at the Paramount is light and so are the others. Presence of races here, Barber Shop Quartet convention and outdoors competition plus hot weather are not helping.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-80)—"Shadow on Wall" (M-G) and Frankie Carle orch onstage. Nice \$21,000. Last week, "The Outriders" (M-G) and "Trapped" (EL), oke \$10,500 at 16-65c.
Brandeis (RKO) (1,500; 16-65)—"Barricade" (WB) and "Rusty's Birthday" (Col). Mild \$6,000. Last week, "Wagonmaster" (RKO) and "Customs Agent" (Col), \$8,800.
Paramount (Tristates) (2,800; 16-65)—"Big Hangover" (M-G). Mild \$10,000. Last week, "Big Lift" (20th), \$9,800.
State (Goldberg) (865; 16-65)—"Father Is Bachelor" (Col) and "Palomino" (Col). Modest \$4,500. Last week, "Kid From Texas" (U) and "Mystery at the Burlesque" (Mono), \$4,000.

'ANNIE' LUSH \$20,000, PROV.; 'FOOLISH' 13G

Providence, June 13.

Ideal summer-like weather over the weekend is helping to hold biz down. Doing fairly well are RKO Albee's "My Foolish Heart" and Majestic's "Colt 45" while State's "Annie Get Your Gun" shapes nice.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"My Foolish Heart" (RKO) and "Outrages Orient" (FC). Steady \$13,000. Last week, "Wagonmaster" (RKO) and "Golden Twenties" (RKO), \$12,000.
Majestic (Fay) (2,200; 44-65)—"Colt 45" (WB) and "This Side of Law" (WB). Healthy \$12,000. Last week, "Under My Skin" (20th) and "Father Makes Good" (Mono), same.
Metropolitan (Snider) (3,100; 44-65)—"Caged" (WB) and "Lucky Losers" (Mono) (2d wk). Poor \$4,500. Last week, fairish \$7,500.
State (Loew) (3,200; 44-65)—"Annie Get Your Gun" (M-G). At pop prices looks nice \$20,000 or near. Last week, "Asphalt Jungle" (M-G) and "Side Street" (M-G), slow \$14,000.
Strand (Silverman) (2,200; 44-65)—"The Lawless" (Par) and "Cowtown" (Col). Opened Monday (12). Last week, "The Torch" (EL) and "Golden Gloves" (EL), weak \$5,000.

Indie Booth Union in 1st Pact Outside Toledo

Toledo, June 13.

Toledo Projectionists' Assn., independent union, has changed its name to the National Projectionists Assn. and signed its first contract with a theatre outside of Toledo, announced Frank Vanden Eynden, business agent.

Contract, which provides for just one man in the booth, has been signed with the Willow theatre, Independence, O., scheduled to start operations about mid-June. Pickets of Local 160, AFL Projectionists' Union, are already picketing the theatre, which is operated by the Penfield Amus. Corp. Latter firm was formed by several theatremen, all of whom have other houses manned by AFL projectionists, Vanden Eynden said.

Sullivan Awfully Gabby

Gael Sullivan, Theatre Owners of America's exec director, returns to N. Y. today (Wed.) from another personal appearance at a regional convention of his exhibitor. Sullivan took the platform Monday (12) in Miami at the annual meet of the Motion Picture Exhibitors of Florida.

TOA'er shoves off again over the weekend to talk at the conclave of the Virginia Theatre Owners Assn. in Old Point Comfort, Va., Monday (19).

Postmistress to Films

Montreal, June 13.

Dorothy Beauvais, full-blooded Iroquois Indian and village post-mistress at Ste. Marguerite, 65 miles north of here, planned to Toronto today for screen tests that may land her a part opposite Clark Gable in his next film.

The jump from this quiet town in the Laurentians to a film studio resulted when Metro's Bill Brady spotted her photo in a New York daily. It reportedly ended Brady's search for a typical North American Indian to star with Gable.

Briefs From the Lots

Hollywood, June 13.

Columbia will defrost some of its frigid coin in England next month with "Lord Johnny," to be produced by Jerry Brandt from screenplay by James Edward Grant, with Cornel Wilde starring. Judith Allen returns to Hollywood for the first time in nine years to resume her film career in "Mr. and Miss Anonymous" at Paramount. Hal Willis assigned Charlton Heston to star in "Son and Stranger," based on a novel by David Demarest Lloyd, to be filmed in England for Paramount release. A Walter Huston Memorial Scholarship will be dedicated at the University of Arizona in Tucson in connection with the preem of "The Furies," the last picture in which Huston appeared.

Robert Rossen led a second expedition, including Mel Ferrer, Anthony Quinn and Miroslava, to Mexico City to resume shooting on "The Brave Bulls." Boris Ingster will direct "Counterfeit" for Allied Artists, starting this week. Robert Herron, stunt rider for several years, gets his first speaking part in Warner's "Rocky Mountain," on location at Gallup, N. M.

Monte Pittman, former writer, plays an army lieutenant in Warner's "Breakthrough." Lindsey Parsons bought "Dixieland Rhythm," authored by Bill Raynor, for production at Monogram. William Perlberg returned from N. Y. to start production on "For Heaven's Sake" at 20th-Fox, with George Seaton directing.

Jody Gilbert rides as femme comic lead in "Gene Autry and the Mounties," produced by Armand Schaefer and directed by John English for Columbia release. Harry Joe Brown's tinted oater, "Santa Fe," went into production near Prescott, Ariz., with Randolph Scott and Janis Carter in top roles.

Douglas Kennedy plays the top heavy in Republic's "The Black Hills," with Rod Cameron, Forrest Tucker and Adrian Booth playing goodies. Robert Roark signed a player deal with Edward Leven, indie producer, for three pictures, starting with "East is East."

Twin City Exhibs In Gripes vs. Forced Buys

Minneapolis, June 13.

Twin City exhibitors beefed against forced buying and high film rentals at protest meeting called by North Central Allied. Theatreowners got gripes off their chests, singling out particularly RKO for allegedly conditioning sale of "Cinderella" on purchase of other pictures, and Paramount for demanding percentage in all Minneapolis and St. Paul subsequent-run situations for "Riding High." However, no resolutions were adopted and no action was taken.

S. D. Kane, organization's executive counsel, said he had requested affidavits to submit to the Justice Department regarding forcing of pictures in consent decree violation, but none of the complainers had come across with same. Consequently, he pointed out, there's nothing on which the Government could work.

AMPA Names Bader

David Bader has been named by the board of Associated Motion Picture Advertisers as the industry org's public relations chief for the next 12 months. Bader has been taken on to push activities of the group under the supervision of Harry McWilliams, AMPA prez. In an effort to accelerate AMPA's operations, officers and board members have been holding a series of meets during the past few weeks. Bader is a film vet who previously served as prez of AMPA.

Exploitable Stories, New Faces Held Key To Indie Production

Giving the public good, exploitable stories and new faces instead of names is the answer to successful independent film-making. At least that's the experience of Collier Young, whose first picture, "Not Wanted," repaid its bank loan within six weeks after hitting release. His maxim is "every dollar spent should be shown on the screen."

By striving for new ideas and eschewing oldtime production methods and excessive costs, Young declared, we may bring back some people who are weary of formula pictures. A new kind of showmanship is needed in the business, he emphasized, and when yarns are used that affect the lives of everyday Americans, that's a step in the right direction.

Young's production concepts were largely responsible for swinging a three-picture RKO distribution deal with Howard Hughes for Filmakers, Inc. (in which Young is partnered with his actress-wife, Ida Lupino, and Malvin Wald). He showed some 10 exploitable story ideas, with accompanying sales campaigns for each, to the RKO production head and the latter personally selected three subjects.

Initial pic for RKO is the recently completed "Outrage," directed by Miss Lupino and dealing with sex crimes. It's not a "sensation" film, Young said in New York this week, but attacks the subject with "constructive" suggestions. It's been okayed by the Breen Office, he added, after minor problems were overcome. Rehearsals were stressed on this one and as a result only 43,000 feet of film was exposed.

Next to roll is "Mother of a Champion," based upon a novel by John R. Tunis. With a tennis background, the film will again be directed by Miss Lupino. Sally Forrest (borrowed from Metro) and Claire Trevor will star. It goes before the cameras in July. Third project is "The Restless Age," to be gunned in August. Young plans to return to the Coast today (Wed.) after confabs with RKO prez Ned Depinet and ad-promotion head S. Barret McCormick.

20th's 'Black Rose' Merchandise Tieups

Twentieth-Fox, pushing its advance, ballyhoo on "Black Rose," Technicolor film scheduled for early September release, has lined up 22 separate merchandising tie-ups, all keyed to the film's title. Merchandise, including such things as women's ready-to-wear items, jewelry and even a "Black Rose" cocktail concocted by Schenley, are scheduled to go on sale in stores throughout the country in late August, prior to the 500 day-and-date openings for the film on Labor Day.

To further push the products, 20th is holding a special display this week at the Hotel Warwick, N. Y., for the benefit of buyers now in Manhattan for their fall buying chores. Display was kicked off Monday (12). All the companies manufacturing the various items are to tie in on the publicity via advertising, direct-mail material and other methods.

'Irma' 2-Day Preem

Paramount is mapping a two-day world preem for "My Friend Irma Goes West," Hal Wallis production which sequels "My Friend Irma," in Las Vegas, Nev., June 25-26. Big contingent of Paramount thespians headed by Marie Wilson, Dean Martin & Jerry Lewis, Diana Lynn and John Lund will attend to whip up excitement.

Governor Pittman of Nevada and Mayor Ernest Cragin of Las Vegas are slated to show up, as well as other politicians in surrounding states. After its Las Vegas send-off, pic begins pre-release dates in several key cities, kicking off July 4.

HAZEN TO THE COAST

Joseph Hazen, partner with Hal Wallis in the indie filmmaking outfit of Wallis-Hazen, Inc., planned to the Coast over the weekend for his customary summer stay. Hazen will remain in Hollywood until the early part of August.

Visit will be broken by one quickie trip to New York at the end of June.

Lippert Accents Exploitation Pix; Upping Sales Org

Chicago, June 13.

Flushed by its success with "Baron of Arizona," and more spectacularly by "Rocketship X-M," Lippert productions will set an accent on pictures which lean heavily toward exploitation in its future production plans. This was the outstanding news emerging from Lippert's first national sales meeting at the Blackstone Hotel Saturday and Sunday (10-11).

The meeting, headed by general sales manager Arthur Greenblatt, and attended by 30 sales execs and exchange managers, discussed exploitation and sales plans for "Rocketship," the newly completed "Return of Jesse James," and "20,000 Leagues Under the Sea," which is still in preparation. In conformance with its production plans, Lippert has signed three field flacks, one for the east, one for midwest, and one for the west. Lippert had none before. The company is contemplating the use of even more.

It's apparently the success of "Rocketship" that has set the Lippert production course. Greenblatt disclosed that the science-fiction pic has been sold and dated to "every major circuit in the U.S." He also said that it will have entered its first run in every key city in the nation by the second week in July.

Lippert is also enlarging his sales setup. Negotiations have been completed for the indie to acquire exchanges in Washington and Atlanta, within 60 days. They will be the 10th and 11th fully-owned and operated Lippert Screen Guild exchanges. The firm is adding sales personnel. Latest appointment along these lines is Claire Townsend, former Eagle-Lion branch manager in Detroit, who took over yesterday (Mon.) as Lippert branch manager in the automobile city.

Pix Click With Germans But Democracy Not As Popular—Arthur Mayer

Hollywood, June 13.

American films have a wide following in Germany, but the education of the German mind toward the American idea of democracy is not making much headway. That was the declaration of Arthur Mayer, former head of the motion picture program in the occupied country, at a dinner held in his honor here by the International Committee of the Assn. of Motion Picture Producers.

Film industry was represented by Y. Frank Freeman, Al Rogell, Valentine Davies, Jack Dales, Charles Brackett, Luigi Luraschi and Joseph I. Breen.

U's 'Creek' Junket

Another star junket was shipped out of Hollywood this week when Donald O'Connor, Peggy Castle, John Russell, Lois Andrews and pianist Tommy Chambers took off for Atlanta yesterday (Tues.). Troupe is chipping in on the world preem of Universal's "Curtain Call at Cactus Creek" at the Paramount tomorrow (15).

Atlanta opening will launch over 300 dates in a southern saturation campaign. Thespers follow Atlanta appearances with a swing through Memphis, Charlotte, Knoxville and Nashville. Charles Simonelli, U's exploitation chief, heads from New York today (Wed.) to attend the preem.

Hardy Sails for Pic

Comedian Oliver Hardy, who sailed for Paris Saturday (10) on the Caronia, makes his first film in five years when "Atoll 4" goes before the cameras in the French capital the end of the month.

Hardy's partner, Stan Laurel, is already in France. Pic will be made by Franco-London-Films, with Tim Whelan directing. Several French and Italian comics are scheduled to appear with the Yank team.

The Gun that Won the West Scores a Bull's Eye at N.Y. Paramount !!!



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"Bang-Up Entertainment" says N.Y. JOURNAL

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Experience!" says N.Y. DAILY MIRROR . . .

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WINCHESTER '73

with MILLARD MITCHELL • CHARLES DRAKE • JOHN MCINTIRE • WILL GEER • JAY C. FLIPPEN
Screenplay by ROBERT L. RICHARDS and BORDEN CHASE • Directed by ANTHONY MANN • Produced by AARON ROSENBERG

★ Smart Showmen are dating it for the week of July 12

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It's all part of U-I's "BIG PUSH!"



Labor Nixes Brit. Plan

Continued from page 5

75% tax was set aside) on conversion of funds and it is thought that this maneuver would put the British on the spot to take the initiative in offering new terms.

Opposition of Hollywood labor to the new proposals is expected to crystallize this week. Johnston, Motion Picture Assn. of America prexy, presented details of the proffered deal to studio chieftains on the Coast Monday. (12) and Arnall will confab with his producers later in the month. Labor squawks may be expected to take shape following Arnall's exposition. Incidentally, he will take the same attitude of opposition to the deal that he expressed in New York.

Labor's beef results from the fact that the British proposal provides a bonus on convertibility of frozen sterling for each dollar of additional U. S. production in England, with predominantly British workers. Coasties figure that's taking bread-and-butter out of their mouths and that it was pushed on the British government by England's studio labor topper, Tom O'Brien.

Another Intervention Try

Hollywood union leaders will undoubtedly make another demand for intervention in the negotiations by the U. S. State Dept. They made a similar demand before the American negotiators went to London in May.

Opposition of some American majors and of SIMPP to the British plan has a dual base. First is that they don't want to get entangled in a battle with American labor. Second, and more important, is that they figure a few companies which do the bulk of production in England will profit at the expense of the others.

This results from failure of U.S. negotiators to agree among themselves as to the point at which the production bonus arrangement starts. British have agreed to permit conversion of \$17,000,000—same as in the expiring pact—if the Yank firms continue the same amount of production as last year. For any picture-making less than that there'd be a penalty of 50% of the decrease in expenditure, and for any production in excess there'd be a bonus of 50% of the additional sums expended.

While there's much interpretation still to be done of the figures on production during the past year, amount is generally accepted as about \$8,000,000. That would mean that if there were no production at all during the coming year, Yank firms would be penalized by half that amount. Thus \$4,000,000 would be subtracted from the \$17,000,000 and the sum convertible would be \$13,000,000.

Some of the majors and SIMPP maintain that bonuses should not apply to accounts of individual producing companies until there is sufficient overall production to guarantee the \$17,000,000 of convertibility. They feel that the \$17,000,000 should be divided as in the past on the basis of British billings.

Not Yet Clearly Resolved

They agree that after the \$17,000,000 mark has been reached, the companies that do the producing should profit by the bonus. The major companies making pix overseas take the position that they should start profiting from the \$13,000,000 mark on their foreign production activities, although the issue is not as yet clearly resolved.

The British don't care one way or the other, since the amount of dollar exchange they'd be making available would be the same. Thus, if the new deal is not accepted, at least part of the reason will be this internal disagreement among the Yanks.

Aside from the labor angles and the intramural dispute, new British offer is said to be better financially than the March, 1948, agreement. It is expected that under the new arrangement the Yanks would be able to convert all of the \$30,000,000 yearly that American distributors are now earning in England.

There is about £1,000,000 (\$2,800,000) currently frozen under the two-year deal which was to have expired last night. Another £900,000 is technically frozen but has already been committed.

Production already under way or committed is said to be sufficient to guarantee bonuses, that will insure the \$17,000,000 convertibility figure this year. Companies

will be able to thaw further their earnings via the same schedule of 27 uses permitted under the old agreement. In addition, Yanks can switch frozen pounds into other soft currencies (with permission of governments of both countries involved) and can invest in 10-year British government bonds.

This, it is said, will more than compensate for elimination of the "B Pool" (bonus for earnings by British pix in the U. S.) and take up the slack which permitted the current £1,000,000 unthawed balance in England.

Johnston Outlines

Attitude of British

Hollywood, June 13.

Eric Johnston, in a report to top Assn. of Motion Picture Producers members and at a press-conference, outlined virtual take-it-or-leave-it attitude of the British negotiators and disclosed he, Ellis Arnall and other U. S. negotiators will be back in London, "probably within next 30 days," to continue talks on the Anglo-American agreement. Exact date is to be set after he hears from Harold Wilson, prez of the British Board of Trade.

Hollywood firms, in order to take \$17,000,000 out of England under the new agreement will, in essence, have to produce the same number of pix there with frozen coin that they produced in Britain during the last two years.

Johnston emphasized that he and other negotiators had refused to accede to British demands specifying number of pix to be made during the life of the proposed agreement.

Under terms of the proposed new deal, American companies can get money out without making films, through purchase of scripts, outright buying of British films and various types of global rights to them, hiring talent, purchase of real property, investment in English stocks which pay dividends in American dollars plus several other methods.

Currently, between one and one-half million pounds of American money are frozen there. Johnston said the British are the "toughest negotiators" he has met anywhere. He expressed some doubt as to when an agreement can be reached on a new deal, but stressed that the old agreement remains in effect until a new one is signed or final impasse reached. "If we don't reach an agreement, then we'll just have to come home," he added.

Johnston said there's a possibility that if no agreement is reached, the British will reimpose their prohibitive ad valorem tax, which calls for 75% of estimated U. S. earnings of pix to remain in England. This would pile up between \$75,000,000 and \$100,000,000 in four years, and would be "an impossible situation."

'Unit Rule' Nix

Continued from page 5

negotiations. It is hoped that the guarantees would prevent such a maneuver again; although most American distributors are pretty cynical about the British as traders.

The quota theoretically would not come under the guarantee offered by the British, since it is not a departmental regulation, but a legislative matter. No governmental department would be in position to guarantee what Parliament might do or not do.

However, Parliament generally takes the advice of the president of the Board of Trade on the quota, and since he's the one who is offering the guarantees in return for rescinding the unit rule, there's thought to be some protection in that. More important, however, is that there's not sufficient production in England to merit a higher quota, so any revision upward is considered unlikely.

Suit Over 'Agent'

Los Angeles, June 13.

Paramount filed depositions in its suit against Milton Holmes, writer, who recently claimed story rights to "Jockey's Agent," declaring it had been developed during his employment on the Paramount lot.

Depositions were made by Henry Ginsberg, Jack Karp, Frank Cleaver, Bill Meiklejohn, Bernard Smith and D. A. Doran.

GOLDEN, SEGAL BOOST CONN. VARIETY BENEFIT

New Haven.

A benefit show for underprivileged children will be presented June 25 at the Shubert here by the Variety Club, Tent 31, of Connecticut. Ben H. Segal, manager of the house, and also of the Mark Hellinger, N. Y., and Broadway producer John Golden are in charge of the entertainment, for which various show biz stars, particularly those summering in nearby Fairfield county, are being sought.

Proceeds from show will provide medical care, etc., for youngsters at Boys Village, the Variety club vacation farm near here.

Balaban Stresses

Continued from page 5

for \$1,400,000, he is deceiving himself and us.

"The only realistic measure for the budget of today is—will it recoup our investment and give our company a reasonable profit in the kind of a market in which it must be released a couple of years from now? If it won't then \$1,300,000 is excessive and the film shouldn't be made. I can't impress upon you too strongly that any one, who thinks about the next year in terms of last year is building on a false foundation that will destroy not only him but us. Forget last year's figures! They bear no more relation to present day realities than the standards of silent picture days."

Alfred W. Schwalberg, Par's distribution veepee, disclosed that "Samson and Delilah," company's big Cecil B. DeMille offering, has grossed \$3,981,600 in 1,050 pre-release engagements to date. In its 116 Canadian dates, it grossed over \$400,000. Film will continue pre-release runs until Oct. 1 when it will be pulled for a few months. Schwalberg also announced reissue of "Going My Way," Bing Crosby-Ingred Bergman starrer, in the fall handled as a new release.

Over 300 Paramounters assembled for the four-day conclave which ends Thursday (15). Eastern division head Hugh Owen announced a surprise drive had been held to defray the costs of the convention by corralling extra business. Campaign was shooting at \$100,000 but netted \$314,368 during the week which will end June 17, representing the biggest Paramount week in three years.

Exhibs Should Stay Home—Zukor

Board chairman Adolph Zukor chimed in on the economy theme. Zukor also attacked exhibs who spend too much time in Miami and Palm Beach. "They should stay home and be in their theatre lobbies when the public walks in and when it walks out," he said. "They ought to find out if the public liked the screen fare or not—and why. In other words, they ought to give this business some close personal attention."

Schwalberg hosted some 30 big exhibs at a special-convention luncheon today (Tues.). Among those on hand were Charles P. Skouras, Marc Wolff, Harry Arthur, Milton Arthur, J. R. Rogers, Ben Wallerstein, Eddie Zabel, George Bowser, Harry Vinicof, Pat De Cicco, Joseph Schenck and Bob O'Donnell.

Balaban's convention appearance was devoted extensively to production. "One thing is certain," he said, "the days of unfinished scripts and shooting a picture 'off-the-cuff' must cease. They are a luxury we cannot afford. What we need today is the most careful analysis of scripts and the most exhaustive preparation for production before we start shooting a picture."

Par's prez also aimed his shafts at "beautifully made" pix which lose money when they reach the market. "This experience has been repeated time and again," he added. "We simply cannot afford to have any more of them, no matter how gratifying the plaudits of the critics may be. Price, Waterhouse & Co. doesn't read the reviews in making up our profit and loss statement."

Overseas, Balaban said, world grosses have dropped from unprecedented wartime levels to the old levels of 1941 and '42. "Whenever you read about the film companies getting dollars out of blocked funds, don't be misled," he said. "Between devaluation and the discounts we have to take to get our dollars out, you may be sure that we've suffered real losses."

Big Circuits Ride

Continued from page 3

threatened suit against the MPAA for monopoly practices in the event his pic was banned from the big chains. In the course of a highly-publicized fight, Burstyn refused to scissor two scenes in the pic—one showing a brothel, the other a boy relieving himself—and then grooved his film to the circuits without the cuts.

Apparently, the only effect of the refusal by Joseph Breen, PCA administrator, to grant a seal is its influence on state and city censors. "Bicycle" has run into difficulties in Baltimore and Portland, Ore., from official censors. In each instance, censor held out on the contention that if Breen thought the film objectionable, it was incumbent on the censor to think likewise. Baltimore censor carried on a correspondence with the MPAA on the subject.

Dramatizing how badly the code ban has collapsed is a partial list of circuits which have booked the film. Among the United Paramount affiliates are Balaban & Katz, Intermountain, Interstate, Jefferson Amusement, Minnesota State, New England, Wilby-Kinney and Publix—Great States. These are some of the strongest chains in the UP group.

National Theatres, 20th-Fox sub-sid, has also booked it widely. Fox-West Coast, Fox-Intermountain, Fox-Midwest and Fox-Wisconsin are some of the local circuits which played the film. Large number of Warner Bros. houses also followed suit.

"Bicycle" has been a strong grosser due to critical plaudits and the wide publicity drained from the argument with the MPAA and elsewhere. Whether the affiliates would hew closer to the line on a film weaker in quality or drawing power remains problematical. Fact is, however, that the precedent is now established to skirt the ban when a circuit feels like so doing.

In an important decision this week in Portland, Burstyn won out in a battle with the local censor. Circuit court Judge James R. Bain issued an injunction against the city's censorship board and council, restraining them from interfering with the opening of the film unscissored. Censors, sustained by the city council, had demanded deletion of the bordello scene.

Film thereupon opened at the Guild theatre to big business. It had received strong support from the two daily newspapers as well as a citizens committee. In the Baltimore battle, Baltimore Sun took up the cudgels for the pic. Portland decision was the first in the state to restrain a censor from interfering with a film.

Ohio Sup. Ct. Upholds

Ban on 'Wild Weed'

Columbus, June 13.

Ohio's supreme court Wednesday (7) upheld the state's division of film censorship ban on "Wild Weed," the Hallmark Productions pic starring Lila Leeds and depicting the degrading results from use of marijuana.

Hallmark, of Wilmington, O., originally sought an order vacating the board's rejection of the film and also made a direct appeal from the board's action. Latter action was dismissed by the court on grounds that jurisdiction to review an order of the division of film censorship can be invoked only in an original action and not in an appeal. All seven members of the court reviewed the film two weeks ago and held that the censors' action in banning the showing of the film in Ohio because it was harmful was "neither unreasonable nor unlawful."

The only other time in Ohio history the state supreme court has sat in judgment on a film was in 1915, when it overruled the censors' ban on "Birth of a Nation."

deBra Tours Again

Washington, June 13.

Arthur deBra, director of the Motion Picture Assn.'s Community Relations, left over the weekend for another lecture tour in behalf of the film industry's "Movies Are Better Than Ever" campaign. He'll address Better Films Councils in some six cities, primarily in the south.

Current trip marks deBra's third lecture mission in the field in as many months in a drive to whet community interest in Hollywood product.

Metro in Hefty

Summer Release

Metro has cropped up as the second major company to swing into a heavy releasing schedule for the hot-weather months in a challenge to the traditional thin diet for the summer. Company has upped its sights to 10 pix for June, July and August. Its revised slate follows close after an announcement by RKO that it will unloose 10 films in eight weeks.

Trio set for June by William F. Rodgers, Metro's distribution v.p., are "The Asphalt Jungle," "Father of the Bride" and "The Skipper Surprised His Wife." July sees quartet of pix, namely "Crisis," "The Duchess of Idaho," "The Happy Years" and "Mystery Street."

Leadoff pix in August are "Three Little Words" with "The Miniver Story" and "Lady Without Passport" following. Meanwhile, company will continue with spot bookings for "Annie Get Your Gun," "Next Voice You Hear" and "Stars in My Crown."

Metro is hitting Broadway hard during the current month when the major will have a minimum of five pix playing mainstem flickeries at the same time. It represents the top volume performance of the company in Gotham for a number of years.

M-G's "Please Believe Me" swung into the Globe Saturday (10). "The Skipper Surprised His Wife" opens at the Palace June 29, while "Crisis" follows "Asphalt Jungle," another Metro offering, at the Capitol in three or four weeks. At Radio City Music Hall, "Next Voice You Hear" takes over when M-G's "Father of the Bride" pulls out. "Annie Get Your Gun" went into its fifth week at Loew's State yesterday (Tues.).

SRO-UA

Continued from page 4

sions. When it refused to pay, the union grabbed all the prints. There were about four prints each of approximately 100 films. Union has been distributing them ever since, much as any other releasing outfit operates, despite UA's efforts to get them back. Indie producers of the UA pix are getting no return on them, of course, and are plenty burned at the company for the handling of the situation.

Some time ago, UA v.p. Arthur W. Kelly made a new five-year deal for distribution of company product by Mier & Brooks, S. A. Licensee was to advance certain guarantees, however, which it hasn't done and so has received no pix as yet.

Under that deal, UA reserved the right to sell any of its pix outright for distribution in Mexico if it could find a buyer. It was under this arrangement that the new deal was made with Pelliculas Selectas. If the setup works out satisfactorily it may be extended beyond the present dozen pix.

Films included in the initial arrangements are "Outpost in Morocco," "Jigsaw," "Without Honor," "Kiss for Corliss," "Big Wheel," "Dan Patch," "Africa Screams," "Crooked Way," "Mrs. Mike," "Quicksand," "If This Be Sin" and "Red Light."

Rudolph is an American, a new-comer to distribution here. Goldschlag was formerly head of Pelliculas Mexicanos (Mexican-government film bank's foreign distrib agency) in Panama, while Lowenthal has been engaged in production and distribution here. They are making their offices at SRO headquarters in Mexico City.

'A' Dualling

Continued from page 7

neither one gets what it would ordinarily be entitled to, excess claim.

They charge that not only is it another method of slashing rentals, but it is chewing up product far beyond the capacity of Hollywood to provide it. It is difficult enough to turn out one "A" for every bill, distributors declare, let alone two. In addition, it cuts the market away for low-budget product and may lead to the elimination of such pix entirely, putting out on a limb many houses that are dependent on that type film.

Mexico Capitalizes on Squawks

Continued from page 1

ing the price line have not been entirely successful. Well in check is the out-and-out gyping that Yanks occasionally feel in Europe, but prices are far from low in the first-class hostels and restaurants that Norte Americanos feel compelled to patronize if they're to avoid dysentery and the other *tourista* maladies that prevail where ideas of sanitation are still in the picturesque stage.

First-class spots are really tops, however, and in the best tradition of European service. They're headed, of course, by the giant new Del Prado hotel in Mexico City, which after many years has taken pretty much of the play away from the Reforma as local tourists' heaven.

Del Prado is owned by the government, but operated under lease by a mixed U. S.-Mexican syndicate headed by Albert B. Pullen. Pullen is a U. S. citizen who's made himself a tremendous fortune in Mexican investments and is now active in promoting tourism here to further his fortunes. Syndicate's promotion man is a former Hollywood press agent, Webb Disney.

Pullen not many years ago bought virtually all of what is now Mexico's leading seaside resort, Acapulco, for a total price of \$7,500. He currently sells it in parcels for as high as \$17,000 an acre. When he bought, of course, Acapulco was a tiny native town in a tropic jungle. Now, with one-hour plane

service from Mexico City and new direct plane service from Tia Juana (not far south of Los Angeles), it's probably the fastest-growing resort on the American continent.

Pullen's syndicate also owns the topnotch Hotel de las Americas in Acapulco. About two years ago he acquired Hacienda Vista Hermosa between Cuernavaca and Taxco, and a few months ago added a fourth major unit to its circuit, the Penafiel. Hermosa was built 400 years ago as a hacienda for Cortes and later became a sugar mill. Pullen's syndicate spent a fortune in money and imagination in restoring it (plus plumbing) and has installed its ace manager, Manuel Gonzales, formerly at the Las Americas, as its head in an endeavor to build up trade. It ranks with the lushest resort hotels on the Continent.

Group headed by Pullen has also bought up much acreage around Lake Tequesquitengo, near the Hermosa and a few hours from Mexico City, and is aiming to build it into another big resort area.

With the altitude of Mexico City and the area immediately around it providing pretty much the same comfortable temperature all year round, it has both a strong winter and summer tourist season. Acapulco and other spots, however, are having a hard fight to get warm weather trade because of their tropic temperatures.

No Opposition Seen On RKO Divorcement At Annual Meet in July

Stockholder approval of RKO's latest divorce extension until the end of the year is expected to go through at the annual July meet of the company without any battle by substantial minority interests. Fight loomed for some time because of fears of when-and-if-issued theatre stock owners that the postponement would upset all exchange transactions on these shares. For this reason, number of shareholders fought the extension when RKO made its federal court application several months ago.

Understood, however, that RKO is not contemplating any drastic change in its original reorganization plan. Since the element of time alone is not sufficient to upset a when-and-if stock transaction, minority holders are no longer fearful that the delays will nullify all deals.

Under New York exchange practices, a stock to be issued in the future can be traded on a when-and-if basis. If substantial changes in the form of the stock are made by the company between the date of stock transfers and final issuance of the stock, a board of brokers set up for the purpose can cancel all trading in the stock. Those purchasing the shares are hooked for brokerage fees regardless.

It was this fear that stirred the court battle in which several substantial holders spoke up against the extension. Since RKO intends to carry out all important provisos of its plan, minority interests are expected to go along with the extension.

U.S. Majors

Continued from page 7

of other physical assets of immediate necessity for doing business.

Request of the Germans to cut import permits to 100 comes just at the time when several of the American majors were squawking that the 15 that each company has been allotted is insufficient. They were prepping a request for more.

At the same time, indies, represented by the Society of Independent Motion Picture Producers, after much pressure on the State Dept. and the German government, had received a promise that the proportion of permits issued to them would be upped. Allotment for this year provided 15 permits to each of the 10 member companies of the Motion Picture Assn. of America, plus 10 to the indies, for a total of 160.

Indies have maintained that the 10 permits are inadequate. MPAA had expressed no opposition to SIMPP's demand for more permits as long as the supposition existed that any increase would be in addition to the 160. Should the total number be cut in answer to Bonn's demand, MPAA and SIMPP may be expected to get into a hot ruff over the proportion to be sliced from each allotment. In the interim, they'll probably join forces to fight through the State Dept. any effort to trim the number of permits.

They're incensed because they feel that economic factors are not truly involved in the German request. They think—as they have indicated in the past when Reich controls were tightened—that the move results from pressure by the Germany industry on its government to protect the future market for domestic producers.

Agents Woo

Continued from page 1

creasing use of names on such layouts. Agencies with top talent in their rosters could get the headlines in on net bookings, but now the major attractions are being used as wedges to corral the entire show. Thus, the William Morris agency will book entire show when Danny Kaye opens at the Canadian National Exhibition in August.

Fairs, generally pay higher salaries than theatres because of the seasonal angle. Virtually all acrobatic and other types of sight acts were usually booked far in advance. Now with the name talent being called in, the bookings of supporting acts are delayed until the headliners are set.

B & K Files Chi Bid

Continued from page 5

good product to keep the nabes in profitable operation.

Petition also cites the Paramount and RKO divorcements to show the changed situation. On clearances, subsequent-run houses have no time to appraise the b.o. possibilities of pix before booking. That is because the JP decree bars any clearances between runs. This bar also prevents first-runs from pulling a film that is not grossing since such action automatically creates dead playing time in the nabes.

Appeals Ct. Upholds

Judge Igoe's Powers

Meanwhile, in what superficially appears to be a victory for the majors, the Chi federal appeals court last week ruled that Judge Igoe has the power under the Jackson Park decree to grant first-runs in the Loop longer than the two weeks allotted by the decree.

Actually, the decision is a victory for the Jackson Park theatre and its attorney, Thomas C. McConnell. While upholding Judge Igoe's power to grant petitions for long first-runs, the court laid down certain conditions upon which such permission must be based. It limited Judge Igoe's power to grant extensions more important in the long run, laid down a principle that Jackson Park decree could not be modified without substantial change in the distribution situation here.

The ruling is a victory for McConnell in both the pragmatic and legal aspects. While reaffirming Judge Igoe's power to grant extensions would have been a major boon to the distributors a year and one-half ago, it is more or less an empty gesture today. There are few pictures appearing in the Loop today which run more than one week, fewer which run more than two even in those houses which can play extended runs. It is doubtful if under present conditions, there are 10 pix per year from the major studios that can last more than two weeks in the Loop.

The legal aspect of the ruling is even more important. During hearings both on petitions for long runs and in the appeals court in this specific case, the major point at issue was an interpretation of the decree's standing under precedent set by the Swift case 35 years ago. Under the Swift anti-trust ruling by the U. S. Supreme Court, if circumstances not contemplated when a decree was written occur, or if a situation with which a decree is concerned has substantially changed, the defendant is entitled to relief to meet the new situation through modification of the decree by the court which wrote the decree.

Setup Changed

During petition hearings and during this hearing, attorneys for the majors had argued that the distribution setup here had changed since the Jackson Park decree was written in 1914, and that they were entitled to relief through modification of the decree. The situation has changed, they argued, in that the conspiracy found in the Jackson Park case no longer exists, that the majors are doing business fairly and cleanly, and that they should no longer be subjected to some of the more severe provisions of the decree, such as the two-week first-run limitation.

The appeals court ruled that the elimination of the conspiracy was not sufficient change in the situation to merit relief by modification of the decree. It ruled that Judge Igoe could not modify the decree on the grounds that the conspiracy has been eliminated. McConnell had argued that Judge Igoe, by basing his extensions of runs on various grounds, was destroying the decree.

The ruling goes on to limit Judge Igoe's power to grant extended runs. The sole basis for judgment by Judge Igoe on a petition for an extended run shall be whether such an extension will prevent the Jackson Park theatre from getting the picture equitably. Judge Igoe had previously granted extensions on such bases as the picture's religious themes, its national importance or its great cost. McConnell feels that the appeals court ruling now pinpoints Judge Igoe's power. It was McConnell's contention that, by what he terms indiscriminate extensions, Judge

Igoe was destroying the decree. Furthermore, the ruling eliminates any chance of the majors' obtaining modification of the decree by virtue of their having cleaned up house and destroyed the conspiracy found in the Jackson Park case. In its total substance, the appeals court ruling strengthens and entrenches the decree still further.

The specific appeal was one brought by McConnell from Judge Igoe's extension of playing time for 20th-Fox's "Come to the Stable" last year. Judge Igoe had granted extended playing time on the religious merit of the film. The court reaffirmed Judge Igoe's power to grant the run, but specified that this power must rest solely on whether the Jackson Park is prevented from obtaining the picture equitably.

WB, M-G, 20th

Continued from page 4

presented a plan for divestiture to the Dept. of Justice several weeks ago for Government inspection. Metro, for its part, has yet to make a move for a consent decree.

Chances of winning a rehearing are generally regarded as particularly slim. In affirming the lower court decree, Supreme Court had before it both the statements of jurisdiction filed by the parties and some eight cases of exhibits and records in the suit. As a matter of statistics, successful pleas for reargument are few and far between.

D of J is intent in winding up litigation in the case. Understood that no delays will be brooked by the Government in carrying out divorce. One question still unanswered is whether the three-year period starts running from the date the high court mandate reaches N. Y. or from Feb. 8, 1950, when the lower court inked the decree. Court battle on that poser may yet develop.

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Only one other film has been honoured in this way. That was when Their Majesties attended the premiere of "Hamlet" in 1948.

Clips from Film Row

INDIANAPOLIS

Gene Tunick, Eagle Lion branch manager here, keeps his job in office merger with Film Classics. So does Sol Greenberg, FC booker and office manager. Neal Wyde, EL booker, goes to Universal in similar capacity June 19. Tunick's salesmen will be Irving Drubin and D. J. McCarthy.

Rex Allen, Republic's singing cowboy, added to list of guests for Associated Theatre Owners of Indiana meeting at French Lick Springs June 13-14.

New 500-car Meridian Drive-In opened here June 7 by Four-Way Drive-In Corp., headed by Leander Browning.

Dick Norton, Redkey exhibitor, leased the Portland Drive-In at Portland, Ind., from Mallers circuit.

Testimonial dinner honoring Marc Wolf, chief barker of Variety International and Trueman Rembusch, president of Allied States, originally set for June 6, now postponed while committee works out a new date.

MINNEAPOLIS

Don Halloran resigned from Eagle Lion sales staff to become Warner Bros. salesman.

Dick Powers quit United Artists' sales staff to join RKO where he succeeds W. S. Bjorkman, resigned.

W. R. Frank circuit sold its Randolph, St. Paul nabe, to E. H. Williams, former manager of Lake, local uptown theatre.

During the past six months, 22 theatres in territory have shuttered.

Bennie Berger, North Central Allied president, thinks present box-office slump is only temporary.

Local film exchanges believe that one of the reasons for the severe slump in loop first-run grosses is the earlier clearance being enjoyed by so many neighborhood and suburban theatres since the consent decree. They have reached the conclusion that they must obtain a much higher share of their rental income from the subsequent-run uptown and suburban situations to offset the large downtown revenue drop.

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film costs for the nabes which raised their admissions with their earlier availabilities.

Donald Swartz, independent distributor, has purchased the 800-seat Aster from the Paramount circuit. Deal includes lease having seven more years to run and equipment. Consideration was not announced. Sale leaves Paramount chain with only four loop theatres, all of them A first-run houses. Under consent decree terms, big circuit sold Gopher, a B first-run. It relinquishes the Palace, 1,800-seater, this week to the Bennie Berger circuit, its owner, which did not renew the Paramount lease. Thus, although only required by consent decree to divorce one of its loop theatres, it actually has disposed of three.

PITTSBURGH

Casino Theatre folded for summer after series of pictures advertised "for adults only" did a brodie. Policy at house, which during regular season plays burlesque, lasted only a couple of weeks.

Bill Finkel named general chairman of national Allied convention which will be held here this year October 2-3-4.

W. P. Best appointed manager of the Grand in West Newton, which was recently acquired by Blatt Bros. circuit from William Parker. Best was moved from Smithport, where he was succeeded by Thomas L. Moulton, former Blatt manager.

Shea's Theatre in Bradford, Pa., will offer a summer stock season of eight weeks under direction of Charles Deane, playing films on Sundays only. Vincent A. Choate remains as house manager for the legit fling, which is to last from July 10 until after Labor Day.

ST. LOUIS

The Killarney is tag chosen for new 500-car ozoner being constructed near Arcadia, Mo. Mrs. Alpha Hisey, owner of the New State, Nashville, Ill., convalescing in a St. Louis hospital after an emergency operation.

F. J. Lee, St. Louis manager for Eagle Lion, will continue in that capacity when the merger with Film Classics becomes effective.

The Egyptian, an ozoner near Herrin, Ill., installed a cuff miniature railroad for kiddies as box-office bait.

Princess Airdome, one of few remaining alfresco houses in St. Louis, has been lighted by Adolph Roscan.

The Queens, Lexington, Ivanhoe in St. Louis and Lincoln, also in St. Louis county, have followed the lead of the Missouri and Shubert in shuttering for the summer.

CHICAGO

Harold Perlman resigned as ad manager of Filmack Trailers to go into exhibition in Milwaukee.

Bob Friedman switched from Universal's N. Y. office to the Chicago exchange, where he will work as a booker.

City Collector Prendergast reports collections of the city's 3% amusement tax are off 18% for May over same period last year. Total collections for May were \$131,683, from theatres, sports and bowling alleys. Sports collections, incidentally, showed a rise of \$17,000 over May, 1949.

Ed Silverman, head of Essaness circuit and Essaness productions, screened his "711 Ocean Drive," a film on gambling, to National Sheriffs Convention here last week.

KANSAS CITY

M. D. "Babe" Cohn, manager of Paramount, United Paramount's house here, is seriously ill in St. Mary's hospital as the result of a heart attack last Friday (9) morning. Theatre meanwhile is in the hands of Gladys Green, assistant manager.

Film row and theatre trade has set its annual golf outing for June 26 at the Milburn Country Club. Affair is being handled by recently formed Motion Picture Assn. of Kansas City, with Bob Withers, Republic exchange manager, in charge.

Dale Danielson, president of KMTA, and Russell, Kans., exhib. will attend the meeting of Rotary International upcoming in Detroit. Film trade here will also be represented at the Detroit conclave by J. A. Becker, head of Associated Theatres, Independence, Mo., circuit.

Car giveaways at theatres, which have not been attempted here in

a decade, are back again. Fox Midwest Theatres announced a contest in which a Mercury sedan and 1,000 gallons of gasoline will be given away in a drawing. Deal is in effect for houses in the metropolitan area only, first-runs and subsequent.

Nickel streetcar ride is back for Kansas Citians, with a slight switch. The 5c fare is for all patrons who purchase a weekly pass at 75c. Downtown theatres and merchants are cooperating in hopes of increasing downtown trade. Paramount jumped by offering round-trip fare to all patrons showing streetcar pass when purchasing tickets. Deal costs the theatre a dime on each pass patron but figured a way to test the plan and see if it helps trade.

ALBANY

Thomas C. Stowell, who directed and appeared in the old "Health Hunters" radio series sponsored by the State Health Department and who produced a series of film shorts for the department, named director of film unit of the division of state publicity, vice Glendon Allvine. Allvine at one time associated with MPA, recently left the state position to produce television productions.

Stowell will have charge of picture productions for commerce department and the filming of television shorts for other branches of the state.

PORTLAND, ORE.

Russ Brown, former publicity man for the Evergreen Theatres, moved over to the 3,400-seat Paramount house as manager.

Frank Pratt promoted to city manager of the Evergreen Theatres in Bellingham, Wash.

Hamrick Theatres will close its Playhouse for the summer.

The central office of Evergreen Theatres has been decentralized. Each house manager will do his own publicity.

Jack O'Brien, United Artists branch manager, arranging a Shrine Show of Shows for the MacDonald theatre in Eugene.

MONTREAL

In the opinion of Quebec exhibitors, Canadian pix theatre patrons are cinch for plenty of mayhem, music and big horse operas. This opinion was expressed at a meeting of Canadian Motion Picture Pioneers here in annual session. Nobody even mentioned "Hamlet," "Bicycle Thief" or any other arty offerings.

DETROIT

After a couple of months as an arty house, the Norwood returned to former status of a newsreel operation. It again is a sister house of the downtown Teleneus, billing the same programs day-date.

The Garden, Stone, Forest and Paradise theatres have closed for the summer. The Rainbow is on a three-day-a-week schedule.

OMAHA

If there is any fear of immediate trouble via television, Ralph D. Goldberg, downtown and nabe exhibitor, has not felt it yet. Goldberg has just completed reseating practically all his houses, installing carpet and decorating where necessary.

NT Picks August to Gun Pic Promotion Campaign

National Theatres picked Aug. 1 as the starting date for its "Movies Are Better Than Ever" drive in 550 theatres.

NT's divisional operating heads decided on August as the best time to coordinate the efforts of the chain's theatres with those of other exhibitors. Details of the drive will be worked out at a meeting of the circuit's toppers next month.

St. Loo Theatre Collapse

St. Louis, June 13. A section of the front wall and the marquee of the Maryland theatre, a small indie nabe in South St. Louis, collapsed to the sidewalk last week just one hour before the first p.m. show was to have started. The crash of the collapse was heard for several blocks and attracted a large crowd. House will be shuttered until repairs are made.

The house is owned by Millard Komm, head of the Komm Circuit, which owns a string of houses in St. Louis and adjoining territory. No estimate of the damage has been made.

Film Reviews

Continued from page 22

Odette

until trapped by the Gestapo to face years of torture and solitary confinement without revealing a single secret.

In the production of a factual story of this type, presentation inevitably tends to be a bit jerky. Herbert Wilcox's facile direction mainly succeeds in overcoming this difficulty. Logically, too, he has used French or German dialog when justified. While this heightens the realism, it may be a source of irritation to non-comprehending patrons.

Acting is uniformly good. Anna Neagle puts all she's got into the playing of Odette, and it's a part which calls for a wide range of emotions. Trevor Howard gives a first-rate smooth and confident interpretation of the role of Capt. Peter Churchill, the British agent with whom Odette worked, and whom she subsequently married. Marius Goring, as polished as ever, plays the counter-espionage officer with a genuine conviction while Peter Ustinov gives one of his best performances as the secret radio operator. Smaller roles are played with distinction.

Production qualities are excellent. Studio settings admirably match the French backgrounds. Max Greene's lensing is nicely fluid, but there is room for tightening on the editing side. *Myro.*

Envol Des Fleurs

(Sending of Flowers)

(Songs)

(FRENCH)

Paris, June 6.

CFCC release of Coda Production. Stars Tino Rossi, Micheline Francey, Jean Brocard, Dinan, Ariette Merry, Milly Mathis. Directed by Jean Stell. Screenplay, Charles Ebrayati; camera, Marc Fossard; editor, Pierre Delanoy. Hippolyte, Paris, May 27, '50. Running time, 95 MINS.

Tino Rossi is a Gallic favorite but little known in the U. S. This pic will not help his prestige. It is a slow-paced biography of a turn of the century popular composer, Paul Delmet. Pic has small chance in America.

Story traces the last years of Delmet's life. He falls desperately in love with a girl who has been writing to him for years. He lets his selfish friends talk him out of leaving Paris, and leaves his one love.

This is told by flashback, and after a clever beginning, falls into a dispirited account of the tribulations of a Gallic tin pan alleyist. Tino Rossi does justice, in his pleasing tenor, to the songs, but leaves much to be desired in his acting. Micheline Francey is properly languishing as the faithful Suzanne. Jean Stell has directed woodenly. *Mosk.*

Dance Hall

(BRITISH)

London, June 6.

GFD release of Ealing Studios-Michael Balcon production. Stars Jean Hylton, Bonar Colleano, Natasha Parry, Jane Hylton, Petula Clark, Diana Dors. Directed by Charles Crichton. Screenplay, E. V. Emmett; camera, Douglas Slocombe; editor, Seth Holt. At Odéon, London, June 6, '50. Running time, 80 MINS.

As a change from the pattern set by a long line of sophisticated successes and powerful dramatic offerings, Ealing studios have switched to a moderately pleasing meller with a dance hall setting. The outcome is largely disappointing. The subject matter makes a wide appeal in Britain reasonably sure, but it is not likely to make the grade in the U. S.

Story values are by no means strong, with scripting humdrum. But they serve to provide the dance hall setting with its background of romance, jealousy and friendship. The dance hall is set in a London neighborhood district, appearing to be the centre of all youthful activity. Focus is mainly on a handful of girls from a local factory who spend their leisure in the ballroom. One girl is in love with a not-so-good dancer, and finds that taking another partner to enter the contest may have disastrous results. Jealousy leads the young couple to the brink of divorce and to a hearty free-for-all between the two males.

There are no surprise angles and the standard of acting is only moderate. Natasha Parry, as the

girl who almost faces disaster in her early married life, tries hard in an emotional role, but Donald Houston, as her unnecessarily jealous husband, is stodgy. Best of the girls is easily Diana Dors, with her boisterous frankness. Bonar Colleano, as always, is confident and polished and Sidney Tafler turns in another of his familiar smooth characterizations. Jane Hylton has a comparatively small role.

Production is nicely mounted if limited. Douglas Slocombe's lensing is good. Direction is uneven. *Myro.*

So Long at the Fair

(BRITISH)

London, May 31.

GFD release of J. Arthur Rank-Gainsborough (Sydney Box) production. Stars Jean Simmons, Dirk Bogarde, David Tomlinson, Honor Blackman, Cathleen Nesbitt, Felix Aylmer. Directed by Terence Fisher. Anthony Thorne, Hugh Mills; camera, Reginald Weyer; editor, Gordon Hales. At Odéon, London, May 31, '50. Running time, 95 MINS.

The name of Jean Simmons at the head of the cast gives "So Long at the Fair" a big enough marquee boost to insure its success at home. The pic is a good workmanlike British thriller, not in the top bracket, but possibly worthy of popular showing in America.

Setting for the film is the Paris exhibition of 1889. Characterizations are in accord with the period and settings, but slight overdose of foreign language chatter may have some adverse effect on the box-office.

The story opens as Vicki Barton (Jean Simmons) arrives in Paris with her brother (David Tomlinson). After a festive first night, they return to their hotel eager to participate in the revels of the following day. But the next morning, the brother disappears. At the hotel they insist that the girl came alone and both the British consul and the chief of police find it hard to accept her story. The truth eventually leaks out that the brother had contracted the Black Plague and had the news got around, it would have caused panic in Paris and ruined all the prospects of the exhibition. So the hotel staff teamed together to give the impression that he had never existed, and have him whisked away to a country hospital.

Despite the strong plot, the film never succeeds in developing a tense atmosphere. Picture has a good all-round cast. Jean Simmons turns in another smooth performance. Dirk Bogarde displays a keen determination as the young artist who helps her unravel the mystery. David Tomlinson, in a comparatively small role, scores another personal hit. There is, as usual, a fine cameo from Felix Aylmer as the consul.

Production generally achieves a high rating. Camera work is consistently good. Dual handling of the meg is not a wholehearted success, and crisper direction might have helped. *Myro.*

New York Theatres

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PARAMOUNT

GODFREY'S \$10,500,000 BILLINGS

'Up in the Air' Dept.

The following represents some of the topflight personalities and properties still confronted with "unfinished business" before their '50-'51 program semester begins:

Phil Harris-Alice Faye: Tied to NBC, but still without a sponsor, Rexall having checked off.

Jimmy Durante: Dropped by Camel cigarettes and currently negotiating with NBC for his exclusive AM-TV services.

Burns & Allen: Cancelled by Ammi-dent, the dentifrice outfit. CBS is thinking in terms of a fall video show for the comedy team in place of radio.

Fibber McGee & Molly: May lose their longtime Johnson Wax sponsor. Auditioned for TV by NBC, which has them under contract.

Amos 'n' Andy: Lever Bros. (Rinso) wants to cancel out, despite a contract with CBS which still has two years to go.

Jack Benny: Has two years to go for American Tobacco with his CBS Sunday at 7 show, but NBC is making overtures to land him for TV.

"Original Amateur Hour": Old Gold has re-signed with ABC for 13-week summer ride, but is angling for either NBC or CBS spot in September.

Perry Como: Still tied to Chesterfield with a one-year contract, but AM-TV plans are nebulous, the ciggie firm cancelling his radio show and relinquishing the NBC Sunday at 8 (opposite "Toast of the Town") TV time.

"Screen Guild Players": Dramatic property on the market, Camels bowing out. ABC has acquired it for next season.

"Screen Directors' Playhouse": NBC package, also available, RCA cancelling.

Edgar Bergen: CBS says his return to Sunday at 8 for Coca-Cola is in the bag, but NBC says overtures initiated to "bring him back" are encouraging.

ABC's 'Me, Too,' on Signing of Stars, Properties to Exclusive Deals

ABC served notice on CBS and NBC that it will not stand idly by while the two major chains scoop up all top talent in sight. Both as a challenging and protective move, ABC's prexy, Robert Kintner, announced the signing to exclusive radio and television contracts Don McNeil, emcee of "Breakfast Club," and the long run dramatic chiller, "Inner Sanctum." Also acquired for next season is "Screen Guild

It's ABC for Met Again

After months of jockeying between NBC and ABC over future broadcast rights to the Metropolitan Opera performance, ABC won out this week, signaturing a deal with the Met, and also wrapping up Texaco for a continuation of its sponsorship.

It's understood that additional coin is involved for next season to permit for a more extensive use of TV. In addition to the opening night TV hoopla, several other operas may be televised.

As in the past, Saturday afternoon performances will be aired for Texaco.

Theatre," which was dropped by Camels.

"Screen Guild" will be spread to an hour and understood Motion Picture Relief Fund will be guaranteed \$7,500 a week against a percentage of the sale price if sponsored. McNeil's contract is reported to be the longest ever signed in radio, committing him

(Continued on page 54)

Powell, Boyer's 'Sell Me, or Else'

If NBC entertains any hopes of selling the upcoming Charles Boyer and William Powell shows, which preem soon as part of the web's elaborate summer schedule, it will require some fast sales pitches, for the two stars have let it be known that they're only interested in sustaining runs for the duration of the summer contracts.

Powell has signed for eight weeks, starting Sunday, July 2, in a situation comedy called "My Mother's Husband," localised in St. Louis at the turn of the century. Boyer's Tuesday night show, "Adventures of Marcel," starts July 4, and he's agreed to a six-week run.

The two stars say they'll continue with the shows in the fall if NBC sells them. If not, they exit.

Turner Quits ABC

John C. Turner, manager of ABC's script and program promotion departments for six years, has resigned to become program director of Mark Goodson-Bill Todman productions.

Turner was previously CBS script editor.

CBS in Stew On Full Network Time for Lever

From the moment that Lever Bros. gave CBS the order for its sponsorship of Arthur Godfrey cross-the-board in the 10-10:15 a.m. period, things began popping around Columbia on the station relations front.

The 15-minute segment is station time, which poses the problem of the network "capturing" the time from its affiliates. At the time the order was placed, CBS was only in a position to guarantee the owned-and-operated stations. By the end of the week, a flock of smaller affiliates had climbed aboard the Godfrey extension. But in many of

(Continued on page 54)

'Nobody Knows From Nuthin'

With many of the past season's network tenants getting the sponsorship axe and with the NBC vs. CBS raiding becoming more intensified, rather than abating, both the NBC and Columbia program rosters for 1950-'51 are in an unparalleled state of confusion. While the webs have all summer to sweat it out and bring some semblance of order out of chaos, at the moment "nobody knows from nuthin'" in trying to size up who gets what and what goes where.

NBC has grabbed off Groucho Marx, but won't venture to suggest where he'll be slotted. To give him Wednesday at 9, to permit for a "habit" carryover of his CBS audience, would mean giving the heave to the Bristol-Myers "Break the Bank," and B-M is too healthy a client to antagonize.

But NBC's problems only start there. The Thursday and Friday night sponsored columns will be hard hit by Camel dropping Jimmy Durante, RCA parting company

'CBS SPELLED BACKWARDS'

By GEORGE ROSEN

When Bob Hope on his most recent video show cracked that Arthur Godfrey was "CBS spelled backwards," it was translated into an approximation of the truth last week when Lever Bros. signed with Columbia to take on an added 15 minutes of the "Godfrey & Friends" morning network program on a cross-the-board basis.

That brings Godfrey's total radio and TV network time to 10 hours a week, and gross time billings to CBS amounting to \$10,500,000.

As the major phenomenon in radio and TV annals, Godfrey single-handedly brings into the CBS coffers more than half the total gross billings that Mutual network racks up in a year; more than a fourth of the annual ABC gross time sales; and about a sixth

'Cut Me Up' Godfrey

Chesterfield's relinquishing of half of its 60-minute sponsorship of Arthur Godfrey on CBS-TV Wednesday nights is said to stem from Godfrey's own feeling that everybody should get a crack at him.

Godfrey doesn't like hour-long sponsors. He prefers to be broken up into 15-minute segments, as with his morning show, not so much for the added coin it would bring in, but because he feels that his clients on the AM ride rate TV consideration, too. Pillsbury, a Godfrey morning sponsor, quickly grabbed off one of the TV quarter-hour segments.

of CBS' total annual revenue on gross sales.

Godfrey himself collects a cool \$1,000,000 a year, paying taxes comparable to some of the bigtime industries. However, in view of his corporate setup on his "Godfrey & Friends" morning package, which accounts for the major chunk (\$8,380,000) of the total billings, and on the deal he's negotiated with CBS for a monthly salary payoff, he's managed to set himself comfortably for life on a long-term "cushioned pay" arrangement to counter the heavy tax tab.

All this despite the fact that Chesterfield is cancelling the Saturday "Godfrey Digest" show, which accounted for another \$900,000 in annual billings.

The \$10,500,000 business accounts for the fact that, when Godfrey finds himself on the FCC carpet for some radio or TV indiscretion, the web has no alternative but to try and look the other way. An indication of the Godfrey impact on his multiple multi-million

(Continued on page 54)

Hope-NBC-Chesterfield Deal Sets A 'Blue Chips' Record for Radio

There's Hope for CBS

Although CBS' Bill Paley was unsuccessful in some last-minute overtures looking toward an acquisition of Bob Hope, it's figured that Hope will be riding the Columbia airplanes (for free) at goodly intervals next season.

For with Chesterfield now having both Bing Crosby (on CBS) and Hope (on NBC) under its wing, it's a cinch that the "you-Bing-me-I'll-Hope-you" series of reciprocal guest shots will become a common thing in the course of the '50-'51 program semester.

The Hope-Crosby byplay has been one of the top audience come-ons for years.

Bob Hope is safely in the NBC fold for the next five years, with a new sponsor for three of them—Chesterfield. Deal was closed last week and is said to involve higher stack blue chips than any previous deal in radio history.

Hope reportedly gets \$30,000 weekly from the ciggie outfit, which matches Bing Crosby's dough from the same client. Neither James Saphier, Hope's agent, nor Martin Gang, attorney, would disclose terms of the contract. All Saphier would say is that it was wrapped up in 30 minutes after he and Ben Few of Liggett-Myers and NBC's Niles Trammell sat down to talk a deal.

Hope's Chesterfield deal is strictly for radio but gives the sponsor first refusal on TV series. Hope owes Frigidaire three more guestings on 90-minute specials and will do four or five other guest shots this year. Understood CBS withdrew from the Hope bidding when it was patent NBC would top their highest offer. After the deal was closed, Hope flipped, "have to keep working you know. Uncle Sam is spending it as fast as I can make it."

Reason for refusal to disclose terms of deal is ascribed by some to complexity of transaction which is believed to include either capital gains or other tax expedients. It's likely Hope will be back in his Tuesday night spot and the new sponsor permits him latitude denied by Lever Bros., who released him with four more years to go on his contract.

Hope will be allowed to travel as he pleases and tape when he wants to. For these concessions he fought Lever's Charles Luckman and lost in arbitration. If Hope gets less than Crosby it is believed NBC will go on hook for difference as the comic is now an NBC package.

Ch'field Drops Godfrey 'Digest'

Of all the cigaret companies in AM-TV, the most drastic reshuffle on programming is being effected by Chesterfield, which last week bought Bob Hope for the Tuesday at 9 time on NBC.

On top of cancelling out on a half-hour of Arthur Godfrey's Wednesday night TV show (which was quickly swallowed up by other sponsors), Chesterfield also served notice on CBS that it was calling quits on the "Arthur Godfrey Digest" Saturday night show, in which he reprises, via transcription, highlights of his morning program. Latter cancellation will mean a saving of \$900,000 annually, which is being channeled into the Hope sponsorship and purchase of the CBS-TV 7:45 to 8 p.m. cross-the-board period.

PAAR PLAYS IT SAFE, TAKES NBC EXCLUSIVE

Hollywood, June 13.

Jack Paar has made a "security" deal with NBC and goes under exclusive contract to the net after his current pact with Milton Biow as emcee of "Take It Or Leave It" expires. Pact is for one-year firm and guarantees Paar is weekly salary.

He returns to Hollywood after the kickoff broadcast of "Take It" in New York.

Murry Harris Exits WNBC

Murry Harris, advertising-promotion director of WNBC and WNBC, NBC web's N. Y. flagship operations, resigned this week to take over as veepee and promotion manager of TV-Guide, television fan magazine. His successor has not yet been named.

CBS Is Topdog In New Order At Lever Bros.

When Lever Bros. decided last week to drop Bob Hope on NBC and move over to CBS, it represented a complete change in the Lever hierarchy thinking under the Charles Luckman administration, i.e., to spread itself rather than put all its program eggs in one network basket.

Under the new order, however, it's CBS practically all the way in the Lever AM-TV programming sweepstakes, NBC settling but for one entry—the Tuesday night "Big Town" radio show.

When Lever signed up with CBS last week for sponsorship of Arthur Godfrey's morning show and two half-hours on TV (programs are still undecided, with practically every agency in TV pitching up shows), it also set CBS' mind at rest on "Lux Radio Theatre," which NBC was wooing, and "My Friend Irma." Both stay with Columbia. In addition, Lever sponsors the subsidiary Lipton Tea "Godfrey Talent Scouts" showcase on both AM and TV, a brace of CBS daytime serials, and the Wednesday night Ilka Chase CBS video show for the subsid Harriet Hubbard Ayer Co. Whether or not the latter show returns in the fall, however, is still in the lap of the Lever gods.

Reinsch Appointment

Atlanta, June 13.

J. Leonard Reinsch, managing director of WSB here; WIOD, Miami, and WPIO, Dayton, has been elected to the board of directors of the Atlanta Newspapers, Inc. (Journal and Constitution).

ty, stemming from several factors, among them the unsuccessful efforts thus far to get Friday night off the sustaining hook; the General Foods' cancellation of the Saturday night "Goldbergs," (although GF will probably keep the time), Chesterfield's cancellation of the "Arthur Godfrey Digest" show on Saturday, and the Lever Bros. bid to shed the Sunday night Amos 'n' Andy show. Loss of Groucho Marx to NBC doesn't help salvage CBS' feelings, either. Particularly since it adds up to a double Wednesday night casualty, since Burns & Allen have lost their sponsor.

In spite of all, both webs are confident about fall business. The fact that Columbia encountered little difficulty in finding Amoco sponsorship coin for a pickup of Ed Murrow, almost immediately upon being notified of Campbell Soup's cancellation, is regarded as a favorable omen that the coin will still be around for the right radio shows.

Around CBS there's equal anxie-

FM Is Far From Out, Survey Reveals, As Bids Are Still Sought; TV Aiding It

By JACK LEVY
Washington, June 13.
Is FM on the way out?
Far from it. There's nothing the matter with FM that sets won't cure; and there are signs here that the sets will be made and bought.
This promising and, no doubt, to many people, surprising prospect for FM is based on conversations here in responsible broadcasting circles. True, it comes from some sources which are hopeful and have faith in FM's future, but it also comes from other sources which can and are determined to do something to translate such faith into action. They include important members of Congress.
Although the number of FM stations seems to be more or less stabilized at 700 (as compared to a rosy forecast made four years ago by the then FCC chairman Charles Denny that there would "eventually" be 2,000 outlets), these 700 have an aggregate coverage of the U. S. which compares favorably with the 2,300 AM stations in the nation. It's also pointed out that most of the broadcasters who have been giving up on FM are those with TV, or big AM stations who have nothing to gain from the newer sound service as long as the AM band is kept intact.
Will not more FM's throw in the sponge? No doubt, some will, it's believed, but probably not many more. The nets, it's expected, will have to stay in FM for competitive reasons. So will many other AM-FM broadcasters. But it should not be forgotten that applications for new FM stations have by no means stopped and that, in recent months, these applications have offset withdrawals.
It's to be noted, in this connection, that drop-outs have been usually FM permittees, rather than licensees, and that relatively few broadcasters who have translated their permits to completed stations have thrown away their investments. In several cases publicity seems to have neglected the full story or put undue emphasis on "giving up the ghost."
In one instance, it turned out, the station owner (with a profitable AM operation) later sold his FM auxiliary to a storecasting group. In another case, where the owner had previously surrendered a 5 kw AM permit after going to the expense of a hearing to get it, there
(Continued on page 50)

Buddy Rogers Signs For Syndicated Platter Series With WOR as 'Home Base'

With television disrupting the status quo in radio, some talent is finding pastures in the transcription field greener than those of the AM networks. This new attitude is pointed up by WOR's (N. Y.) signing this week of Buddy Rogers.
The Rogers show, which will go into the 5-5:30 p.m. period across the board, will be syndicated on platters, although no deal has been inked yet with a transcription outfit. Other WOR daytime strips which have been waxed for national distribution include "Meet the Menjous," which Frederic W. Ziv is handling, and the Rudy Vallee series, which Charlie King is packaging. Kate Smith and Ted Collins, who originally started a
(Continued on page 50)

CBS Shifts Newsmen; Downs, Kendrick in U.S.

Washington, June 13.
Bill Downs, CBS correspondent in Berlin, and Alexander Kendrick, web newsman in Vienna, have reported back to Washington. Downs has been assigned to the CBS Washington News Staff, while Kendrick is here temporarily, pinch hitting for Ed Murrew over the weekends and getting the "feel" of the capital scene before reporting back to Vienna late August.
Realignment of CBS news assignments has resulted in Richard C. Hottelet going to Berlin to replace Downs, while John Merriam, news writer on the D. C. staff, has been shifted to CBS News in New York.

Terry, Howell Kudosod

Denver, June 13.
Two Colorado broadcasters were accorded signal honors by the University of Denver chapter, Alpha Delta Sigma, June 2, at a large spring meeting of the Denver chapter held in Cathay Post of the Denver American Legion.
Hugh B. Terry, KLZ vice-president and general manager, was presented the distinguished service award of the fraternity for his outstanding contributions to radio and his exceptional community service.
Rex Howell, general manager of KFXJ, Grand Junction, was given a professional membership in the Alpha Delta Sigma group in recognition of his splendid efforts of speech on the air.

Plug-for-Plug Bulova Deal

Bulova Watch Co., via the Biow agency, is in the process of negotiating an unusual series of deals with the top stars on NBC and CBS whereby they would appear on the watch company's radio and TV commercials for in-person endorsements. It's the most elaborate wrapup of bigtime air personalities to help sell a single product.
The Bulova deal will be on a straight plug-for-plug basis, with the star following up his endorsement with the reminder to the audience that his own show can be seen (or heard) at such and such a time. Initially, it's understood, some of the personalities approached considered the plug was also worth some coin, but Bulova is sticking to the "plug for plug" basis. Most stars, however, figure that with Bulova having most of the cream station-break time sewed up on both AM and TV, the free ride on promoting their own shows more than equalizes the product plug.

TV PUSHING AM AFIELD TO GET SPORTS EVENTS

AM stations are finding television competition raising the ante for rights to sporting events and pushing them out of the picture.
Last week in Gotham, for instance, independents found themselves outbid twice by video stations, thus losing the rights to two boxing series. The events were the Thursday night bouts at Dexter Park, Brooklyn, which was snagged by WJZ-TV, the ABC-TV flagship in New York, and the Wednesday evening fights at Meadowbrook Bowl, N. J., which was copped by WATV, Newark.
Competition for sports rights has become so keen, to satisfy the appetites of AM and TV fans, that radio and video outlets are going into the hinterlands for their remotes. WOR-TV, for example, is picking up boxing, wrestling and baseball from Westchester, Jamaica, Dexter Park and Fort Hamilton.

DEWEY LONG APPOINTMENT

Mobile, June 13.
Dewey H. Long has been appointed general manager of WABB, 5 kw outlet affiliated with ABC and Mutual.
Long, who has held top posts with WSAI, Cincinnati, WELI, New Haven, and WMOB, here, most recently was a southern rep for Frederic W. Ziv Co.

Canada Preems Its New \$4,300,000 Center; See Full Running by Sept.

Montreal, June 13.
Canada's \$4,300,000 radio headquarters was unveiled to a 13-member Parliamentary Committee on Radio last Friday (6) by Dr. A. Frigon, general manager of the Canadian Broadcasting Corp. The new radio center, formerly the Ford hotel, was purchased for \$2,200,000, and the CBC has spent another \$2,100,000 for remodeling. The transformation includes the erection of a new five-story television building in the rear lot.
According to Frigon, the center will be in full operation by September, and the building will house 26 studios, one of the largest and most modern master controls in the world, a 40,000 record library, a collection of sheet music worth \$100,000, and a central registry of 50,000 files.
The master control, built at a cost of \$170,000, is capable of handling five transmitters, eight outgoing networks and seven incoming networks. The recording room will be the largest of its kind in Canada, each recording table also being equipped with an automatic program selector capable of picking any of the 50 programs passing through the master control at choice.
The International Radio Service, with 201 employees, will broadcast daily from this new center by shortwave in 12 languages to 48 different countries.

Saudek Joining Barry at NBC?

Don't be surprised, goes the word around NBC, if Robert Saudek, veepee in charge of public affairs programming at ABC, joins his ex-ABC colleague, Bud Barry, in the switchover to NBC. Barry officially checked in last week as NBC programming veepee.
Barry, it's reported, is in the favored position to succeed Sterling Fisher as NBC's manager of public affairs and educational programming. Fisher has resigned to move to Tokyo and take over the Japanese edition of the Reader's Digest.
Initially, Kenneth Bartlett, who heads the Syracuse Radio Workshop, was considered for the post, but the latter, after huddles with NBC brass in N. Y. last week, is understood to have turned down the bid.
Loss of Saudek would be the second major blow in recent weeks to ABC among its creative programming echelon.

John Shepard, 3d, Radio Pioneer in New England, Passes Away at 64 in Hub

Boston, June 13.
John Shepard, 3d, pioneer in broadcasting, and a nationally known department store executive, died here Sunday (11) morning of a heart ailment, following a 13-day illness. He was 64.
Entering radio as a hobby, Shepard began his career in the broadcasting business by opening WNAC in the old Shepard Stores in downtown Boston. Later, acquiring a license for Providence, he opened WEAN in that city, and also acquired WICC in Bridgeport. He was the first to institute what is today known as network or chain broadcasting, when in 1933 he produced the same program over WEAN, in Providence, and WNAC.
(Continued on page 54)

Coast Reverses Trend: NBC, 6; CBS, 4

(Nielsen's April Pacific Ratings)

Programs	Homes (000)	Current Rating
People Are Funny (NBC)	1,059	22.5
Fibber & Molly (NBC)	965	20.5
Red Skelton (CBS)	941	20.0
Charles McCarthy (CBS)	941	20.0
Judy Canova (NBC)	918	19.5
Truth or Consequences (NBC)	889	18.9
Bing Crosby Show (CBS)	885	18.8
Grand Ole Opry (NBC)	861	18.3
Day in Life of Dennis Day (NBC)	847	18.0
Jack Benny (CBS)	819	17.4

Illegal Off-Track Betting Placed At \$3,000,000,000; Solons Dubious on Bill

Washington, June 13.
The Senate Committee on Interstate and Foreign Commerce, in its report last week recommending passage of an anti-gambling bill (S. 3358), said it has no illusions that federal legislation will in itself stamp out illegal betting on the races. "Only when the majority of citizens in a community or state decide that illegal bookmaking must go," said the report, "will it go."
Report, submitted by Sen. Ernest McFarland (D., Ariz.), referred to the Johnson bill which prohibits information about betting odds from being broadcast by radio, television or other interstate communication before a race starts, but permits the information to be sent out after the race begins.
Broadcast stations would still be permitted to describe or show the progress of any horse or dog race and it would be perfectly proper to broadcast a race or series of races, including information on entries, appearance and behavior of horses and other pre-race color. Violation carries a penalty of \$1,000 fine or one year's imprisonment or both.
Bill is based on the committee findings that knowledge of the betting odds permits the large operators to flourish, and that to the extent that such information can be stopped prior to a race their operations can be seriously jeopardized. This prohibition, the report declares, should strike a heavy blow at these operators and will also hamper and restrict the small bookmakers by denying them much of the useful gambling information now available.
The measure, Sen. McFarland recently declared, "works no hardship on any legitimate newspaper or radio station which may continue to broadcast or publish most of the facts relating to a horse race that they may be permitted to do today. The distinction is that specialized scratch sheets or radio stations or newspapers catering to bettors or bookies cannot broadcast or publish certain specific gambling information before the race starts."
Emphasizing that the bill "in no way" prevents broadcasts of the progress of races, McFarland pointed out that for such major events as the Kentucky Derby, Belmont Futurity, Withers and Santa Anita
(Continued on page 50)

Surveys Show Radio Upbeat

The AM boys are getting heartening news from the research front. This week Albert Sindlinger will publish a 60-page report on Philadelphia's story, pointing out that the radio audience decline is only 19% and not twice as much as reported by C. E. Hooper. Similarly the Pulse reports that radio listening in video homes during April-May this year has increased 85% in the afternoon and 53% in the evening over the same period of '49.
The Sindlinger study, based on 22 months of listening and viewing statistics in Philly (with its 40% TV penetration), indicates that TV is taking its audience more from other activities and media than from AM. Further, it documents the increase of AM listening in video homes, showing that after three months of tele families go back to AM (mostly for music) and after a year both AM and TV are used heavily.
Sindlinger stresses that video homes have multiple radio sets and that AM receivers in other rooms have to be counted. "With proper programming," said Sindlinger, "radio can easily recoup its audience, due to the increase in sets and population. AM's decline is leveling off as homes with TV sets grow older and the novelty factor wears off. Within six months or so, for every new TV set in Philadelphia an older set will pass the one-year-old mark."
The Tele-Pulse report on New York is viewed as significant because the city has the nation's greatest saturation of video receivers. It represents the first black-and-white proof of renewed interest in radio among TV families. Radio's comeback is most marked on weekday afternoons with a 102% gain over '49. Smallest increase, 2%, is on Saturday evening, which is attributed to the popularity of NBC-TV's "Saturday Night Revue."

RATE CARDS ON SPOT AT SPOT SALES CLINIC

Chicago, June 13.
Recommendations that rate cards be more informative, simplified and standardized were made at the National Spot Sales Clinic held here last week by Free & Peters. The station representative outfit had reps at the meeting from more than 35 of the AM and TV stations it handles, the first time a rep firm has gathered all its members to deal with the problems of spot broadcasting.

'One-Shot Fun Spots' Will Liven WNEW, N.Y., Series

"One-shot fun spots" are being planned by WNEW, N. Y., to brighten up its summer sked. First special broadcast being wrapped up by program director Dick Pack is a June bride stanza on which couples getting marriage licenses at City Hall will be interviewed by Gene Rayburn and Dee Finch. An editor of Charm mag will be featured.
Other broadcasts in the works include a welcome to summer and a Fourth of July airer.

Latino Folk Music Expert Is (You Guessed It) Welsh; A Hep, Careful Gringo She

Paradox in indie airings in N. Y. is the presentation of a highly-regarded program of authentic Latin-American music—by a Britisher. Program is "Nights in Latin America," heard for a half-hour each, two nights a week, on WQXR, and presented by Pru Devon, who was born in Wales, and reared in England and California. What is more unusual about the airer is that it is regarded in South America as representative and choice, eliciting unusual comments and requests from below the border.
Mrs. Devon, for instance, gets fan mail from Venezuela, where the voice of America repeats her program (among other countries). Only last week the head of the U. of Uruguay wrote in for a list of recorded Uruguayan music, so that the university might start building a collection of its own. Program is aired only in N. Y. (other than the Voice's), but when a Latin-American dignitary visits N. Y., and a special program is pre-
(Continued on page 50)

TOSCY, BENNY CONFUSE ISSUE

'Aren't We Devils?'

Jack Benny admitted upon his departure last Thursday (8) on the Queen Mary for his Palladium engagement in London that he was expecting the worst from the prankish contingent.

Benny recalled, for example, the trick he pulled on Burns & Allen last summer, when he flew to London to surprise B & A when the latter played the Palladium.

On the eve of B & A's opening they were tossed a party at their London hotel. Benny arrived on the q.t. in time to check into an adjoining room. He fixed it with the hotel phone operator to call George Burns and to announce that "Jack Benny was calling from Hollywood." Benny said he was calling 6,000 miles to wish the team luck on their Palladium opening.

As Burns expressed to the party his gratitude for "Jack Benny calling me all the way from Hollywood to wish me luck," Benny walked into the room.

"Burns," said Benny, "practically dropped dead."

FCC to Proceed First on Richards Rehearings, Overruling Examiner

Washington, June 13.

The FCC will proceed with its case first when hearings on the news-slanting charges against G. A. Richards are resumed in L. A., tomorrow (14), the Commission ruled yesterday (12) in reversing the action of examiner James Cunningham at a pre-trial conference June 4 in giving the KMPC owner permission to present his witnesses.

Commission ruling upheld the argument of general counsel Benedict Cottone that the pattern of the first trial be allowed; and Cottone reported he had reissued subpoenas for Richards and Roberts Reynolds, KMPC manager. If Richards' illness prevents his court appearance, Cottone will insist that competent medical testimony be presented.

Agency took a mild slap at Richards' counsel, Hugh Fulton, for contending that he was "forced" to agree to the procedure used last March when the Commission presented its case at the outset. "It is not the general counsel (Cottone)," Commission found, "but the applicants, in now claiming the right to proceed first in this proceeding, who are adopting an inconsistent position when it suits their purpose to do so."

Agency's ruling drew a strong protest from Fulton who declared in a telegram to FCC Chairman Coy that the action "constitutes a capricious and high-handed interference" with the proceedings in Los Angeles. "It unfairly throws a great burden and expense upon radio stations KMPC, WJR and WGAR, and it unfairly denies them an opportunity to tell the public the facts in this case—after they have been subjected to scurrilous insults and innuendoes for more than two years."

Fulton left yesterday for the Coast to be present at the hearings. He had flown here from L. A. to request an oral argument on Cottone's appeal of Cunningham.

(Continued on page 53)

SO Changes Its Mind on Murrow

Standard Oil of Indiana had a change of heart last week about its sponsorship of Ed Murrow, who is being dropped by Campbell Soup (Franco-American). As result, the only deal consummated is for American Oil Co., Murrow's wartime sponsor, to pick up the tab for an eastern network. Amoco pickup starts July 3, with Larry LeSeuer doing the first six weeks while Murrow is in Europe.

Original plan was for Amoco and Standard Oil of Indiana to come in on a split network basis, Amoco taking the east and SO the rest of the country. However, the latter outfit decided in favor of passing up Murrow because it would have required junking too many choice franchises on spots.

CBS has a tentative order for a Coast pickup of the commentator, but the web would prefer to forego it in the hopes of latching on to a full midwest client.

CBS' 11.6% Biz Hike

CBS registered a banner month for billings in May, with gross time sales totalling \$6,224,000. This represents a gain of 11.6% over May of 1949, and the most substantial increase for any month this year.

The network estimates that the summer billings will exceed last summer's by about 30%, attributed chiefly to the unusually large number of hiatuses last year.

Hope to Preem NBC Special Atom Series

An ambitious, biographical series called "The Quick and the Dead," dealing with the atomic and hydrogen bombs, has been blueprinted by the NBC News and Special Events Dept. Series starts July 6 in the Thursday night 8 to 8:30 slot, with Bob Hope assigned the role of a "taxpayer." In addition, the scientists, personnel and military assigned to the development and use of the bomb will appear.

Research for the series started over six months ago when Fred Friendly, producer of NBC's "Who Said That?" was assigned by William F. Brooks, network veepee in charge of News and Special Events for radio, to set up a unit to write and produce the radio history of the bombs.

During that time Friendly and members of the department have been taking science courses and attending special lectures by William L. Lawrence, N. Y. Times science editor. Lawrence will act as technical advisor to the program and will also appear on it.

Program gets its title from Bernard Baruch's speech on control of the atom before the United Nations during which he said, "We are here to make a choice between the quick and the dead. That is our business."

Series will deal with the atomic bomb on the first two broadcasts, the hydrogen bomb on the third program and the fourth will deal with future control and use.

Friendly will write and direct.

Hizzoner's WPIX TV Slot In Audio Repeat on WNYC

Unable to commit Mayor William O'Dwyer to a weekly radio series as in the case of the late Fiorello LaGuardia, WNYC, the New York municipally-owned station, is settling for the next best thing.

With O'Dwyer starting his bi-weekly TV series on WPIX, N. Y., tomorrow (Thurs.) night, WNYC has decided to pick up the audio version for a transcribed playback in the 12:30 to 1 Sunday afternoon slot.

RATINGS, P.A.'S FAIL TO JIBE

Ever since the returns have come in on the Jack Benny and Arturo Toscanini tours, with the former racking up a generally disappointing boxoffice take and the maestro registering phenomenal grosses, a lot of the Hooper-Nielsen skeptics within the trade have been asking "what gives?"

Considering that the Benny swing around the major cities culminated a season which found him the No. 1 rating personality, the failure of the anticipated crowds to show up for his p.a., has given the anti-rating contingents new ammunition in their questioning the worth and accuracy of the Nielsen and Hooper samples.

On the top of that, the ability of the Toscanini-NBC Symphony to hang out the SRO in a score of cities weeks in advance, in the face of ratings for their network program that have been practically negligible, has fueled bewilderment within the trade. Many are convinced that "something's wrong somewhere" in gauging the Nielsen and Hoopers as an accurate cross-country appraisal of likes and dislikes.

The fact that few musical shows on the air, either in the classical idiom (NBC Symphony, New York Philharmonic, etc.) or in the more popular realm (Firestone, Telephone Hour, Cities Service, Longines, etc.) are capable of snaring a respectable rating is regarded as an inaccurate barometer of what the people want, particularly considering that music has been the basic staple that has made radio what it is.

Even the strictly pops radio shows no longer enjoy Hooper-Nielsen prestige, it's argued, yet the skeptics point to the fact that platter-spinning disk jockeys are riding wide and handsome, people are buying records, and turn out en masse to the major dance band in-person dates in all parts of the country.

Wholesale Office Space Shifts at NBC Spread Bedlam Among Its Staff

Something approximating bedlam spread through NBC headquarters in Radio City, N. Y., last week, when several hundred employees in a number of departments were concerned in the start of wholesale office space shifts, involving principally the second and fourth floors.

Included were personnel of the Operations Division, production, script and music departments, Integrated Services and the WNBC crew.

A number of employees squawked that they were "exiled to labyrinthine" they didn't know even existed. Many couldn't find their new quarters without guides.

The shifts will continue all this week.

MUTUAL'S SUMMERTIME SRO ON SUNDAY AFT.

For the first time in its history, Mutual's Sunday afternoon lineup is remaining set through the summer. Only Quaker Oats is taking a five-week hiatus starting early in July with its Roy Rogers stanza available for that period.

With the Sunday whodunit block enjoying a rating bonanza, the advertisers who've decided to stay on during the warm weather, as a means of strengthening their hold on the audience, include: General Foods ("Hopalong Cassidy"); American Tobacco ("Martin Kane"); Grove Labs, which this week took over "The Shadow" in all markets, including the 50 previously backed by Blue Coal; Williamson Candy ("True Detective") and Cudahy Packing ("Nick Carter").

AFRA May Move to Fight Talent Blacklist at N.Y. Meet Tomorrow

Uncooperative

Hollywood, June 13.

Charlene Amault, who handled network traffic for KFI, was fired Monday (12) on grounds that she was uncooperative. She refused to sign a non-Communist affidavit which Earle C. Anthony, sole owner, presented to all employees of KFI, AM-FM-TV last week.

It's understood she refused to sign the affidavit because she didn't like the way it was presented.

Disclosure last week of testimony by FBI chief J. Edgar Hoover, that Communists are attempting to solidify their positions in American radio and television and extend their influence in communications, is slated for discussion at the New York membership meeting of American Federation of Radio Artists tomorrow night (Thurs.).

In addition to hearing reports on the television jurisdiction problem, AFRA members will vote on two resolutions regarding the alleged "blacklisting" of radioites. One resolution, charging that blacklisting is a weapon for the destruction of unions and that the practice is on the increase, asks the inclusion of an anti-blacklisting clause in all AFRA contracts.

Second resolution asks that AFRA's local board meet with the executive bodies of other unions in the field to take "positive action to fight the blacklist."

Hoover's testimony was made to a Senate sub-committee last February, but only recently made public. The FBI topper charged that Communists seek to control AM and TV program production and personnel. He indicated that the Communists had succeeded in certain cases.

In addition, the FBI chieftain (Continued on page 45)

Mutual Discovers One Good Co-op Deserves Another

Success of Mutual's "Game of the Day" baseball co-op is hyping sales on the web's other co-op shows. With the diamond series racking up a total of 2,500 sponsors on 320 stations, number of bank-rollers on the network's 13 other co-ops has been boosted to 1,500.

According to MBS co-op director Bert Hauser, reason for the spurt is the fact that station managers have increased their selling activity in new fields. Additionally, the entry of one local merchant into co-op radio brings in his competitors. As a result, greater radio consciousness is developing, with small businessmen realizing they can locally back shows of national network quality. Among the backers of "Game of the Day," for instance, are an insecticide, a fertilizer and a local ball club.

With 320 of the 365 stations carrying the ballcasts sold, MBS is off the hook for rights, line charges and talent costs, Hauser indicated. Ratings on the outlets have been boosted, with affiliates picking up added coin through sale of adjacents time periods.

'CAROUSEL' WOODED FOR ONE-TIME 'GUILD' SLOT

Theatre Guild, which produced the Richard Rodgers-Oscar Hammerstein, II, "Carousel" on Broadway several seasons back, is negotiating with the authors with the aim of giving it a one-time radio production on the U. S. Steel-sponsored "Theatre Guild of the Air."

If R&H give the nod, a 60-minute air adaptation of the musical will be done in the early part of the fall season.

U. S. Steel has just started its summer pickup of the NBC Symphony and this week concluded a deal for Benny Goodman to appear as soloist on the July 9 program in a longhair concerto.

Rise Stevens will also appear as soloist. She's booked for the July 2 concert.

BBD&O is the agency on the U. S. Steel account.

WLIB's Mr. & Mrs. Show Originating in Israel

A Mr.-and-Mrs. stanza originating from Israel will be launched by WLIB Sunday (18) at 5:45 p.m. Alvin Rosenfeld, Israel correspondent of the New York Post, and his wife Judith will transcribe commentary on civil rights, housing, economics, etc., in Jerusalem for beaming on the Gotham indie.

WLIB program director Sam Elfert will produce the series.

Mutual Votes To Stick With NAB

Mutual's board of directors voted Monday (12) to remain in the NAB after hearing president Frank White report on the resignations of ABC and CBS. The one-day confab in N. Y. also heard White review his first year of operations and announce that in the six weeks since May 1 MBS has picked up \$4,800,000 in new business and renewals.

White's report on the May-June activities stressed signing of three hours and 45 minutes of new biz and renewals for two hours and 50 minutes weekly, which will give the web its heaviest summer sved in some years. At the same time, White's balance sheet, in which he summarized reduced overhead costs, won the board's commendation.

Among the ways in which operations have been streamlined and the nut trimmed were the shuttering of some regional sales offices and the non-replacement of some high-salaried veepees.

The MBS prexy forecast a healthy situation for the net during the rest of the year. He added that in addition to the \$4,800,000 inked since May 1, the web will benefit from special events such as the All-Star baseball game and from hyped co-op program activities due to the "Game of the Day."

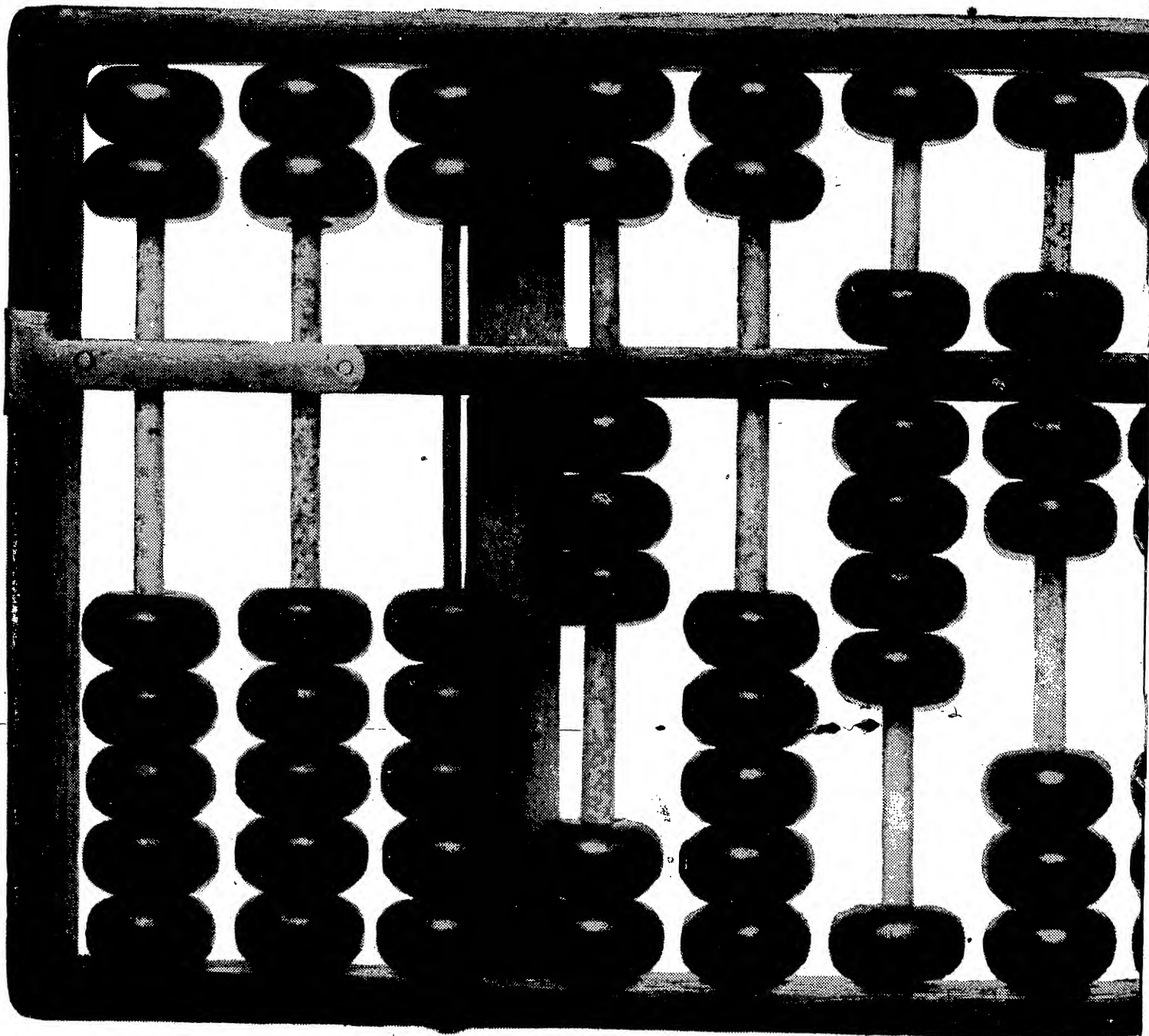
NBC Standing Pat on Title In Its Hassle With Kaycee Operator on 'Rangers' Tag

A few weeks back, when NBC originally announced it was scheduling a Joel McCrea "Texas Rangers" series, it got a vehement squawk from Arthur Church, at KMBC, Kansas City. Latter threatened litigation because he's had a "Texas Rangers" musical show on the air for years, and claims title priority.

NBC agreed to change it to "Tales of Texas Rangers." The web was under the impression that this was agreeable to Church and proceeded accordingly. Last week the K. C. operator informed NBC that he was taking out an injunction on the basis that the new title is still an infringement.

NBC doesn't think so and is standing pat. The next move is up to Church.

By anybody's



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count . . . ■

There's been some pretty complicated arithmetic in radio lately. But the 1950 Winter season is over now and all the figures are in. No matter *who* totals them... no matter *what* you count... two things come clear every time. Radio's clear leadership over all media in reaching people. And the continuing leadership of CBS in all radio.

COUNT CIRCULATION... CBS reaches 30,972,700* different families weekly... biggest circulation in radio. (And far bigger than any other advertising medium.)

COUNT PROGRAM POPULARITY... CBS has broadcast 15 of the 20 most popular programs this year**... 5 times as many as the second-place network.

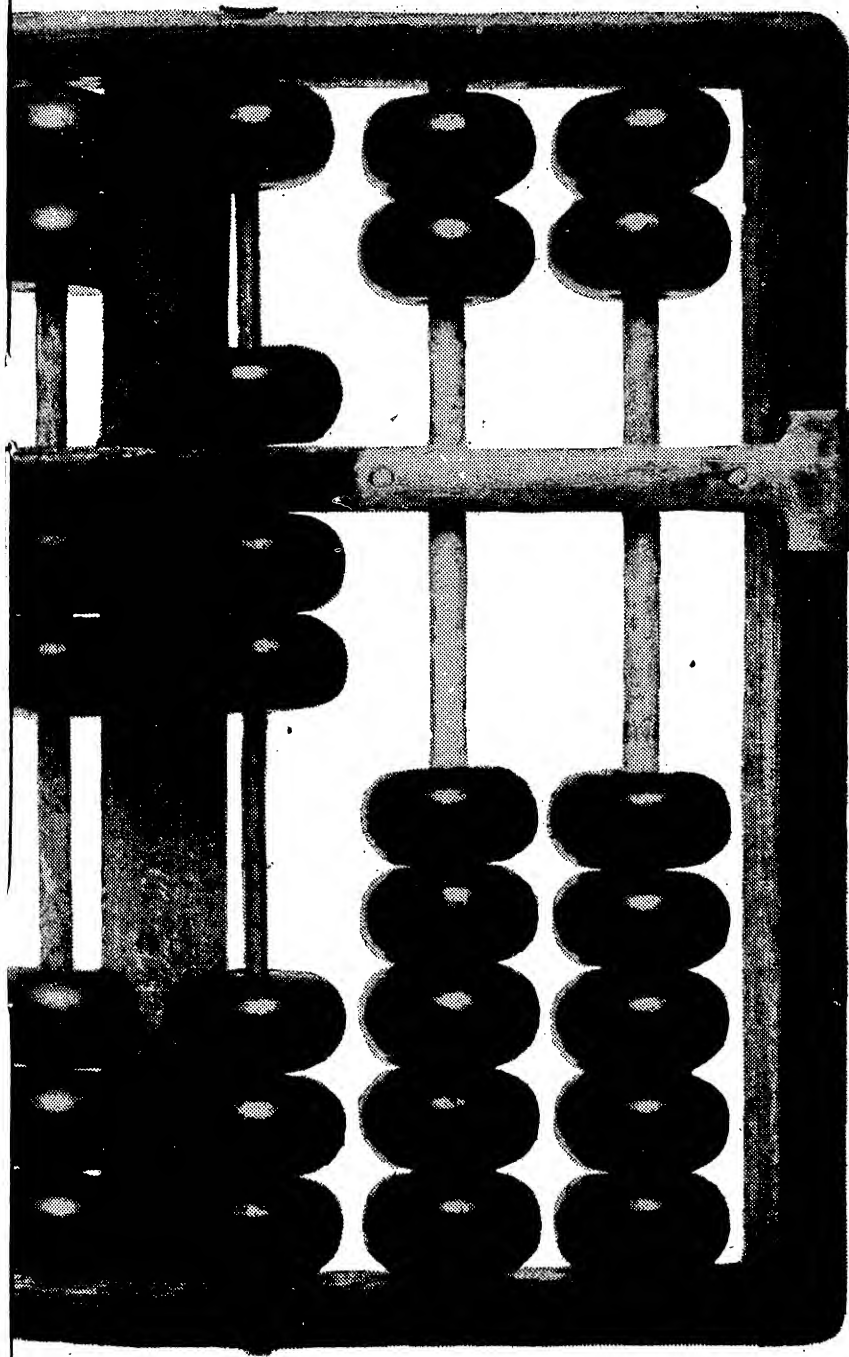
COUNT AVERAGE RATING... CBS has an average nighttime rating of 11.9... 32% higher than the second-place network.**

COUNT HOMES PER DOLLAR... CBS reaches the average of 489... 17% more than the second-place network.***

COUNT TOTAL BILLING... CBS advertisers increased their investment to \$23,911,229****... giving CBS the only 1950 network gain... 8% higher billings than the second-place network.

This is CBS in 1950

—the greatest single advertising opportunity of them all... and you can count on that.



2 , 7 0 0

*NRI, February-March, 1950

**NRI, January-April, 1950

***Time and talent night—January-March, 1950

****PIB, January-April, 1950

Coy Criticizes Industry on Color, Cosgrove Defends, at Chi Meet

Chicago, June 13. Radio and television manufacturers met in an aura of optimism at the annual confab of the Radio Manufacturers Assn. Much of the enthusiasm was inspired by the blooming tele industry, which was officially recognized as members voted to change the name of the trade group to Radio-Television Manufacturers Assn.

As retiring RMA prexy Raymond C. Cosgrove put it in his annual report: "Our association now enters a new quarter century with horizons unlimited."

But FCC Chairman Wayne Coy, speaking at the closing session, Thursday (8) pointed out some clouds on the RMA horizon. He took the occasion to unburden himself of a series of beefs at the industry. His chief squawk was directed at the set makers' lack of enthusiasm for tinted TV. "At times it has seemed that some segments of the industry wanted to hold back color for another day, even at the risk of not having color in the future," he declared.

This, and the charge that the agency is getting poor cooperation from manufacturers in the interference problems of colored video, weren't, of course, to happily received by the over 400 representatives of the 312 radio and TV manufacturers comprising the association.

'Untimely' Promotion. In Cosgrove's report given earlier the same day, he denied strongly that the industry desired to hold back color. He did, however, call the color promotion "most untimely" and cracked at the "political pressure" which he claimed had prematurely stirred up the issue.

Another problem Coy tossed in the laps of the RMA members was the growing one of TV set interference. "This problem is grave enough today when we have only 104 television stations on the air and more than 6,000,000 receivers in the hands of the public. But after the freeze is lifted and hundreds of new stations go on the air and the number of receivers climbs to 10 or 20 or 30,000,000, this problem could become extremely magnified unless something is done about it now," he said.

"The question before us now is

(Continued on page 48)

Ch'ld Shift Seen Aimed at Camels

Chesterfield cigarettes this week dumped the first half of its Wednesday night "Godfrey and Friends" show on CBS-TV, to take effect in the fall. Web, however, immediately sold the second 15 minutes of the dropped half-hour to Pillsbury Flour and with Plymouth set to take over the first 15 minute segment. Program ranked fourth in the latest Nielsen network video ratings, with a 57.4.

Chesterfield's decision to drop the 8 to 8:30 half of Godfrey's Wednesday night stanza follows the cigaret outfit's purchase on CBS-TV last week of the 7:45 to 8 p.m. slot across the board. Firm

(Continued on page 53)

CBS-TV SEEN GETTING NOD ON NASH-K COIN

CBS television this week was close to wrapping up another chapter in its fall sponsor story, negotiating with Nash-Kelvinator to take over the Thursday night 10 to 11 slot. NBC-TV has also been dickering with the outfit to take over its Wednesday night 8 to 9 period for the fall season, but CBS reportedly has the inside track. Agency on the account is Geyer, Newell & Ganger.

NBC is offering the Nash firm its projected series of high-budgeted variety shows, to be emceed by a string of name stars on a rotating basis. What show Nash will put on CBS, if that deal goes through, has not been determined. Time slot is now occupied on CBS by "Winner Take All," "In the First Person" and "Blues by Bargy," all of which are sustaining.

OVALTINE BUYS LAST 'HOWDY DOODY' SLOT

NBC television posted the SRO sign this week on its "Howdy Doody" show, selling the last quarter-hour segment available to Ovaltine. Three other sponsors were reportedly bidding for the time in N. Y., when the chocolate drink outfit pacted with NBC's Chicago office for the remaining 5:30 to 5:45 p.m. segment on Mondays.

Bankroller lineup on the puppet show, a Martin Stone package, now includes Kellogg, Colgate and Mars Candy, in addition to Ovaltine.

New Rate Cards Due by Fall in Chi

Chicago, June 13. With tele set circulation in the Chi area now topping 500,000, station execs are giving thought to their rate structures. Although no official decisions have yet been made at the four outlets here, it's expected they'll all blossom with new cards before fall. Percentage increase most frequently bandied about is 25%.

Under present cards, the four stations are charging \$750 for an hour of class A time. Rehearsal charges, however, vary rather widely with WGN-TV furnishing facilities without charge for a period of time equal to time unit bought, while WNBQ charges \$200 for an hour rehearsal. WENR-TV gets \$100 an hour and WBKB gets \$25 per half hour.

One minute or 20 second spots at the two o. & o. stations—WENR-TV (ABC) and WNBQ (NBC)—are currently pegged at \$125 during class A hours. WGN-TV and WBKB charge \$105 for their Class A spots.

One move that seems likely in the revised rate card is the extension of Class A time. WBKB's A schedule now extends from 4:49 p. m. to midnight Monday through Friday and 12 noon to midnight Saturday and Sunday. WENR-TV's and WNBQ's A hours start at 6 p. m. cross-the-board and WGN-TV's starts at 7 p. m. Monday through Friday.

With increasing emphasis on afternoon programming, it's expected the weekday afternoon Class B rates will be hoisted. As one station manager voiced it: "It costs just as much to beam a show during the daytime as it does at night."

WKRC-TV, Cincy, Upping Sked to 15 Hrs. by Fall

Cincinnati, July 13. WKRC-TV will increase its operating schedule to 15 hours a day in October, managing director Hubert Taft, Jr., announced. He said general reports by set owners and engineers of improved reception of the station's programs warranted more than doubling of the present programming schedule.

Station is an outlet of CBS which, according to recently circulated rumors, since spiked, was wooing Crosley's WLW-T for a switch from NBC. WLW-T air time now is averaging slightly more than 12 hours a day, about one hour less than that of the Scripps-Howard WCOP-TV, which has Mutual and DuMont linkings.

Taft said that WKRC-TV expansion plans also apply to studios and staff.

Morse in Exec Producer Spot in 'Family' Return

Carlton E. Morse, now writer-producer on the video version of his "One Man's Family," will become executive producer when the series returns to NBC-TV under sponsorship of Sweetheart Soap July 29. Production job goes to Richard Clemmer, formerly director of the stanza, with technical director Edgar Kahn taking over directorial chores.

Eva Marie Saint will play the Claudia role previously handled by Nancy Franklin.

Ohio State U. Conducting Survey to Learn Whether TV Viewing Affects Eyes

Columbus, O., June 13.

Ohio State U. apparently is out to settle once and for all the question of whether television viewing affects the eyes. Its Institute for Research in Vision has sent questionnaires to ophthalmologists and optometrists throughout the state. Survey is being conducted by Dr. Glenn A. Fry, director of OSU's school of optometry, and Dr. Arthur M. Culler. By thus going to the most likely source, the pollsters hope to gain accurate information they claim has not been available in the past.

Here are some of the questions the survey asks: What affect has television had on the eyes of your patients? Has there been any noticeable increase in the number of patients you are serving which can be attributed to suspicion on the part of your patients that their eyes have been affected by television?

In examining these patients, do your findings indicate that television is directly responsible for these difficulties? What recommendations do you make to your patients for proper television viewing? Are special glasses needed?

When completed, results of the survey will be released to both professional men and the general public.

Aft. Potential In Audiences Seen Via New Ratings

With television stations moving more and more into daytime programming, the potential audience for the afternoon hours was revealed for the first time this week with the latest Nielsen network ratings, which show a respectable number of sets tuned in from 1 p. m. through the day until the regular evening programs take over. Figures are based on reports only in those cities where the combined Nielsen and Hooper ratings are taken.

On Monday through Friday afternoon, the best viewing hour is 4 to 5 p. m., in which a 14.4% sets-in-use figure was racked up. With most housewives supposedly finishing off the luncheon dishes, the slowest hour is 1 to 2, with a 4.8 total. This jumps to 10.8 for the 2 to 3 p. m. period, 9.4 from 3 to 4 o'clock, and 14.4 from 4 to 5. From 5 to 6, when the majority of stations are taking network shows, the sets-in-use figure jumps to 31.2.

Saturday totals are much lower, while the Sunday figures run much higher than the weekdays. On Saturdays, a 2.2% sets-in-use figure was racked up from 1 to 2 p. m.; 4.2, from 2 to 3; 6, from 3 to 4 o'clock; 14.6, from 4 to 5, and 26, from 5 to 6. On Sundays, the sets in use from 1 to 2 averaged 15; from 2 to 3 p. m., 20.2; from 3 to 4 p. m., 28; from 4 to 5 p. m., 34, and from 5 to 6 o'clock, 44.4.

Ratings this month also reveal the audience potential of the 11 p. m. to midnight slot, which heretofore had been considered marginal time at best. Percentage of sets in use Monday through Friday

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AlSCO Corp. Sets Sights On Wendy Barrie Show

AlSCO Corp., manufacturers of storm-windows and screens, was close to signing with NBC-TV this week for the Wednesday night 8:15 to 8:30 slot. Outfit plans to bankroll a show featuring Wendy Barrie. Latter now has sustaining shows on the NBC web Tuesday and Thursday nights and a second show Thursday night sponsored by Hollanderizing Furs. She is expected to drop one of the sustainers when the AlSCO show starts.

New program is expected to tee off some time in August. NBC is planning a top-budgeted variety show for the Wednesday night 8 to 9 period in the fall, as competition for CBS-TV's "Godfrey and Friends." When that starts, Miss Barrie's program will be moved to a different time slot.

Portland Area, 100 Miles From Hub, Haven for Channel Four Senders

Portland, Me., June 13.

Reception of the 100-mile-distant Boston TV stations has been so consistently okay here that not only have upward of 1,000 sets been installed in the immediate area, but the phenomenon may also bear some part of the credit for the current FCC freeze on new transmitter permits.

Reception of the Hub channels isn't 100% by any means, but if one's location isn't the geographical equivalent of the bottom of a rain-barrel, set dealers will guarantee 80% dependability. Total installations have been kept down somewhat by the extra equipment (boosters, stacked antennas, dual lead-ins) required for remote viewing, bringing the average layout up \$60 over a comparative saturation-area job. But dealers assert that their toughest chore is turning down the biz of those incorrigibly oversold on the local possibilities of the gadget. Maine bankers, traditionally of a David-Harum level of conservatism, are standing ready to process apparently any amount of paper for such purchases.

Freeze angle is supplied by fact that FCC Commissioner George E. Sterling usually ducks the D.C. heat by spending his Augusts at Peaks Island, an insular suburb of Portland. Informal tests that he ran here in 1948 of TV reception of the Hub outlets are said to have started the Commission on a

(Continued on page 52)

Pa. Solons to Aid Philly TV Drive

Philadelphia, June 13.

Bi-partisan Congressional support for Philadelphia's demand for additional television channels was pledged at a luncheon-meeting of the local committee for increased allocations held in the Bellevue-Stratford hotel, June 9.

U. S. Sen. Edward Martin, a Republican, and Democratic Congressman Earl Chudoff, told the meeting that both parties were united in "seeing that Philadelphia got a fair and equitable deal from the FCC."

The committee, which includes representatives of all branches of industry, is seeking a fourth and possibly a fifth TV channel for the Philadelphia area, now limited to three channels. Col. J. Harry Labrum, acting chairman for the committee, stated that under the law this city was entitled to at least five channels.

Col. Labrum charged the present allocation was "discriminatory against the business, industry and prestige of the city." Sen. Martin suggested the committee make up a strong program, back it up with not only Philadelphia support, but all the surrounding counties and "get busy immediately." "There would be no political problem," Sen. Martin declared. "All your Pennsylvania Senators and Congressman will help you in this fight."

Weiss & Geller Shopping Shows for 3 New Clients

Pointing up the movement of new sponsors into the video medium, Weiss & Geller agency is shopping for shows for three clients to start this fall.

Nedick's is contemplating a big web stanza to plug its nationally distributed orange drink concentrate and its eateries, which are being expanded into additional cities. Ernie Byfield, Jr., agency's television director, is also hunting a program for Ehler's coffee, which entered TV via its "Mystery Dodge" series on WOR-TV, N. Y., following the Brooklyn baseball games. Bankroller is highly pleased with the results.

Flagstaff foods, which backed the John Reed King airer on WOR-TV and later on WCB-TV last season, is also on the prowl for a local New York series.

NBC Trying Gimmick In Golf Match Coverage

NBC television is trying out something new in golf tournament coverage with the Palm Beach Round Robin tourney next Sunday afternoon (18). Instead of covering the participants' teeoff shots and then coming into the clubhouse to cover the 18th green, the web plans to pick up the golfers on the 13th tee and follow them from there across the fairway till they finish their rounds.

For that purpose, the web is taking two mobile units and two station-wagons with cameras mounted on their roofs to the Wykagill Country Club, New Rochelle, N. Y. Station-wagons will follow the golfers on the fairways, while one mobile unit will be stationed at the 15th tee and the other at the 18th green. Web will cover the tournament from 3:30 to 5:30 p.m. Bill Stern, Harry Nash and Jug McSpaden are to call the shots, while the pickup will be supervised by Jimmy Dolan.

Sun Oil's 500G TV Grid Pickups

Sun Oil Co. has bought 15 professional grid games of the National football league on ABC-TV for next fall. The Sunday events will get under way on Sept. 16 and will wind up on Dec. 17 with the world pro championship contest.

This comprehensive pro schedule, which will cost Sun Oil an estimated \$500,000, also will involve a half-hour stanza each week, tentatively set for Wednesday, on which film highlights of all the teams in the league will be shown. In addition to hyping interest in the Sunday games, the mid-week gridiron vidpix will serve to keep the series going when games can't be aired in a particular market. Contract bans the screening of the live games within 75 miles of stadiums where pro. elevens are in action.

WJZ-TV, the web's Gotham key, will benefit additionally by a second 30-minute stanza tagged "New York Giants' Huddle." This will feature highlights of Giants games and interviews with players.

Agency for Sun Oil is Hewitt, Ogilvie, Benson & Mather.

TILLSTROM'S 'OZ' SET FOR FALL SUNDAY SPOT

Burr Tillstrom's "Wizard of Oz" series, featuring puppet characterizations of the children's classic, is to be slotted by NBC-TV in the Sunday afternoon 5:30 to 6 period starting in the fall. With the series of "Hopalong Cassidy" films taking over the 6 to 7 p.m. slot, the web expects to have a solid hour-and-a-half chunk of kids' programming. Tillstrom, of course, will continue his "Kukla, Fran and Ollie" series in the 7 to 7:30 p.m. slot across-the-board. Both shows will originate in Chicago.

Interstate Bakeries' 10-Year 'Cisco Kid' Deal

Interstate Bakeries, which currently sponsors "Cisco Kid" on AM stations in the midwest and on the Coast, has signed a 10-year contract for "Cisco" vidpix in 16 markets, starting this fall, via Danby-Miner agency.

Ziv is pitching the film series to backers of the AM transcription show, which is now sponsored on 300 outlets. Last month NBC-TV bought the television for its own-and-operated stations in N. Y., Washington and Cleveland for five years.

U. S. SENATE PRIMPS FOR TV

NBC Still in Lead

Latest Nielsen network ratings for television shows NBC again leading the other three major nets in all four categories of average rating per program, number of sponsored shows, average homes reached and average number of stations per show. Following is the four network breakdown:

	Average Rating	No. of Programs	Average Homes Reached per Program in Survey Cities	Avg. Stations Per Program
NBC	35.9	33	1,206,100	29
CBS	26.5	27	1,042,000	23
ABC	21.5	15	805,400	22
DuMont	16.6	5	639,000	16

Kine Seen Maintaining Brunt Of TV Activities; New NBC Process

Kinescope recordings can be counted on to bear the brunt of television's networking activities for some time to come, if the major networks' emphasis on improving kine quality is any indication. In addition, the possibility that more of the major dramatic programs on TV may shift from live to film production was underscored this week with the unveiling of a new and improved film projection system by NBC.

With ABC and CBS both having put into operation their new kine processes within the last few weeks, NBC disclosed its new system Monday (12). It involves a high-intensity, mercury vapor light source in the film projector, which eliminates both the fringing and the chalky appearance of the white shades, which have plagued kine transmissions in the past. As demonstrated Monday, the new light source punches up the contrast, giving the white shades a close approximation to their true half-tones.

NBC also unveiled a new electric circuit labeled the Orthogam amplifier, for installation between the film and the projector in transmitting standard film. This gadget also provided a sharply-improved reception quality for films, bringing the all-important contrast almost up to the standards of live program reception. When coupled with one of the new low-cost meth-

(Continued on page 48)

Marc Daniels In 'Ford Theatre' Exit

Marc Daniels has resigned as director of "Ford Television Theatre," winding up with Kenyon & Eckhardt, agent for the Ford account, after the season's final performance June 30. Daniels has no definite plans for next season but is entertaining several film offers. K&E is currently on the prowl for a new topflight director, along with a continuity editor, Eugene Burr having exited the show upon expiration of the last cycle.

Checkout of Daniels was the result of policy differences existing between the director and the agency, in addition to Daniels' bid for more coin. Daniels wanted the status of producer-director to permit him to run "Ford Theatre" as a unit operation comparable to that existing at film studios. K&E, on the other hand, felt that such a move would strip the agency of its control of the show.

Under the Daniels directorial aegis, "Ford Television Theatre" emerged as one of the top video dramatic showcases the past season, winning a VARIETY Show-management award a few weeks back.

Wildroot Eyes TV

In addition to standing pat on its Sunday night at 8 "Sam Spade" radio show on NBC, Wildroot is considering expanding its budget in order to get its video feet wet.

Should Wildroot decide on TV, however, it will not be a tele version of "Spade." Appropriation is still under consideration. BBD&O is the agency.

SOLONS IN BOW IN TELE SHORTS

Washington, June 13.

The U. S. Senate, no slouch publicity-wise, is preparing to cut itself a slice of television. In the wee hours of the morning, at the tail end of a 16-hour session one day last week, the Senators unanimously voted through a bill to expand the Congressional recording room and permit it to make films for TV.

Another bill, providing for some expansion, but without the video gimmick, had previously passed the House. It looks as though the Representatives, no slouches either for publicity, will bow to the superior wisdom of the Senate without argument.

The Senate bill also directs the recording room to "arrange" time with stations for broadcasts and telecasts, a long step further than anything done so far. The bill states in part that: "The Facility (Recording Facility) shall assist members of the Senate and House of Representatives in making disk, film and tape recordings, arranging for time for radio broadcasts of such recordings, . . . etc."

Robert J. Coar, superintendent of the Facility, admits his operation can't make television shorts yet. However, he sees no reason why in the future they should not be able to produce a four-minute sound film for legislators which could be rebroadcast on TV, with the whole business costing as little as \$16.

The story of the Facility is an interesting study on how a government body "inches in." Originally, Coar and his wife were leased a couple of rooms under the eaves in the Old House Office Building and set up equipment to make transcriptions at low price for members of the House and Senate. The idea was to produce platters which could be shipped to the radio stations back home for broadcast of the verbal pearls of the Congressmen.

Then, a couple of years ago, Congress voted to take over the Facility, retain Coar as its superintendent, and to rent his recording equipment. Price of a platter is kept down to \$3.50, about half of what a commercial recorder would charge. At present, 180 members of the House and 40

(Continued on page 52)

Kate Smith Pacted To 5-Yr. NBC-TV Deal; Sign Ransom Sherman

NBC television this week inked Kate Smith to an exclusive five-year pact and plans to build an hour-long show around her in the fall as the focal point of its afternoon programming. Show is to be aired from 3 to 4 p.m. across-the-board, wit' Miss Smith doing her songs and gabbing with her manager, Ted Collins.

NBC plans to sell the show in 15-minute segments. Program will mark the singer's TV debut on a regularly-scheduled basis. Her two 15-minute radio programs on the Mutual web, titled "Kate Smith Speaks" and "Kate Smith Sings," will continue.

NBC this week also signed a five-year pact with Chicago comedian Ransom Sherman. He's to take over the 7 to 7:30 p.m. slot cross-the-board starting July 3, as summer replacement for "Kukla, Fran & Ollie," moving to a different period when "Kukla" returns in the fall.

U. of Neb. Grid Sponsor

Omaha, June 14.

Dan Kelly, sales manager of the General Electric Supply Co. of Omaha (G.E.) has made a deal for his firm to sponsor both TV and radio broadcasts of University of Nebraska football games next fall. All home games will be televised on WOW-TV and radiocasts will be by Tip Saggau.

CBS-TV Sets 3 Airers to Buttress Summer Sked; Only 3 Slots to Fill

Chico's 'Sugar Bowl'

Hollywood, June 13.

Chico Marx launches his own tele show, "Sugar Bowl," in the fall over ABC, with American Safety Razor and Heed Deodorant sharing the tab. It will feature his comedy routines. Marx will do the show in N. Y.

Virtually rounding out its summer program schedule, CBS-TV this week set three new programs to be launched within the next month. Only three major time periods remain to be filled—the Sunday night 7:30 to 8 slot, in which the web plans to insert a variety show to replace "This Is Show Business"; the Wednesday night 8 to 9 period, and the Friday night 8 to 8:30 to 9 slot, which will probably be filled by an adventure story series.

New shows include "Comedy Theatre," a half-hour series packaged by World Video; "Sure as Fate," an hour-long dramatic series, and "Songs for Sale," the hour-long vaudeo show to be emceed by Jan Murray. Comedy series is to take over the Sunday night 9:15 to 9:45 period starting July 2. Sunday night, consequently, will have "Toast of the Town" continuing from 8 to 9, the Faye Emerson show from 9 to 9:15, "Comedy Theatre" from 9:15 to 9:45, and a film feature from 9:45 to closing.

"Sure as Fate" is the melodrama series previously aired Saturday nights at 9 under the title, "The Trap." Show is now set to take over the Tuesday night 8 to 9 slot through the summer, with CBS hoping it can build sufficient audience support to take away some of Milton Berle's audience from the rival NBC web when his "Texaco Star Theatre" returns in the fall. "Songs for Sale" will occupy the Friday night 9 to 10 period starting July 7, taking over the time presently occupied on alternate weeks by "Ford TV Theatre" and "Play's the Thing."

CBS is still undecided as to what type of show to put into the Wednesday night at 8 slot, when "Godfrey and Friends" leaves for the summer. Robert Q. Lewis, who subbed for Arthur Godfrey last year, will be unable to do a repeat this summer because of his other commitments—subbing for Godfrey's morning radio show, his new Wednesday night radio show which has replaced Bing Crosby for the summer, and his Thursday night video stanza, "The Show Goes On," which will remain on the air through the usual hiatus period.

Ford's Full Evening WOR Buy May Set New TV Pattern

Ford Dealers, who established a new time-buying pattern this year by wholesale purchases of network sustainers for one and two-week runs, have made a new saturation deal which may again set a precedent in the industry.

The dealers have bought out the entire Monday night schedule of WOR-TV, N. Y., for a "Ford Movie Night" which will feature J. Arthur Rank pix never before shown on Gotham teevy screens, a sagebrush saga, a comedy short and a sports newsreel. "Top Views in Sports." On WJZ-TV, the ABC-TV key, the Ford group will back wrestling from the Rainbow Gardens on Wednesday nights.

In Schenectady, the Ford outfit will bankroll wrestling and the John Kieran "Kaleidoscope" vid-pix. It will also back the Kieran stanza in New Haven. J. Walter Thompson handled the deals.

Trade is pointing up the image (Continued on page 52)

'Everybody Trying to Be Too Clever,' Gracie Fields Laments on TV Performers

Detroit, June 13.

Gracie Fields, here for an engagement at Music Hall, agreed that performers dislike television because it would exhaust their repertory in a short time, but came up with a new idea.

"Ever hear of a 'concert party'?" she asked. "Well, it's quite common in England. It's a group of eight to 12 persons who band together to put on their acts. Sort of a vaudeville repertory company. If I were thinking of television I'd organize a concert party and get three or four complete shows prepared before I even get near a camera. Then, as we did these shows, we could continue to work on new acts."

Miss Fields also said some harsh things about TV. "Everybody's trying to be too clever and too quick these days. It's the day of the gag writer. The actors grab their dreary little scripts and study them frantically for a half hour, and then expect to put on a show."

"It seldom rings true. A good act should be polished and repeated for months and months. Then the artist knows just how the audience is going to react. I can't stand not being able to tell whether people are liking me or not."

AZCARRAGA AIDE PREPS TV STUDY IN NEW YORK

Maria Louisa Sierra, of XEW, Mexico, arrived in New York last week from Europe, where she spent some time studying television for her boss, Emilio Azcarraga, prior to taking up her production chores when XEW goes TV in the fall.

She'll spend two weeks in New York for an indoctrination in U.S. video programming techniques, etc., before returning to Mexico. Azcarraga is presently in Europe, returning to this country about July 15.

'Lucky' Series To Keep Setup

American Tobacco Co. and its agency, BBD&O, which had tentatively decided last week to switch Robert Montgomery's "Lucky Strike Theatre" series on NBC-TV to a once-weekly basis in the fall, have now changed their minds and decided to retain the show on its present alternate week setup. NBC, as a result, has the Monday night 9:30 to 10:30 slot still available every other week and may try to interest two sponsors in picking up a half-hour each.

Montgomery show, meanwhile, winds up the current season Monday night (19) by presenting an adaptation of A. J. Cronin's novel, "The Citadel." Montgomery himself will star in the production, playing opposite film actress Angela Lansbury. Show will mark the producer's second appearance this year in an acting role, since he also took over the lead part several months ago in "Ride the Pink Horse." "Citadel" was filmed by Metro some 15 years ago, but since the Lucky Strike series is not kinescoped, there is no problem of film rights involved.

Animal Act

New tele stanza is being whipped up on which Milo Boulton will present animal acts and interview their trainers. Dick Linke will produce and Gene Schneider will script.

It's tagged "The Original Animal Hour."

Mr. John Buyer Dough is ALWAYS shopping . . .



Mr. Dough, like all good shoppers, knows where to look for values. He'll find the forthcoming

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ALAN DALE SHOW

With Arnold Holop ensemble, Karen Rich, Sapphires (4); John Shafer, announcer; Jack Yellen, Danny Lewis, guests

Producer-writer: Albert Black

30 Mins.; Fri., 11 p.m.

WINSTON TV STORES

WCBS-TV, New York

(Sternfeld-Godley)

Winston Television Stores have used four different shows in this late Friday period on WCBS-TV, N. Y., the best of the lot having been "Bamboo," which rounded up exotic and torrid talent from the equatorial climes. The latest entry, featuring Alan Dale, doesn't measure up.

Dale is a competent young singer on Columbia records, but he lacks the polish to carry off this emcee-vocalist assignment. For one thing, his chirping is hampered by his not having worked out a distinctive characterization or a homogeneous style. However, he comes off as a likable juve and with additional experience and better direction might click.

A stiffer handicap is the budget and production given the stanza. Lack of rehearsal time was betrayed by poor lighting that resulted in obtrusive shadows, and staging in which Dale or a guest blocked the faces of Karen Rich and the Sapphires group. Miss Rich and the quartet were only so-so, which was pointed up by the failure to give them imaginative settings or production. However, selection of tunes was good.

Guests on the preem Friday (9) were Jack Yellen, the composer, some of whose tunes were done in a reprise of 1927 hits, and Danny Lewis, father of Jerry (Martin & Lewis). The veteran vaudevillian did a parody of "Million Dollar Baby," based on his son's comedic success.

John Shafer's commercials for Winston stores and Philco appliances were fair. Opening of the show, which placed a commercial before billboarding of the entertainment, may lose the audience held over from the preceding show.

DUDE RANCH ROUNDUP

With Rand Brooks, Mary Martin, Andy Parker and Plainsmen, Les Anderson, Milt Swift, Jack and Shirley, Marilyn Epperson, Lottie McIntyre, Wally Wallace, Martha Armetta, others

Producers: Hal Davis, Joe Landis

Director: Don Forbes

60 Mins.; Sun., 9 p.m.

Sustaining

KLAC-TV, Los Angeles

This one is similar in format to the growing number of variety shows that are hitting the TV screens. It parades more than 20 turns in a dude ranch exterior setting, with Rand Brooks, recent juve lead in the Hopalong Cassidy westerns, as headlining emcee.

There's no pretense at confining acts to the western style and numbers presented include virtually all types of solo and ensemble dances—schottische, Spanish cape, cancan, square and hula—and many varieties of songs. On show caught, Milt Swift and his trained horse, Rusty, made several brief appearances, and Andy Parker and his Plainsmen cowboy quintet supplied all the accompanying music.

Show unfolded at breakneck speed, with a number of the turns on only for two minutes. Brooks introduced each act quickly, and maintains a fast pace throughout. Also injected was a three-contestant beauty contest which will be a regular routine weekly.

After opening cowboy tune by Parker and his aggregation, Mary Martin neatly delivered "Razzmatazz" and was followed by Swift and his horse. Les Anderson, recording artist on as a guest star, scored with two song numbers. Group of four girls and boys were on twice with square dance routines, and Marilyn Epperson scored in the Spanish cape number. Lottie McIntyre did a hula, and Martha Armetta delivered a South American song. Most of the tunes appeared twice during the one-hour show.

Hal Davis and Joe Landis are co-producers, with Don Forbes directing. Show, for a local station, is neatly packaged and routine, has a bundle of competent performers, and clips along speedily. The song, dance and specialty turns are expertly spaced for maximum effect.

THE MILITARY BANDSTAND

With Sgt. William Hardy, CWO Samuel Kurtz and the Tune Pilots

Producer-director: Harriett Robb

30 Mins.; Sun., 7 p.m. CST

Sustaining

KEYL, San Antonio

Program department of KEYL has come up with a neat package in this telecast, spotlighting a different service band each week. Inasmuch as this city is the site of

(Continued on page 45)

SUNDAY AT THE ZOO

With William Bridges, Durwood Kirby

Producer: Louis G. Cowan

Director: Gail Compton

30 Mins.; Sun., 4:30 p.m.

Sustaining

ABC-TV, from New York

With kids continually fascinated by animals from far-off lands, this Who's Zoo stanza should click with younger listeners. Some of it will provide interesting viewing for their parents.

Show is done live from the Bronx Zoological Gardens, N. Y., which means that occasionally there are dull stretches for grown-up dialers when the animals fail to do their tricks. Nevertheless, enough happens to provide a fair quota of entertainment and there's a good deal of educational material in the commentary of William Bridges, one of the zoo's curators, and emcee Durwood Kirby.

On the preem Sunday (11) the cameras were in the Gorilla House, where a chimpanzee named Jimmy ate an ice cream pop in gentlemanly fashion and an orang-utan named Andy played with a swing and an empty beer keg. Stars of the telecast were a 422-pound male gorilla, Macoco, and his 294-pound mate, Oka. Piece de resistance came when one of the keepers wrestled with the female gorilla to demonstrate its good-naturedness.

Moppets will see the beasts more intimately on the TV screen than they do in a trip to the park and the chatty information given by Bridges and Kirby should teach them about nature (for example, that gorillas are vegetarians and don't attack men unless cornered). Technical handling of the airer was good, although at times the lighting was off.

"WHAT IS IT?"

With Bob Lackman, Marvin Stein

Producer: Gerald Law

15 Mins.; Fri., 7:45 p.m.

HAMMER BEVERAGES

WOR, N. Y.

(Vinlav, Inc.)

Producers of "What Is It?" left themselves open from the outset with the selection of that title. Initial airing of show left that question unanswered but indicated that it's a pathetic attempt at entertainment which falls down on conception, production and execution.

Not all of it could be attributed to opening night roughspots. There just isn't enough substance in its basic elements to be taken seriously.

Format has Bob Lackman emceeing a show which has artist Marvin Stein drawing objects or personalities which a telephone audience tries to guess. There are three sections to the drawing with three prizes to the correct guesser on the first batch, and which diminished to a single gift at completion of the sketch. Between the calling of the contestants, Lackman plugs a line of soft-drinks, and drinks enough of the stuff to float a loan. One of the virtues of the sponsor is the fact that the ginger ale exhibited has more sparkle than the gab.

Although the focal point of the show is Stein's charcoaling, there wasn't a single closeup of the artist. Another drawback was the fact that the sketch-pad clearly showed where Stein had lightly gone through the complete drawing in advance.

BLEACHERS CLUB

With Manny Oppen

Director: Bill Hutchings

10 Mins.; 1 p.m.

ALLIANCE TENNA-ROTOR

WBKB, Chicago

(Allied Advertising)

This adjacency to an adjacency is the first of a duo of shows WBKB has sold in spots preceding its telecast of the Cubs baseball games. As such it's aimed strictly at the ball fans. Show takes place in Balaban & Katz station's favorite sidewalk location under the marquee of B&K's State and Lake theatre with Manny Oppen doing a personable job with the man-on-the-street mike.

Stanza is a fairly successful attempt to get a little humor into standardized street sports interview situation. Passersby are brought before the camera and given a box seat ticket to the afternoon ballgame. Then they're asked a sports question and if they answer it correctly Oppen calls their employers to get permission for the employee to attend the game. If the question is missed, the contestant has to make the call to the boss.

Camera work on show caught (1) was up to station's standard. Commercials were well-made film inserts.

Dave.

ARMSTRONG'S CIRCLE THEA.

("Magnificent Gesture")

With Brian Aherne, Margaret Hayes, Gene Barry, Elizabeth Ross, Matt Briggs, Richard Shandland, Roland Hogue

Producer: Hudson Faussett

Director: Garry Simpson

Writer: James Garvin

30 Mins.; Tues., 9 p.m.

ARMSTRONG CORK

NBC-TV, from N. Y.

(BBD&O)

This new series of half-hour dramatic shows made a graceful bow Tuesday night (6) via NBC-TV. Initial story, an original by James Garvin titled "Magnificent Gesture," was nothing out of the ordinary but carried a pleasantly-related moral. Armstrong Cork, a floorcovering manufacturer, reportedly was forced into video through the success of its competitor's (Congoleum-Nairn) "Garro-way at Large." If the "Circle Theatre" can maintain the quality of the preem, Armstrong should reap much benefit from its TV'ing.

Sponsor and its agency, BBD&O, are attempting to concentrate on simple, homespun stories, steering clear of suspense and whodunit yarns. "Gesture" was certainly in that groove. It was the tale of a newly-elected judge who, on impulse, handed \$500 to a gal he'd never seen before. Result, of course, was near pandemonium but it all came out well. Motivation behind the judge's gesture was not too implausible but the windup was anti-climactic.

Brian Aherne made a good judge and Margaret Hayes was okay as his wife. Contributing satisfactorily was Elizabeth Ross, as the unlucky recipient of the gift. Gene Barry, as her husband, overplayed slightly, while Matt Briggs posed naturally as the villain. Richard Shandland and Roland Hogue were proficient in lesser roles.

Armstrong plugs, presented in a dignified manner by announcer Nelson Case and Kay Campbell, should do a good-selling job, even though they lacked the intimate informality given the Congoleum commercials by Dave Garroway.

YOUR MUSICAL HOSTESS

With Sue Yager, others

Director: Ted Baughn

15 Mins.; Tues., 7:30 p.m.

FORST PACKING COMPANY

WRGB-TV, Schenectady

Soprano Sue Yager, sponsored by an Albany bank for 39 weeks, is now angeloed by a Kingston packing concern, under a changed format. Opener was not too impressive, due to uncertainty in the projection of an idea and to over-advertising. Miss Yager, attired in boots, breeches and blouse, worked against a forest background, with five Boy Scouts as companions on a picnic. Martha Brooks, wearing a summer dress, came unexpectedly into the woodland picture for a long dissertation on Forst frankfurters and a fountain pen giveaway. To make the plugging inescapable, the kids munched hotdogs and rolls during much of the quarter-hour. Misses Yager and Brooks joining them briefly.

Placed in an awkward position, the blond, photogenic Miss Yager sang skillfully and guided her charges charmingly. Program looks a good bet with necessary polishing and advertising shaved.

Jaco.

FIFTEEN WITH FAYE

With Faye Emerson, Kenneth Banghart, others

Producer: Hardie Freiberg

15 Mins.; Wed., 8 p.m.

SNOW CROP MARKETERS

NBC, from N. Y.

(Mason)

Faye Emerson's new show, "Fifteen With Faye," makes par for the glamour-girl course. There's little that's distinctive about this latest opus which hasn't been viewed on previous shows of this genre. It's evident that Miss Emerson's numerous forays before the orthicons have formed a glib pattern which by now seems too deeply grooved for added interest.

In this show, she has the assistance of Kenneth Banghart in the gab department. He's alongside Miss Emerson for part of the display, chiming in with stories and helping provide a degree of movement. Paul and Grace Hartman, guests on the initial show, were on for too brief a period inasmuch as they had to go on shortly in their legit "Tickets, Please."

Show is handsomely dressed in a terrace setting with a maid in constant service to bring on her sponsor's products. The commercials are okay, but it's evident that the teddy-bear costumed plugger is likely to become annoying because of extreme archness.

THE MAGIC SLATE

With Peter Conlow, Bob Boriek, Homer Yates, Wyley Hancock, Don Peggins, Valerie McElory

Producer: Norman Grant

Writer: Charlotte B. Chorpennin

TV Director: Lyn King

30 Mins.; Fri., 7 p.m. (CDT)

Sustaining

NBC, from Chicago

The initial segment (3) of "Magic Slate," dramatic series sharing alternate weeks during the summer with "Quiz Kids," was something like an unexciting gift encased in attractive wrappings. The staging, including a live brook, was excellent. The production was ably handled by two directors, with Bob Hopkins directing the cast and Lyn King working with the camera crew. But the final product missed as anything but kiddie fare because of a weak story line and unfortunate casting in the supporting roles.

The story, an adaptation of the treasure hunt sequence from Mark Twain's "Tom Sawyer," lost most of the flavor of the original. Little suspense was created even for the kiddies when Tom Sawyer and Huck Finn, exploring the "hanted house" for pirates loot, were interrupted by meanies Injun Joe and Hooper. The hiding Tom and Huck were conveniently saved from detection when a boat whistle reminded Injun Joe it's time to leave for town. It came as no surprise to the viewers when the lads finally found the booty behind some loose bricks in the fireplace. They stood out like a stop light.

Peter Conlow, from the "Lend an Ear" cast caught much of the feeling of the Tom Sawyer role. But Bob Boriek failed to project too well as Huck. Wyley Hancock was an unbelievably grammatical Injun Jim and Homer Yates was a bit stiff as Hooper. Valerie McElory and Don Peggins were adequate in their brief bits.

Series, which will continue to be based on adaptations of literary standards, may well draw increasing interest as family fare should scripting on subsequent stanza's live up to the rest of the production.

Dave.

SHOW OF THE YEAR

With Milton Berle, Sid Stone, Henny Youngman, Tex McCrary & Jinx Falkenburg, Mindy Carson, Martin & Lewis, Jane Pickens & Escourties, Robert Merrill, Desi Arnaz, Lucille Ball, Raye & Naldi, Verna Raymond, Eddie Fisher, Martin Bros., Jan Murray, Janis Paige, Clem McCarthy, Jesse, James & Cornell, George Tapps, others

Producers: Irving Gray, Bill Garden

Director: Arthur Knorr

150 Mins.; (One time) Sat., 9:30 p.m.

NBC, from N. Y.

"Show of the Year," a benefit for the cerebral palsy sufferers, was one of the lushest variety shows presented to date. There was more talent on display than in a brace of sponsored vaudeo exhibits, and as much entertainment as the video spectrum has ever offered in one dose. This two and a half hour stanza was reminiscent of Madison Square Garden at the height of the benefit era.

Milton Berle, an old hand at marathon length displays, emceed. He was in good form. It was the familiar Berle with many familiar lines and his usual exuberant self. His conferencing helped the various acts get off to a good start and added spice between innings. Acts were of topnotch calibre, with every performer making a good impression. Standout were Dean Martin and Jerry Lewis, who came over from the Copacabana, N. Y., to break up the audience. Duo highlighted their turn with the punch-drunk bit.

There was one bit that didn't seem too kosher. Henny Youngman, who was just about getting into high-gear, was stopped in the middle of a line by Berle. The time element made it necessary to run the kinescope of the Belmont Stakes.

Other acts that showed up included Mindy Carson, Jane Pickens and the Escourties, Eddie Fisher, Robert Merrill, George Tapps, Tex and Jinx McCrary, Desi Arnaz and Lucille Ball, Martin Bros., Mary Raye and Naldi, Verna Raymond, Jan Murray, Clem McCarthy, Janis Paige, and others.

The pitches for funds were well presented. Interviews with a couple of palsy sufferers by the McCrarys, seemed to sum up the situation completely.

The show's direction was almost perfect. Although there were times when it was evident that some additional rehearsal time could have been used, expert calling of the shots made for a smooth continuity. Sets were also in top taste. The circus barker motif with Sid Stone making the opening spiel, made for a good opening. Alan Roth's orchestra provided excellent showbacking.

Jose.

CAFE CONTINENTAL

With Isabel Bigley, Claude Frederic, host; guests

15 Mins.; Thurs., 10:30 p.m.

Producer: John Nash

CONMAR ZIPPERS

WNBT, New York

(Weintraub)

"Cafe Continental" is a 15-minute vidpic series, filmed in London, and a capsule version of one of the BBC's top tele stanzas. By American standards it fails to establish entertainment values.

Opening and closing of the offering is the same each week. It begins with a uniformed doorman opening the door of the cafe, allowing the camera to pan the photo display briefly and then catches the maitre de, Claude Frederic, as he welcomes the viewers. Stiffness with which the bit is lensed is betrayed by its weekly repetition. Same goes for the close, in which Frederic is on the phone consoling a customer who can't get in and inviting him to see it next week.

Being done on film, "Cafe" can catch the club atmosphere by cutting in shots of dancing and applauding payees, but the quality of camerawork and editing is poor. In the kickoff segment on last Thursday's (8) show, the Rastells' trampoline act suffered from angles that indicated cramped studio space and cut off some of the acrobatics. In a bit during which the Continental Strings played the Hungarian Rhapsody there were too few changes of angle, which made a visually dull number more so.

Isabel Bigley, a so-so chirper, was further hindered by poor dubbing in of her voice. The slightly off synchronization and the discrepancy between her distance from the camera and her closeness to the mike interfered with the tune's impact. Third act in the quarter-hour show was a fair ballroom terp team, Florence and Frederic. All told, "Cafe" fails to prove that continental talent is better than that on U. S. vaudeo.

Film commercials for Conmar zippers, which show the slide fasteners in men's, women's and children's clothes, were neatly done.

Bril.

Tele Follow-Up Comment

CBS introduced its new kinescope recording process on the Ed Wynn show Tuesday night (6) and came up with film quality that was many times superior to that previously in use. While still not up to the standards of live video transmissions, the CBS kine could be compared favorably in every way with the best in TV films. Kine had little of the "snow" and fuzzy quality of earlier shows and the sound was uniformly excellent. Web should have a good argument to give Camels, which reportedly is thinking of dropping the Wynn stanza because the poor kine quality until now has militated against its ratings.

New process, worked out by the CBS engineering staff, involves two major changes. Where previously both 16m and 35m sight and sound were recorded on the same track, the web now uses a 35m negative film and records the sound separately on magnetic tape. Tape and film are kept on two separate reels and reproduced on separate machines, which are synchronized as closely as possible. By scanning the negative film, the web has avoided the loss of quality

usually resulting in printing a positive from a negative reel.

Entertainment-wise, the show was up to the usual Wynn standards. Comic's zanyisms projected extremely well and he was surrounded with a group of standout guests, including Frances Langford, Dick and Dot Remy and Ben Wrigley. Latter is a funny comic with an amazing facility for body contortion. Lud Gluskin's orch provided solid musical backing, and production and direction by Harlan Thompson and Ralph Levy were good.

CBS-TV's "Play's the Thing" tied in with the summer weather last Friday night (9) by presenting one of Ferenc Molnar's lighthearted romantic comedies, "The Swan." Excellently acted against a nice backdrop of its mythical middle European kingdom, the hour-long show made for pleasant warm-weather viewing in its tale of the princess falling in love with a lowly tutor. Molnar gave it one of his unexpected endings, however, to escape any charges of triteness, which was carried out neatly by the cast.

Grace Kelly turned in a master-

(Continued on page 52)

U. S. STEEL HOUR

With NBC Symphony Orchestra, Fritz Reiner guest conductor, Bidu Sayao soloist; Roger Pryor, narrator; Norman Brokenshire, George Hicks, announcers
 Producer: Don Gillis
 Scripter: Claris Ross
 60 Mins., Sun., 8:30 p.m.
 U. S. STEEL
 NBC, from N. Y.

(BBD&O)

Recently returned from its triumphant coast-to-coast tour under its regular maestro, Arturo Toscanini, the NBC Symphony Orchestra began a summer series Sunday (11), with Fritz Reiner as first of a list of guest conductors. Orch showed hardly any strains of fatigue or staleness from the recent trek, and under the wise guidance of the vet opera and symph batonist, Reiner, achieved some stunning effects. Particularly so, in the three dances from Falla's "Three Corners Hat." Orch also sounded lush and opulent in Berlioz's "Roman Carnival" Overture, and in Strauss' "Die Fledermaus" Overture. Last-named was occasionally taken at too deliberate a pace, but that's a matter of taste.

In its second season of summer sponsorship by U. S. Steel, the orch reprised last year's "children's corner" feature, presenting three Hungarian Sketches by Bartok. Soloist was the Met's Brazilian soprano, Bidu Sayao, in two numbers, Villa-Lobos' "Bachianas Brazileras" No. 5 and "One Fine Day" from "Madame Butterfly." The Villa-Lobos work, heard for the first time on the air, was a tricky bit of wordless vocalise and humming, which the soprano didn't always negotiate successfully. She was much better in the Puccini aria, although in both numbers she suffered from too heavy orchestral accompaniment.

Roger Pryor was his usual deft host, and Norman Brokenshire the announcer. George Hicks handled the Steel commercials in his usual easy, convincing fashion, the plugs themselves being, as always, brief and in good taste. One of the two plugs was of general nature, for the Kaycee Centennial Exposition. Bron.

41 UPTOWN SKYLINE

With Billy Rowe
 60 Mins.; Mon.-thru-Sat., 7 p.m.
 Participating
 WLIB, New York

Negro disk jockey Billy Rowe spins an entertaining enough hour program, which, as always, is marred by too many and too lengthy commercials. If advertisers who participate on these platter-spinning sessions would only realize that they harm their cause more than they help it by insisting on a dragged-out blurb after every disk, this program (and those like it) would make far more pleasurable listening.

As it is, Rowe makes the most of what little time he gets between spiels for television sets, auto brokerage firms, etc. Jock has a pleasing voice and mike manner, and on the program caught (9) he chose a nice variety of songs and artists. A Sinatra ballad followed a jump tune by a Negro orch, Tony Martin's "There's No Tomorrow" came after Erskine Hawkins' "Tuxedo Junction," and so on, with the whole disk selection showing a good appreciation of the values of showmanship. Rich.

WAGON WHEELS

With Burrill Smith
 30 Mins.; Sun., 2 p.m.
 Sustaining
 WGY, Schenectady

"Wagon Wheels" fashioned and guided by Burrill Smith, rolls smoothly down the road of American folksongs and ballads, with detours into their counterparts elsewhere. Smith backgrounds the transcribed music with a commentary, to string accompaniment, that combines straight history, superstition's role in folk tunes, and mythology. A number of so-called western and hillbilly shows ride the ether waves hereabouts, but no other has the informative and philosophical commentary that Smith presents.

Program should hold the interest of those who like true folk airs. It has a sameness that may militate against sustained listening by some dialers for 30 minutes, week in and week out. Perhaps the inclusion of current high-popular native music give the show broader appeal. Smith's selection of records and transcriptions—artists are unnamed—is usually discriminating. Writing and production are first class. Smith, WGY staffer, reads the bridging in a clear though rather flat voice, and measured style. Feature, one of three Sunday e.t. musical segments is aptly titled. Jaco.

CANDID MICROPHONE

With Allen Funt; Don Hollenbeck, narrator; Ken Roberts, announcer; Bernie Green orch
 Producers: Funt, Al Slep, Phil Pollard, Sonny Fox
 30 Mins.; Tues., 9:30 p.m.
 PHILIP MORRIS
 CBS, from New York

(Blow)

Return of "Candid Microphone" to the airwaves, and with a sponsor (it was a sustainer on ABC), is a welcome item. Segments on the preem Tuesday (6) ranged from fair to excellent, but with the memory of some of the gems on the original show and the lack of the visual interest that "Candid Camera" achieves there were disappointing stretches on the opening broadcast.

Best of the episodes was one in which the candid mike accompanied a Dodger fan and a Limey sailor to Ebbets Field for the latter's first baseball game. The foreign cricket-lover's puzzlement over diamond slang such as "going to the showers" and his spontaneous comments on the national pastime made fresh and entertaining air fare.

There was a fair bit in the patient and good-natured reactions of a bus terminal information clerk to Funt's incessant questioning about a particular trip. However, this sort of bedeviling can be overdone, and it was, with Funt posing as a lost-and-found clerk and driving one claimant to near desperation.

It becomes uncomfortable, rather than amusing, to hear an unsuspecting victim harassed. However, where there is a reason behind the needling—such as Funt's posing as a choosy job-hunting chauffeur to vex an over-finecky employer—the humor of human foibles comes over.

Don Hollenbeck's narration was warm and well tailored to the material. The middle commercial, which used the candid technique, was standout. Concealed mike was in a jewelry store where a woman shopping for a cigaret holder agreed to make the Philip Morris nose test. Her ad lib testimonial for PM's mildness when compared with her own brand was both easy to listen to and convincing. Bril.

THE SAINT

With Vincent Price, others
 Director: Helen Mack
 Producer: James L. Saphier
 30 Mins.; Sun., 7:30 p.m.
 Sustaining
 NBC, from Hollywood

Subbing for the vacationing Phil Harris-Alice Faye show, "The Saint" is a slick mystery-type show. While this ailer follows the mechanical formulas in manufacturing its plots, the scripting manages to inject a distinctive flavor of wit into the routine proceedings. As for the delineation of Leslie Charteris' character, the Saint is skillfully projected by Vincent Price as a cultured modest sleuth.

Yarn of the kickoff show (11) revolved around a prize-fight which ends in the murder of one of the boxers. Complications unfolded along the conventional routes until the culprit was forced to show his hand by the Saint's adept probing. There was nothing new in this except for some occasional flashes of humor in the depiction of some fight-game personalities. The laughs weren't sufficient, however, to upset any mystery fan's appreciation of the yarn's spinning to its appointed end.

SKIP FARRELL SHOW

With Jack Kelly, Station Wagon Seven; Bill Hamilton, announcer
 Producer-writer: Jay Randall
 15 Mins.; Mon.-thru-Thurs., 9:15 p.m.
 CHICAGO MOTOR CLUB
 WCFL, Chicago

Although pretty standard fare, this musical strip should make for good listening for those with a taste for the tunes of yesteryear. Major asset, besides the facile baritone of Skip Farrell, is the heavy reliance upon old standards with their nostalgic values. Old faves are briskly cornballed by Jack Kelly and the Station Wagon Seven.

On show heard (8) Farrell scored best with "I'll Count Every Star" and "Tabu." Supporting of these ballads by the Station Wagon crew wasn't the best; they did better working on oldtimers "Margie" and "Three Little Words."

As is the growing practice on local AM shows, this stanza had a couple of mail-pulling gadgets—a tune request and free booklet offer describing client's services. Sponsor's institutional plugs, including a pitch for highway safety, were put over well by Bill Hamilton. Dave.

THE TRUITTS

With John Dehner, Constance Crowder, Jane Webb, Dawn Bender, Eddie Firestone, Parley Baer, Charles Woolf, Miriam Jay; Arch Presby, announcer
 Writers: Doris and Frank Hursley
 Producer-Director: Andrew C. Love

30 Mins., Sun., 3 p.m.
 Sustaining
 NBC, from Hollywood

"The Truitts" is one of the initial sustainers in the crop of new shows circuiting the NBC kilocycles this summer. This one is a light, fluffy family situation comedy geared strictly for summertime audiences. The initial installment last Sunday (11) was mildly diverting, and if it misses out as a big-league comedy entry it's primarily because the Truitts (father, mother, son, daughters, grandpa, etc.) are out of the same cloth as a multitude of similar type shows that have become radio staples.

Doris and Frank Hursley, the scripters, seem to have ransacked the situation comedy files for the old standard clichés, both in lines and situation, so that the listener is inured to a feeling of "here we go again." None of the elements suggesting something refreshing are to be found among the Truitt tribe. On top of everything, everybody plays it too broadly. Rose.

WDET DIGEST

With Jerry Sherman
 Producer: Sherman
 30 Mins.; Sun., 7:30 p.m.
 WDET-FM, Detroit

This new, experimental program, with Jerry Sherman, presents a recapitulation of what WDET-FM, the UAW (CIO) owned and operated station, considers to be the week's outstanding labor news. It's designed for weekend listeners.

It's a good idea, but the initial broadcast Sunday (4) fell short of the intent. The quality of the tape recordings was poor and the splicing could have been cleaner and more concise.

The opener was a recording of UAW President Walter Reuther speaking at a rally pertaining to the recently-settled 100-day Chrysler strike. It was a poor opener because of the staleness of the news.

Next was a recording of the Golden Jubilee of the International Ladies Garment Workers convention in Atlantic City. The commentator, Gus Taylor, announced that Lou Frankel would give an account of the parade. Frankel's "account" was a very few uninteresting words unworthy of inclusion in the digest.

The speech by the garment worker's president, David Dubinsky, could hardly be understood, the recording was so bad. Oscar Ewing, Federal Security Administrator who addressed the convention, fared much better. A piece spoken by Sam Levine, star of the garment workers' new film, "With These Hands," couldn't be considered "news" under any circumstances. Next was a very good recording of Trygve Lie, of the UN, telling of his talk with Stalin and his plan for ending the cold war.

Orville Linck, local chairman of the Americans for Democratic Action chapter, was presented in a telephone recording, giving his answer to a Detroit Free Press editorial concerning Detroit's housing problems.

The concluding recording was that of Reuther talking to reporters after signing of the General Motors contract. Reuther's voice faded at crucial points and Sherman failed to dramatize the event. Tew.

DINNER BELL JAMBOREE

With Calico Kids, Lost John Miller; Cliff Mercer, m.c.
 30 Mins.; Mon.-thru-Fri., 11:30 a.m.
 WLOU, Louisville

Making a pitch for noontime listeners, both rural and urban, who like their music in the hillbilly genre, WLOU has come up with a jamboree-type show that stacks up well against daytime competition, which is mostly in the hillbilly and news category on most local stations, particularly around high noon. Only difference is, WLOU's billies are fresher, and register with more bounce than some of the older aggregations, who have been airing for so long, that they're getting complacent.

Calico kids, with two electric and one steel guitar, fiddle and bass, give out with the request tunes. Vocals and occasional "down home" chatter are dished out by Lost John Miller. He's a songwriter and has the hillbilly lingo down pat.

Emcee Cliff Mercer has show biz background, and fits into the hillbilly atmosphere in pat style. Show has studio audience, and generates considerable rustic hilarity throughout. Wied.

SATAN'S WAITIN'

With Frank Graham, announcer
 Writer: Joel Malone
 Producer: Joe Rines
 30 Mins.; Tues., 8:30 p.m.
 COLGATE

CBS, from Hollywood
 (Sherman & Marquette)

As summer sub for the "Mr. & Mrs. North," this series is one of that evergreen airline species of mystery shows. Scripter Joel Malone, in attempting to put a new twist on this dramatic show, has come up with one of the most venerable, not to say hoariest, devices in literature—the use of the devil as the plot manipulator. Malone, however, has a flashy style and puts enough complications and violence into the yarn to sustain complete attention.

Opening drama unfolded a yarn replete with psychological aberrations, murders, and a finale in which the culprits received their deserts in a complex double-cross. Satan, in this session, was the advisor of a chauffeur who falls for his employer's wife, a two-timing neurotic. Maddened by her playing around with other men, the chauffeur attempts to pin a murder rap on the gal via an elaborate frameup. He succeeds, but in return gets tagged with a murder committed by the gal. Performances were handled by a competent cast which is being kept incognito for some strange reason.

Plugs for the bankroller were handled by Frank Graham in a straightforward manner. Herm.

TOP SECRET

With Ilona Massey, Carl Emery, Leon Janney, Paul Levitt, Francis Bethencourt, Bill Lipton, Connie Lembcke; music, Dr. Roy Shield; announcer, Fred Collins
 Writer: Allan Sloane
 Producer-Director: Harry Junkin
 30 Mins.; Mon., 10:30 p.m.
 NBC, from New York

As a replacement for the private eye meller, "Christopher London," NBC delved into World War II espionage for idea material and came up with "Top Secret," which bowed Monday night (12). Continental intrigue is always a fascinating source for fiction and writer Allan Sloane gave "Night Train to Berlin," initial installment in the series, a fairly good dramatic dressing.

Taking the edge off "Secret" somewhat is the fact that cloak-and-dagger stuff has been aired rather copiously over most of the nets in recent months. However, the name of Hungarian film actress Ilona Massey, who plays the lead, should help pull listeners to this transcribed program. Another strong point is the fine production and musical score handed the show. In fact, at times the sound effects and background music were so compelling as to overshadow the story itself.

Sloane's yarn had Miss Massey posing as a hotel manicurist to pick up vital info for the allies. Her undercover work built to a climax when she killed a Gestapo agent on the Geneva-Berlin express when he became wise to her identity. Her slight accent helped make her performance the more realistic. Carl Emery was amply sinister as the Nazi agent and the supporting cast measured up. Withal, "Top Secret" is reasonably good summer entertainment although its general plot structure is strongly reminiscent of a Hollywood "B" action film. Gilb.

MR. HOBBY LOBBY

With Dave Elman
 Writer-producer-director: Elman
 60 Mins.; Mon.-thru-Fri., 4 p.m.
 Sustaining
 WFDR, N. Y.

Dave Elman, whose "Hobby Lobby" has been aired by most major outlets in New York over the past decade, is the newest contender in the disk jockey sweepstakes. As conductor of "Mr. Hobby Lobby," a late afternoon across-the-board show on WFDR, N. Y., he spins stories and recorded songs throughout the session that add up to a fairly diverting 60 minutes.

On Friday's stanza (9), Elman breezily described his recent experiences in Lyndhurst, N. J., magistrate's court where he was fined for a traffic violation. Docket was crowded with squabbling neighbors and he wrung plenty of human interest out of recounting the facts behind several of the cases before the bar.

Each problem before the court cued a song which represented the "essence" of the case. A tough poser, for example, brought on a platter of "Bewitched, Bothered and Bewildered." Elman's raconteur decided to freshen up those awkward waits between disks. His sole fault was an occasional tendency to let the story become too long and involved. If he can keep the show as interesting in the future as the one caught, there's no reason why "Mr. Hobby Lobby" won't snare a fair slice of dialers. Gilb.

THE CHORALIERES

With Frank Knight, announcer
 Producer-Director: Alan Cartoun
 30 Mins.; Sun., 2:30 p.m.
 LONGINES-WITTNAUER WATCH CO.
 CBS, from N. Y.

(Victor A. Bennett)

With a repertoire of American tunes ranging from pop to classical, the Choraliers provide Sunday afternoon listeners with a pleasant half-hour of melodious vocalizing. All male group, headed by Eugene Lowell, offers interesting arrangements and handles itself with ease and knowhow. Outfit has been in operation since September, 1948, when it made its radio debut over CBS' "Festival of Song."

On program caught (4), the chorus opened with a robust "June Is Bustin' Out All Over." Other numbers offered included "Oh, Promise Me," "Juanita," "The Girl of My Dreams," "I Love a Lassie" and "Give Me One Hour." A spiritual was also thrown in for good results.

Commercials, though numerous, were polished and were pitched with finesse by announcer Frank Knight. Gros.

CBS NEWS ON THE RECORD

With John Trimble, narrator
 Producer: Larry Beckerman
 Scripter: Robert Nichols
 15 Mins.; Sat., 6:15 p.m.
 Participating

WTOP-CBS, Washington

This documentary account of the headlines of the week offers the news in a pleasantly dressed, skillfully edited version. Teeing off with the announcement that program will reproduce the actual voices of "the men and women who make the news," ailer lives up to its promise via recordings of interviews, major speeches, press conferences, etc. General effect is live and absorbing.

Initial program, May 27, was carefully devised to start off on a serious note and wind up on the lighter, human interest side. To the extent that a set pattern can be used in a news broadcast, this will probably emerge as the format, with changes as they are indicated. Interesting angle is that, though show originates from the capital, and is, for the present, a local presentation, the mike moves all over the country for the news. This should have special appeal for localities who have grown indifferent to government brass through close association via local radio. The tape technique gives the show great scope and a news-reel quality.

Prem of the 13-week series featured such diversified items as an interview with the press officer of the U. S. Embassy in Prague, who was expelled by the Czech government. His account of the U. S. library in that city before the Commies shuttered it, impressed as intensely interesting and new to most listeners.

On the other hand, the interview with the two seamen returned from Red China was fuzzy and difficult to follow, largely due to the subjects themselves.

A pickup from the press conference of UN Secretary Trygve Lie, a "Better Business" speech by Secretary of Commerce Sawyer and ILGWU speech by the Vice President; an interview with the "Driver of the Year"; and one with the two juve winners of a recent national spelling bee, completed the show. Though interest necessarily varied with the subject, general level was high, and production was smooth. Narrator John Trimble handles his chores ably, and producer Beckerman avoids confusion in changing subjects.

Though program promises that all material used will be new for WTOP listeners, complications will set in if the show goes net. It's a likely candidate for wider distributions, and danger of repetition could be hurdled even on a national basis.

Sponsorship is planned on a participating basis, with two one-minute spots showing up on first program. Lowe.

OF SONGS AND STORIES

With Ken Meeker, Bill Pickett, Herbie Koch, Philip Katz, guest
 Producer: Pete Katz
 Writer: Ken Meeker
 30 Mins.; Fri., 9 p.m.
 Sustaining
 WHAS, Louisville

Combining the talents of Ken Meeker, who has had a long run with "That's the Story" Mondays through Fridays on WHAS at 9 a.m., with those of Herbie Koch, organist and Bill Pickett, staff baritone, "Of Songs and Stories" shapes as listenable fare for the summer months. Meeker is writer and narrator of the show, and music portions are nicely integrated by Koch and Pickett.

Guesting at stanza caught was (Continued on page 54)

Television Reviews

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numerous air bases and army establishments, a wide variety of bands, as well as entertainers, is offered.

On telecast caught the Tune Pilots from Lackland Air Force Base were featured. Band is conducted by Chief Warrant Officer Samuel Kurtz. Music played by the group, composed of five sax, three trumpets, two saxophones and drums, bass fiddle and piano, measured up in quality and tempo to many name bands. Group was well placed, with the camera able to spot individual or group soloists.

Theme of the telecast was "Teamed for Defense" and featured, as guests, representatives of each armed forces. Each was interviewed by Sgt. William Hardy, who serves as program m. c. Hardy also introduced the official armed forces songs which were played by the band saluting the various branches.

Program moved along at a swift pace. Lighting, sets and camera work were adequate.

WHAT AM I BID?

With Hal Tunis

Director Gerald Law

30 Mins., Thurs., 7:30 p.m.

Universal Food Markets of N.J.

WOR-TV N.Y.

(Vintlaw)
Evidently taking its cue from ABC-TV's giveaway, "Auction-Aire," WOR-TV has thrown its hat into the ring with this new weekly series, patterned along the same lines. "What Am I Bid?" has little to offer entertainment-wise, but with a giveaway format that doesn't entail knowing any special answers, program may draw the audience its sponsor wants.

Show, however, has little to offer viewers in New York, since the only eligible participants are those who shop in New Jersey's Universal Food Markets. With Hal Tunis playing auctioneer, articles offered are bid for with receipts obtained with purchases made at Universal. Studio audience and home viewers take part in the bidding with the latter given an additional number of seconds to phone in their bids. On the initial show all the merchandise offered was copied by bids made over the phone.

Throughout the show foodstuffs and housewares sold at Universal markets are spotlighted. Tunis appeared slightly nervous on the opening shot, but will probably fall into the groove in due time. Program could use a little more organization and not have Tunis touting certain products while the audience is supposed to be bidding.

Occasional shots of the studio audience making bids wouldn't hurt either and would give the show a little motivation. As it stands, only Tunis, an array of different products sold by Universal and a femme contingent of telephone operators are brought into focus. However, whether faulty or not, show is giving something away for practically nothing and it's doubtful whether those who can take part in the proceedings will turn up their noses at that.

Gros.

STRIKE BACK

With Hull Youngblood, Bill Shomette, Jerry Lee, Bud Vinson, guests

Producers-directors: Jerry Lee, Dick Perry

5 hrs.; Sun. (4), 2 p.m.

Sustaining

WOAI-TV, San Antonio

One of the largest arrays of local celebrities and entertainers ever assembled paraded before the WOAI-TV cameras during a special five-hour telecast for the benefit of the 1950 Cancer Crusade. The variety show launched an intensive drive to raise \$28,000 for the Bexar County unit of the American Cancer Society. It brought to the camera firsthand reports on what the dread disease can do and what is being done to combat it across the nation. Especially was this true during the interview of Steve Wilhelm, a throat cancer victim. Wilhelm was formerly heard over the Texas Quality Network as commentator for the Grand Prize Brewing Co.

More than 3,000 phone calls were received in the five-hour period and produced \$7,547 in contributions, with pledges yet to be counted and tabulated coming in through the mails.

The show had numerous features and was emceed by six WOAI and WOAI-TV announcers. Music was provided by nine musical organizations including the Warney Ruhl orch from the Anacacho Room of the St. Anthony; Jesse Gonzales, his orch and Spanish entertainers; the Lackland Tune Pilots, Eddie Martinez orch and Spanish dancers; San Antonio Little Symphony Or-

chestra, conducted by Dr. Max Reiter; Cliff Gillette and his band from Club Sevenoaks, the Texas Top Hands, hillbilly band, and Mel Winters and the WOAI-TV band.

One of the highlights was a duet by Mayor Jack White of San Antonio with Red River Dave. Stars from the Grand Ole Opry here for a one-night stand also came over from the Municipal Auditorium to participate in the telecast. These included Minnie Pearl, Hank Williams and Wally Fowler and the Oak Ridge Quartet.

The staff and management of WOAI-TV can take a deep bow for this show. There were few mistakes made in switching but this was understandable as what was going on in the studios. Camera work on the whole was excellent. Lighting and scenery were adequate.

Andy.

BASEBALL PREVIEW

With Bob Bender, Guests

10 Mins.; Mon.-to-Fri., 2:10 p.m.

WRGB-TV, Schenectady

Lively comments and interesting interviews with figures from the baseball world constitute program which Bob Bender, sports director for WRGB and WGY, presents before home afternoon weekday games of the New York Giants telecast in a hookup with WPIX. Now and then, Bender comes on the camera at another time, as was the case with a late-afternoon interview (1) featuring George Trautman, of Columbus, O., president of the National Assn. of Professional Baseball Leagues. Others seen included Dick Carter, manager of the Schenectady Canadian-American league club; George McDonald, one of the supervising umpires for the National Assn. and two Schenectadians promoting "little baseball."

Chatter and comment about major leagues clubs, pennant races and players, as well as references to Can-Am and Eastern league games, supplement the interviews. Bender ad libs, though he sometimes uses notes. Repetition occasionally creeps in, but generally he talks to the point. He handles the interviews quite skillfully. Jaco.

YOU CAN'T LOSE

With Jim Shelton, Bud Whaley

Producer: Larry Shelton

Director: Bill Robb

30 Mins.; Thurs., 7 p.m.

H. L. GREEN CO.

KEYL, San Antonio

A new type of audience participation show has made its bow here over KEYL which should prove highly entertaining, as well as lucrative. All participants receive a prize for their efforts. Telecasts are being sponsored by the local H. L. Green outlet.

Part of the action is in the KEYL studios, where there are six contestants. Bud Whaley serves as m.c. for the series and turns in his usual fine work, keeping the show moving at a fast pace.

Whaley asks each studio contestant a question. If they fail to answer correctly, then (by means of a direct telephone line to the appliance department of the sponsor's store) a viewer there is asked the question and receives a prize. If the studio contestant answers correctly they select a prize from a table full of merchandise. Win or lose, each participant wins something.

Jim Shelton handles the telephone conversation with the store as well as handling the commercials. These include a studio shot of the item as well as a description. Items include Westinghouse TV sets; International Harvester Refrigerators and various Thor products.

Questions asked are fairly simple and sponsor should find a long line of applicants waiting to participate on the telecasts both at the studio and at the store. Lighting, setting, and camera work were effective.

Andy.

AFRA

Continued from page 37

told the Congressional body, several "monitor" groups, with membership in the thousands, bring organized letter-writing pressure against commentators who displease them.

Speculation in the trade is whether a probe of the broadcasting industry is in preparation, along the lines of the investigation of the film business which resulted in the case of the "Hollywood 10."

Meanwhile anti-blacklist committees of the broadcast guilds have been mulling joint action.

Ford Competitor Drops Same Gabber But Chev Dealer Presses Suit

Hollywood, June 13.

Central Chevrolet will pursue its law suit against KTLA, claiming damages, even though Ford has now dropped sponsorship of the station's weekly wrestling telecast. Hassle centers around Dick Lane who announces the Spade Cooley show which Central sponsors and the wrestling matches which were sponsored by Ford and Hoffman Radio.

Central filed suit two weeks ago claiming that Lane's handling of both Ford and Chevrolet commercials has caused Central heavy losses in prestige and sales. Cameron B. Aikens, attorney for Central said that though the damage is no longer continuing, the auto firm will press its case for damages already caused.

Aft. Potential

Continued from page 40

during the rating period covered was 35.2, while the late evening figure on Saturdays was a hefty 46.4. On Sunday nights, with the audience supposedly turning off the set early because of the new work week starting the following day, the sets-in-use figure from 11 to midnight was 23.

Average sets in use for all nights of the week from 6 to 11 p. m. was 62.6%, marking a slight drop from the previous month's average of 63.4%. Drop is believed to be indicative of the anticipated slump in summer viewing, even though the average was up 4% over the comparable sets-in-use figure for January. Networks are maintaining, meanwhile, that even though viewing slumps this summer to the 17% dropoff recorded in 1949, the decrease will be more than offset by the 50% increase in set circulation from January to July.

Inside Television

RCA board chairman David Sarnoff predicted this week that television may be a determining factor in the 1952 Presidential campaign, adding that "a smile may be worth more than 10,000 words of oratory" to the nominees. Speaking to the graduating class of John Carroll Univ., Cleveland, Sarnoff said that by the time the campaign gets started, the U. S. should have coast-to-coast TV and more than 20,000,000 sets in circulation.

After tracing the part to be played by science in probing the mysteries of the universe, the RCA chief noted that TV will be applied to many uses in addition to its service in the home. For example, he said, industrial video is progressing rapidly, with special equipment being developed for use in film studios, chemical processes, coal mining, department stores and factories, as well as in military operations. "The uses of TV already apparent," he said, "offer evidence that it will be one of the 10 great industries of this country within the next 10 years."

National Community Chest Drive this year plans to put the greatest emphasis yet on television to get its fund-raising message across to the public. Campaign committee, working this year with the National Ad Council, has been promised at least one major show on each of the four TV webs, which will either be one of the regularly-scheduled commercial shows or a program produced especially by the C of C's director of audio-visual aids, Eloise Walton, assisted by Ira H. Knaster.

In addition, Myron Kirk, Kudner agency veepee and representing the ad council for the drive, is trying to line up both Milton Berle and Bob Hope for a special TV show. Film clips, spot plugs and slides will also be used on all networks and local stations. Drive is scheduled to tee off Sept. 29, with a special half-hour radio show originating from the Hotel Shoreham, Washington, in which President Truman is to be principal speaker.

Television is coping 85% of the space in newspaper radio columns, according to a survey made by James O'Bryon, Mutual publicity topper. Study covered dailies in towns of over 20,000 population within range of video outlets. Reason, eds explain, is reader interest.

Because the radio editors are concentrating on TV news and MBS has no video stations of its own, the web is reorienting its publicity pitch. Emphasis now is on exploitation and promotion which will break into the news columns to supplement the reduced space available in the radio columns.

Associated Actors and Artists of America will hold its annual meeting in New York today (Wed.) with television performer jurisdiction expected to come up for discussion. Representatives of the Screen Actors and Screen Extras Guilds, which are members of the 4A's, will not attend. The film unions have declared that they will not participate in 4A's confabs until "the illegal resolution" in which the 4A's gave Television Authority video jurisdiction is rescinded.

Meanwhile one development which may bring the two disputing groups together is their agreement to exchange articles on their positions in their respective publications.

TVA and the screen union will be represented at informal talks with the National Labor Relations Board tomorrow (Thurs.) on whether to hold a consolidated hearing or separate hearings on both coasts.

N. Y. Daily News' WPIX celebrates its second anniversary tomorrow (Thurs.), with a look at its current statistics, compared to those when it took the air in June, 1948, underscoring the growth both of the station and of the TV industry generally. When WPIX was launched, the station had seven sponsors, buying 15½ hours of time for the first month, or 9% of the 169 hours and 15 minutes it logged during that period. In May, 1950, WPIX had 121 sponsors bankrolling 203 hours and 24 minutes, or 55% of the station's total programming of 357 hours. Station will mark its anni with the inauguration of Mayor William O'Dwyer's new twice-monthly series, "At the Mayor's Desk." Show, which will feature O'Dwyer reporting on civic affairs to the N. Y. audience, will be aired every other Thursday from 8 to 8:30 p.m.

Tele Chatter

New York

Since May 13, children have been born to four different staffers at WPIX, N. Y. Head announcer John Tillman and his wife had a son on that date. On May 26, announcer Joe Bolton and his wife had a son and on June 2, a daughter was born to Si Lewis, sales department staffer. Three days later, sportscaster Jack McCarthy and his wife had a son.

Beverly Chase, ex-CBS, back from Coast and agenting flock of TV personalities and writers Bill Allyn into Kraft Theatre's presentation of "Noah" next Wednesday. Cece Blake, Roland Trio, Irving Selig, Perry Mayo, Pauline Flynn added to cast of "Jack Linder's Bowery Music Hall" on WOR-TV.

Indie publicist Don Giesy shuttering his operation to join the RCA press department in Camden, N. J. Legit actors John O'Hare and Don Kennedy booked for NBC's "Cameo Theatre" tonight (Wed.). The Allan Stevenson signed for CBS-TV's "Suspense" next Tuesday night (20), which will mark his 20th video show. CBS airing a special half-hour show at 10 p.m. tonight (Wed.) on the work of the United Nations Technical Assistance Conference, which is to include a speech by UN secretary-general Trygve Lie. Television Broadcasters Assn. prez J. R. Popple serving on the National Radio-TV Committee for United Nations Day Oct. 24, which is chairmanned by Mrs. Franklin D. Roosevelt. DuMont engineering chief Rodney D. Chipp named chairman of the N. Y. section of the Institute of Radio Engineers. "Song of America," a musical saga of early American history composed by Roy Ringwald, to preem on CBS-TV's Fred Waring show Sunday night (18). Jerome Lewine, Jr., named production veepee of TV/films, producers of film commercials. J. Walter Thompson has inherited the Norge Re-

frigerator account. Sponsor is reported to be TV-happy. Farquhar Jones named production assistant to WNBC program chief Jack Reber, while Gene Alexy was named assistant to George Stevens, station's business manager and controller.

Hollywood

Natalie Kalmus Television has budgeted \$3,000 for a weekly video program. Ken Herts, producer of the layout, is dickering with KECA-TV for a weekly time slot and late July starting date. Gregg Mitchell and Jill Richards will handle the lead chores. Sales division of the Chrysler Corp. will pick up the tab on KTLA's "Bandstand Revue." Jerry Fairbanks Productions will make six one-minute video commercials for Swift & Co. Pix will advertise Pard Dog Food. Lois Collier will make a series of one-minute video commercials for National Bakers, Inc. Betty Sinclair has joined Wally Kline Enterprises and will produce a series of 52 half-hour films for TV based on the "Three Musketeers." Kline outfit has taken space on the Nassour lot and is expected to make a deal with KTTV for the distribution. Cast for the series will be headed by Desmond Slattery, Jack Foster, Denver Pyle, Charles Hurd and Clancy Cooper. NBC has taken James Saphier's cartoon series for television. It's a telecommunications package in which characters' voices are dubbed to the characters. Mike Moser's 15-minute daily program, "Space Patrol," beamed over KECA-TV, will be kineographed for ABC headquarters. Show will be broadened to 30 minutes for the kine.

Chicago

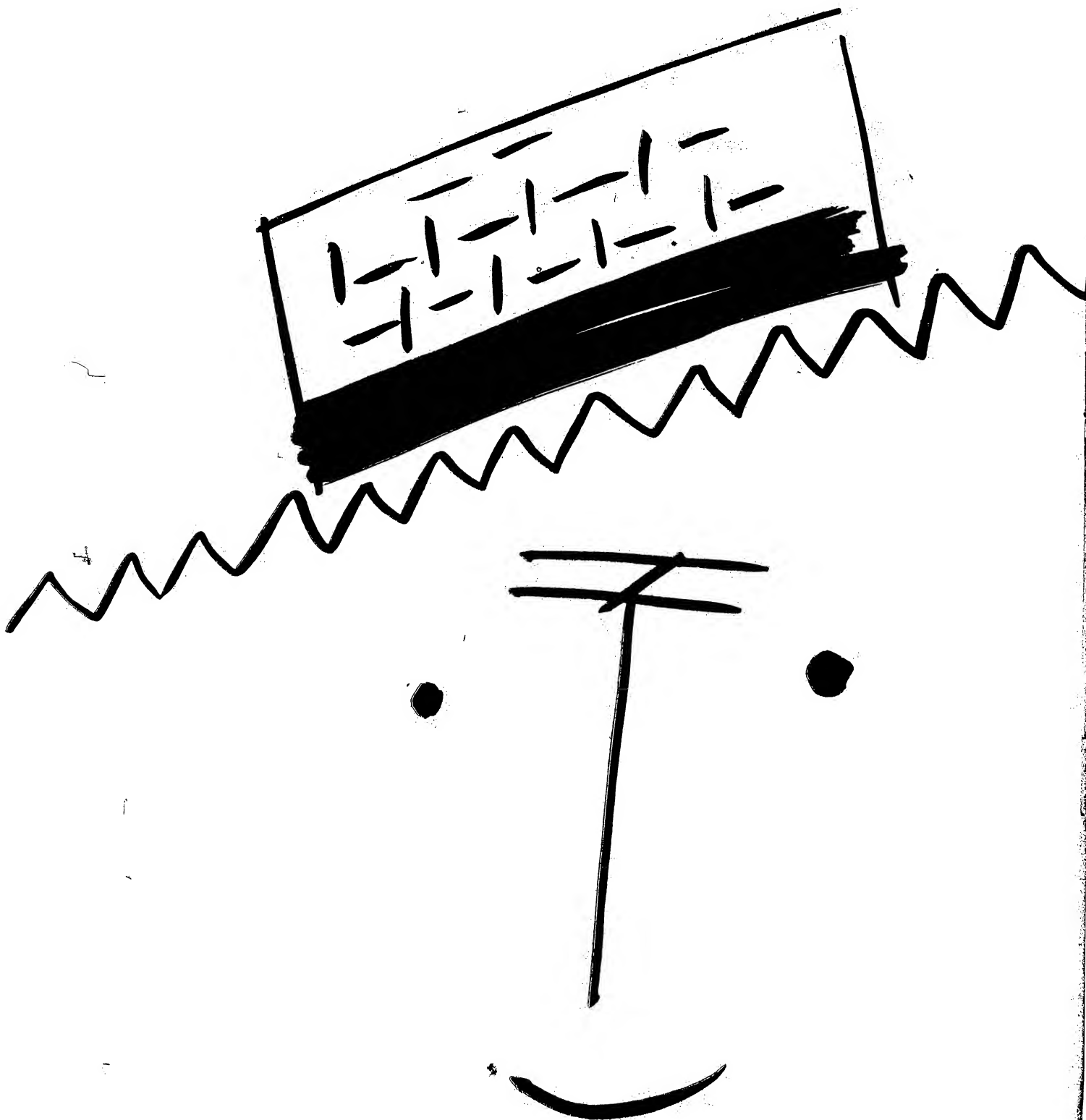
Alan Rhone has resigned as director of film programming at WBKB and is leaving for the Coast. He is being replaced at WBKB by Carl Russell. Daniel McGuire, ex-veepee of Beloit Dairy Co., is a new member of the NBC-TV network sales staff. As NBC account exec he handled the 44-week Standard Oil renewal of the "Wayne King Show." Renewal, through McCann-Erickson, adds two non-cable stations. Don Tennant launched his new puppet show on WENR-TV Monday (12). Cross-the-board strip, a Weinrott-Tennant package, is directed by Dick Ortner. Bill Carlson, staff announcer on Milwaukee Journal station WTMJ for the past three years, has been named staff director on the sister tele outlet, WTMJ-TV. Zenith reports it has received over 52,000 applications for participation in its 90-day Phonevision test skedded for this fall. WNBQ sales manager John McPartlin is making a business swing to NBC offices in Cleveland, Washington and N. Y. this week. Sid Harris, Chi Daily News columnist, is subbing for Marlin Perkins on ABC's "Majority Rules" while latter is in London.

Esther Moore, one of WBKB's duo of femme camera operators, is leaving the station next week. Junius Zolp has been appointed sales service manager for the Chi NBC network sales department. J. Richard Loughrin, up from the radio production staff, is filling his former post as local NBC radio recording rep. Pete Cavallo, of the J. Walter Thompson Chi office, to the Coast this week to handle filming of new commercials for Swift. Tim Morrow agency is building a tele show for its new account, Parker Fur Co. Henry C. Lytton Co. is picking up the local tab for NBC's co-op telecast of Palm Beach Golf Tourney Sunday (18).

London

Produced at a neighborhood theatre five years back, "This Land of Ours" is set for TV dates on June 18 and 22 with George Woodbridge, John Edden and Roderick Lovell playing the leads in this Ian Atkins production. Roberta Huby, John Pritchett and Norman Hackforth are the trio in "Three and Easy," a little revue which Walter Anderson is producing. The "Story of the Waltz" was traced by Ronald Boyer and Jeanne Ravel with a company of dancers last Monday. Among the outdoor attractions, are a visit to a country farm, four days racing from Ascot, the Wightman Cup from Wimbledon and cricket at Lords.

the NBC



straw hat plan

...more sales for less money through NBC summertime television.

39% more TV families than last winter

on the NBC interconnected television network alone

...and this is a *net* figure. (Seasonal decline in viewing taken into consideration.)

27% lower cost per thousand

...the lowest in television history.

an 8-week hard hitting campaign

...instead of the usual 13-week cycle. This makes it possible for you to enjoy the prestige of NBC network television on a limited budget.

NBC's choice productions

...priced for summertime budgets.

a warm weather welcome lift in sales

If yours is a seasonal summer product, here's a way to quick sales.

If yours is a year-round product, here's a boost for sales through the summer—a head start for fall business.

Whatever you sell, the NBC Straw Hat Plan offers you the largest TV audience in history, at the lowest cost per thousand—top-ranking NBC-produced television shows—all on a special, economical 8-week basis. Get your order in before July 1 to take advantage of present low rates.

For complete details and program descriptions, send for our booklet, "The NBC Straw Hat Plan".

NBC TELEVISION

Circling the Kilocycles

San Antonio — Phil Alexander, formerly in radio on the West Coast, and more recently in the continuity department of KTSA here, has opened his own agency here specializing in radio, TV and general advertising.

Memphis, Tenn. — Larry Trexler, local newscaster with WMPX, joined the sales staff of the Memphis ABC affiliate here last week. Trexler was ranked as one of the mid-south's leading news spotters for the past 10 years. His promotion was announced by WMPX general manager Harold R. Krelstein.

Pittsburgh — Slim Bryant and the Wildcats have added still another show to their busy KDKA schedule; they're going to be the summer replacement for "School of the Air" Monday through Friday at 9:45 in the morning. Gloria Rodgers has taken over the berth in the WJAS continuity department vacated by the resignation of Irene Cowan. Jane Ellen Ball, women's commentator on WJAS, will get a new time, 8:15 daily, upon her return from a vacation in the south June 19. Radio and Television Club held a reception and cocktail party for Si Steinhilber, of the Press, on his 20th anniversary as a radio editor. Live series has ended and 13-week transcription schedule of "Children's Bookshelf" on WCAE, sponsored by Junior League, now under way until middle of September. Ray Schneider, chief announcer at WWSW, is new president of AFRA, succeeding Florence Sando. Song "Mist," currently getting a big play, was written by Bill Brant. KDKA disk jockey.

St. Louis — KMOX, local XBS outlet, is warming up in anticipation of the celebration of its silver anniversary next Christmas, with three station breaks being used daily to bally the forthcoming event.

Worthington, O. — Jake Noble, folksong collector and singer, has been added to the staff of WRFD, Farm Bureau-owned station. During 20 years in radio Noble has worked at old WSEN, Columbus; WHBD, Mt. Orb; WMAN, Mans-

field, and WPAY, Portsmouth, O. He comes to WRFD from WBEX, Chillicothe.

Columbus, O. — Ed Sprague, chief announcer at WCOL, has joined KTMS, Santa Barbara, Cal., as production manager. Al Alvinger, KTMS program manager, was formerly station manager of WCOL.

Coy

Continued from page 40

whether the cooperation from the industry will solve the problem, or whether it will have to be solved under the power of the Commission to license transmitters—and that is what we are dealing with in the cases of those receivers radiating excessive amounts of power.

Coy made another point not likely to further endear him to his listeners, when he went on record approving the NAB resolution passed at its last convention asking manufacturers to install FM tuners in all tele sets. "This would mean that FM set production could ride TV piggy-back up the ladder of success," Coy said.

In asking that the trade group and its individual members plan longrange research to cope with the increasing engineering problems of the tele era, he pointed out, "We cannot afford—and the public will not long permit us—to plan our radio system on a crisis basis."

In other convention action, the RMA voted to provide for a full-time paid prexy to be selected by the board. The group also set aside funds to distribute reprints of the Jordan report on video and sports.

Robert C. Sprague, prexy of Sprague Electric Co., North Adams, Mass., was elected prexy and chairman of the board succeeding Cosgrove. James Secrest takes over as secretary and general manager Aug. 1, when Bond Geddes, current exec veepee and secretary, resigns.

IBEW Strike

Continued from page 41

also used instead of the Kirby Stone Quintet and the Paul Arnold show. The Arthur Godfrey show went on as scheduled.

Issues in the dispute concern working conditions rather than salaries, with CBS claiming it's offering \$135 per week or \$6 more than ABC and NBC pay comparable engineers. A union spokesman said, "We made concessions last year because of the uncertainties of television, but now that the situation is clear we have to get back what we previously had."

Among these demands are a stricter seniority clause for layoffs, definitely assigned lunch periods, longer notification on day-off schedules and longer vacations.

NBC's Kine

Continued from page 41

ods of film production, such as Jerry Fairbanks' multi-cam system, the amplifier is expected to pave the way for greater use of vidfilms and might persuade other sponsors to follow International Sterling and Ford in experimenting with straight film production for their dramatic programs.

In introducing NBC's new developments, Carleton D. Smith, the web's director of TV operations, made no mention of the possibility that kinescoping might continue in use even after the coaxial cable is extended from coast to coast. He revealed, however, that NBC has virtually doubled its kinescope production during the last year. In the first week of May, Smith said, the web recorded 51 NBC shows, using over 400,000 feet of film, which doubles the combined total weekly output of the Hollywood film studios. NBC-TV engineering exec Robert Shelby said that NBC's film studios in N. Y. and Hollywood have already been equipped with both the Orthogam amplifier and the new light source, and that Orthogam equipment, has also

Inside Stuff—Radio

Competition between the indies and network key stations in Gotham is becoming more intense. WOR, N. Y. outlet of Mutual, recently made a sales pitch to show the web stations have better-heeled and older listeners than the independents. WOV, bi-lingual indie, has taken up the cudgels for the independents with trade ads showing the non-network broadcasters are getting larger nighttime audiences than ever before.

Interesting fact was WOV's touting the indies as a group, rather than its own story. It cited Pulse data, which indicate a 20% increase in tune-in to the indies, comparing April, '50, with the same month last year. The station, which specializes in Italian language broadcasts, reported a 39% boost in its Pulse rating over the year.

WOV manager Ralph Weil said that the indies' audience boost results from their specialized programming which appeals to a listener's specific taste. "We indies don't aspire to claim the biggest audiences," Weil said, "but we do claim the most loyal."

KDKA in Pittsburgh presented its own special salute to the Three Suns last Thursday (8) at midnight, just preceding the NBC network show commemorating the trio's anniversary. The strictly Pitt end was to recall the fact that it was over KDKA that the two brothers, Al and Morty Nevins, and their cousin, Artie Dunn, first began their meteoric rise to national prominence 11 years ago. At the time they were playing in Pittsburgh at the Hotel Roosevelt's Fiesta Room and station carried them then for a quarter of an hour every evening Monday through Saturday. Paul Shannon was their announcer and Dale Jackson the scripter; both men are still with KDKA.

A good samaritan act on the part of WWDC, Washington, in a promotion gimmick to call attention to its change of dial spot backfired last week. Station planned a campaign to put nickels in meters for overtime parked motorists, informing D. C. car owner: "Cost us a nickel but we saved you \$3. Just another service of WWDC. . . Park at 1260 on your radio dial."

But hardly could the stunt get started when station's sales execs were summoned to police headquarters and told that local regulations hold motorists liable to arrest and fine if they park longer than one hour before meters.

Station is now trying to find a use for 1,000 "gentle reminders" it had printed to place on cars.

been installed in the web's Washington and Chicago stations.

ABC unveiled its new and improved kinescope process two weeks ago. Labeled Vitapix, the new kine was said to be almost as high in quality as straight film reception. CBS, for its part, has switched its process over to one in which the sound and sight are recorded and transmitted on two separate machines, with negative film used. Web employed the process for the first time on the Ed Wynn show last Tuesday night (6).

St. Louis — Daniel H. Hope, Jr., has joined the sales staff of KXOK. He formerly was in the sales dept. of General Mills.

Mutual Maps New Chicago Kid Series With Bradley

Chicago, June 13.

Mutual is set to showcase a new kid series this summer to originate in Chicago, built around Curley Bradley, who has been headlining the Tom Mix strip which bows off June 23. Series, tentatively tagged "Curley Bradley, the Singing Marshall," is expected to tee off the first week in July.

Show will be produced by Mary Afflick, with Forrest Lewis and Leo Curley as regular members of the cast.

"who dis man?" "dis that ole Alan Kent" * "what he doin' in dis paper?"

(note: skip screwy dialogue and drop to straight!)



Who could it be but the famous (he occasionally insists on being called infamous) Alan Kent of the once sound-renowned team of Kent & Johnson.

Alan is now on WOR every Saturday at 3:00 P.M. He's in this paper because WOR feels that his show has all the ingredients that have for more than 28 years made WOR the greatest producer of sales-making shows in America.

Oh, yes — the show's called "The Alan Kent Show". The title's that simple and so's the show. But Alan's selection of popular records which appeal to *all* the family, interspersed with his erudite, but always appealing comments — label this as a standout and a growing rating-ranker.

And ss-sh — it's *not* expensive. Call any of us here at WOR about it — quick. "The Alan Kent Show" won't have time open for long!

— heard by the most people where the most people are
— from Maine to North Carolina

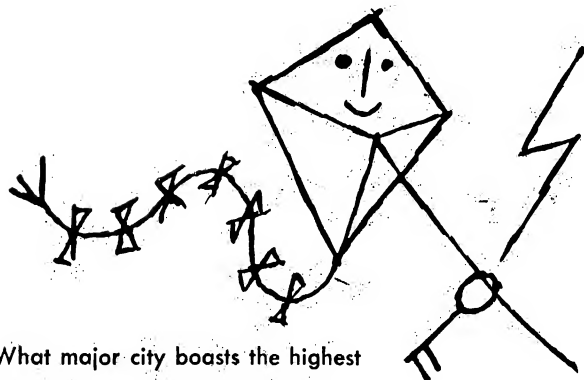
WOR

*Right, indeed. But not in years, nor in an overwhelming charm that creates air miracles.

TELEVISION SPEED

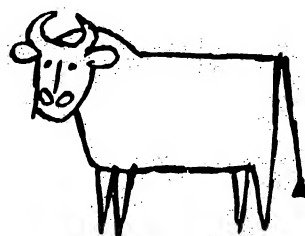
Quiz

Par time for this TV brain teaser is 40 seconds. If you can finish it in less time, consider yourself a television expert. (Answers in inverted type at bottom of page)



1. What major city boasts the highest per capita ownership of television?

.....

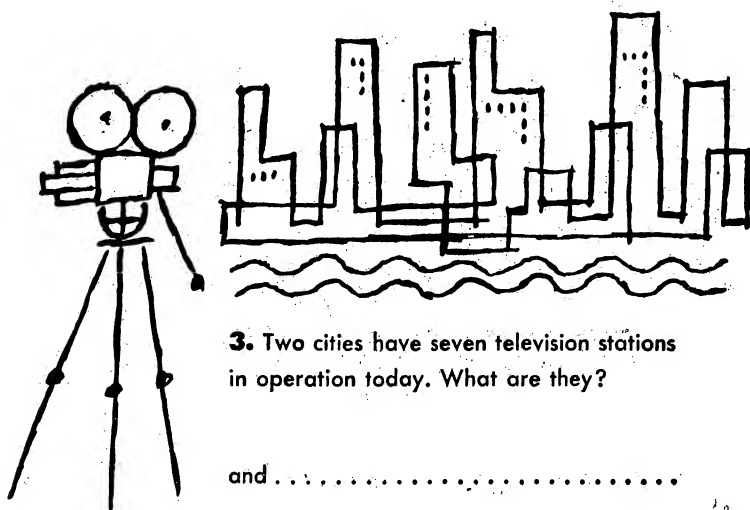


2. What midwestern city has passed the half-million mark in TV set circulation?



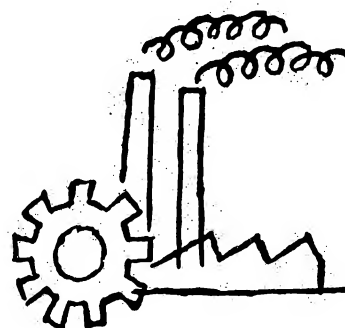
4. What was the first city in the United States to receive regularly scheduled television programs?

.....

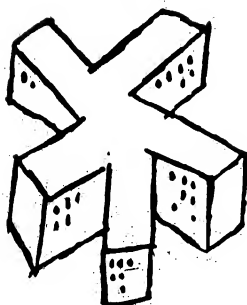


3. Two cities have seven television stations in operation today. What are they?

and

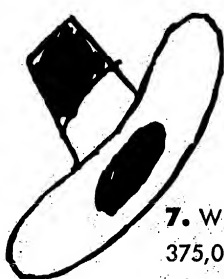


5. What midwestern city has a television station that covers two other large cities?



6. What city has electrome color television (plus 135,000 black and white sets)?

.....



7. What large Eastern city (with over 375,000 television sets) has only two television stations?

answers

each of these major markets is represented by NBC Spot Sales also; 6. Washington; 7. Boston; The leading television station in 4. Schenectady; 5. Cleveland-WNBK covers Akron and Canton; 1. Philadelphia; 2. Chicago; 3. New York and Los Angeles;

FM Survey

Continued from page 36

was the extenuating circumstance that he preferred to shell out money for his rapidly growing TV station in a thriving market than to invest it in Transit Radio equipment to bring his FM to a paying basis.

In contrast to pessimistic outpourings from broadcasters who fear FM, it's claimed, the exclusive FM'er has hung on to his license and has often maintained faith despite bitter disappointment. In many cases, he has gotten himself a daytime AM outlet (for want of scarce fulltime frequencies) to help pay the freight (and incidentally further crowding the already congested AM band).

Video Advantage

Paradoxically, these new daytimers may find themselves in an advantageous position in television areas. Concentrating on the daytime audience, they have learned that local programming pays off, while their AM-TV competitors have seen their nighttime AM audience seriously split by the defection to TV and inroads made by the daytimers into their network matinee soap opera listenership.

As for the exclusive FM'ers, a few are reportedly in the black and others are optimistic of getting there, as the number of sets in circulation gradually increases. In Washington, for example, the town's co-op station WCFM reports, on the basis of a survey by the American Research Bureau, that its total nightly audience has

doubled in the last eight months and that it is "rapidly closing the gap between income and expenditures." The area's other exclusive FM'er, WASH, reports May business as the best in its history and the station "near the black."

Considering that these two FM'ers operate only six hours a day and have to compete in a metropolitan area with a total of 31 AM and FM and four TV stations, it's pointed out, it shouldn't be too difficult to make money in FM if enough satisfactory sets were produced, promoted and sold.

What are the prospects for selling the sets? One viewpoint is that the market for TV receivers is slowing up (pending the lifting of the freeze and opening of new TV areas—at least two years off) and that the war-swollen electronics industry will just have to turn to FM to keep their plants going. An indication in this direction, it is said, is a new AM-FM receiver by General Electric. Other companies are reportedly planning to bring out new FM models and the trend to combination TV-FM receivers is expected to accelerate. The National Assn. of Broadcasters recently urged manufacturers to add FM to their video sets.

On the basis of production so far this year, including TV-FM sets, it's anticipated that 1950 output of FM receivers (alone or in combination) will total about 1,600,000, which would bring the number of sets in circulation to around 7,000,000. While this figure would be less

than the number of TV sets in use by the end of the year and only a small proportion of the radio sets, it's pointed out that it only emphasizes the market possibilities to manufacturers who may have the choice of going broke or diversifying their production.

On the government front, there seems to be a stirring of activity to do something for FM. At the FCC, the previous attitude of resignation has been abandoned and a new sense of responsibility for the service has taken its place. Just how this is to be manifested is still unknown, but one hears rumblings of a termination date for the AM band, an approach which was suggested by some members of the Commission when FM was first authorized.

There's also talk of an investigation by the Senate. Some very pertinent questions may be asked by the Senate Committee on Interstate and Foreign Commerce, particularly by Sen. Charles Tobey (R., N.H.), when the reappointment of Commissioner George Sterling comes up for confirmation tomorrow (14).

Weinbach's Switch

Morton Weinbach, for the last five years a resident attorney at Music Corp. of America, resigned last week to join the CBS legal staff.

Major duty at the network will be talent negotiations.

Cleveland—Walt Kay and Howie Lund have teamed up for a three-hour stanza over WDOK. The duo, known as "Radio's Rebels," also have a TV stint in line.

Latino

Continued from page 36

pared, they usually ask and receive copies of the program for rebroadcast in their country. Program, formerly sponsored by Vim and Zenith, is now backed by Pan American Airways.

Program features authentic South American music, 75% of it regional, the other 25% good pop music (rhumbas, sambas, etc.). Most of the music comes from the collection of Evans Clark, director of the 20th Century Fund, whose collection is considered the finest in the world, unmatched even in Latin countries.

Mrs. Devon, who is music consultant on documentary pix at the UN in addition to her broadcasting duties, has no Latin blood in her. Daughter of a British actress, she did some singing at night clubs, and five years ago started a program of general songs at WNYC, N. Y., which she continued for a year. She also presented folk music airs and kids' programs on WINS, N. Y. Four years ago she came to WQXR. Linguistic versatility and deep research enable her to specialize on Latin American folk music.

Most of her selections are recorded works by native performers, but Mrs. Devon adds one or two numbers which she sings, to her own guitar accompaniment—usually a number from manuscript which hasn't been recorded. "But I'm careful as a gringo not to set myself up as a great singer in folk music interpretations," she says.

2 TWIN CITY STATIONS BOOSTING BASIC RATES

Minneapolis, June 13.

With TV set-owners in this area increasing at the rate of 6,000 to 7,000 weekly and with the total having climbed to an estimated 95,700, both KSTP and WTCN, the only two Twin City television stations, have announced a boost in their basic rate from the present \$325 to \$500 per hour.

Stanley Hubbard and F. Van Konynenburg, KSTP and WTCN heads, both say that their television operations are now on a profitable basis. The impending opening of the coaxial cable, they believe, will cause advertising time to be at a premium.

Track Betting

Continued from page 36

Derby, "special exception is made permitting the broadcasting or televising of all details before, during and after the race. As a matter of fact, radio stations or networks may broadcast as many as two such events in a year from each track but it is our hope that radio licensees will restrict their broadcasts and telecasts to the events which are now regarded as worthy of such attention."

Improving the Breed

Wagering at horse-race tracks, according to the report, has increased steadily in recent years, with daily totals of \$500,000 to \$1,000,000 not unusual at major tracks. Most recent data, for 1948, show that in excess of \$1,600,000,000 was bet in the mutual machines in the 26 tracks operating that year, that some 25,000,000 persons attended, and that total tax revenues to the 26 states licensing the tracks was nearly \$96,000,000.

"It may be readily understood," the report declares, "that horse racing is 'big business' and that while some involved in both the ownership of horses and tracks are of questionable character and reputation, many engaged in the 'improvement of the breed' of thoroughbred horses are among the nation's first citizens in wealth, position, and public esteem."

Although 47 states make off-track betting illegal, the report observes, bookmaking is a big industry. "How big is anyone's guess. . . . Estimates made by law-enforcement authorities have put the total amount bet off-track at figures ranging from \$3,000,000,000 to more than \$10,000,000,000 annually. Best informed guesses are that the total is probably somewhere between \$3,000,000,000 and \$5,000,000,000, based primarily on the near \$2,000,000,000 which is bet legally at the tracks annually."

Assuming the total annual illegal off-track betting at \$3,000,000,000, the report estimates bookmakers' net profits from horse-race betting at about \$500,000,000 annually.

Buddy Rogers

Continued from page 36

WOR daytime show for Flagstaff foods, expanded via a network cop on Mutual, feeling that this would give them a guaranteed income and avoid the problems of selling on the local level.

Rogers' new pact with WOR covers daytime radio and tele but leaves the former film star free for other commitments after 6 p.m. His "Pick a Date" show, which had been sponsored for eight of its 39 weeks on ABC, winds up on Friday (16), giving him a three-week vacation before he launches the WOR stanza on July 3. The WOR stint will include gabfests with two guests daily plus disks and fits in with the outlet's orientation toward packing established names for daytime radio.

Packaged by PRB, Inc., the Rogers airer will be produced by Mal Boyd, directed by Nat Rudick of Gainsborough Associates and written by David Karp.

WOR has favored the idea of other local stations picking up its stanzas via acetate, since this cuts its own production costs. At the same time it's found this format successful, with Rudy Vallee sold out on WOR and in a half dozen other markets, and recently expanded it from five to six broadcasts weekly.

Cleveland—Ed Killeen, formerly of WTVN, has joined the WTAM-WNBK newsmen succeeding Clem Skerback who shifted to sales promotion.



On The Air September, 1950

WSM celebrates its 25th Anniversary by bringing
television to the Central South

SCHEDULE, WSM-TV

SEPTEMBER, 1950 . . . On the air

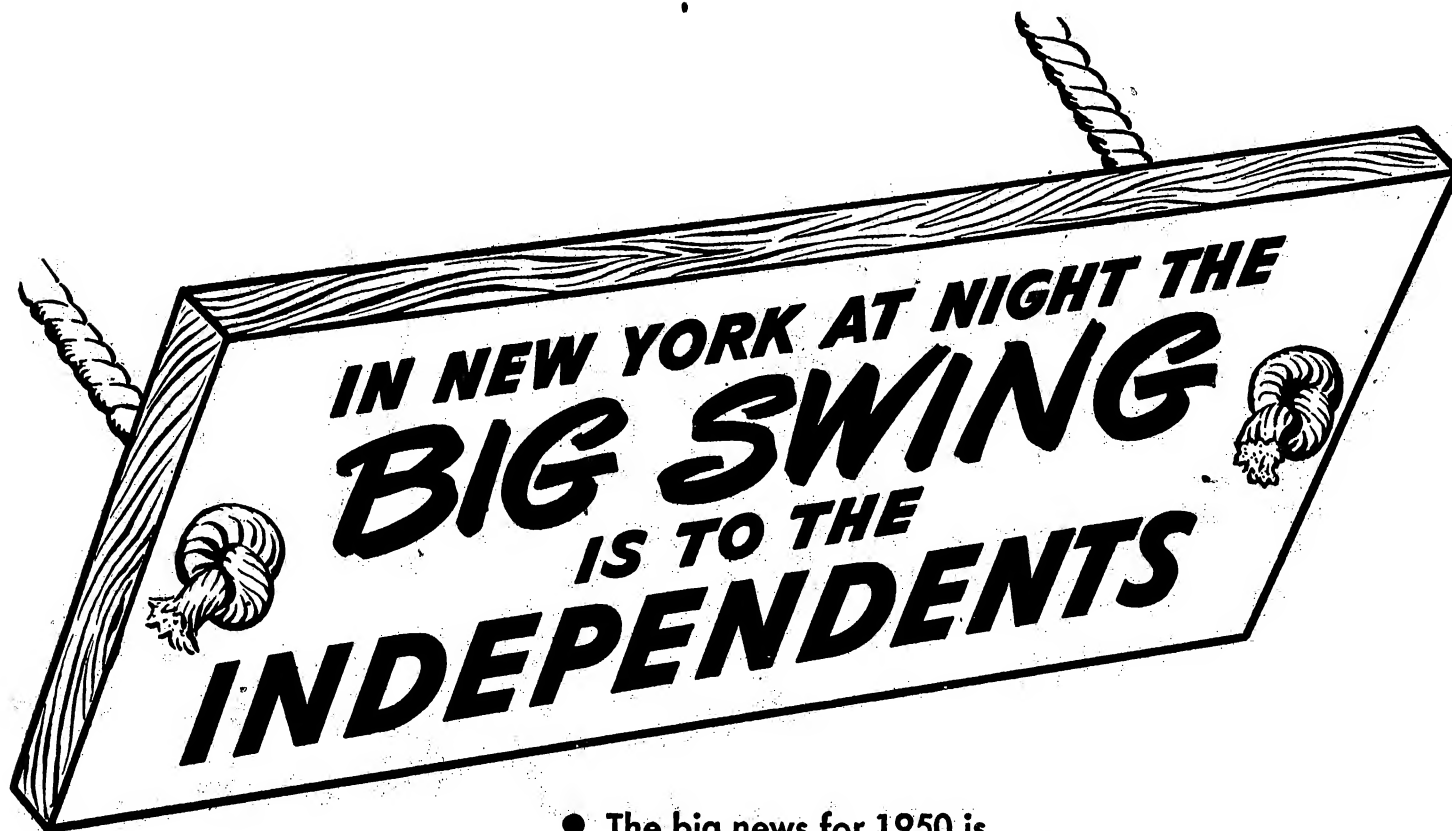
OCTOBER, 1950 . . . Network TV
through microwave
relay from
Louisville

Television's newest market ready in September
through....



CHANNEL 4
NASHVILLE, TENN.

HARRY STONE
General Manager
IRVING WAUGH
Commercial Manager
EDWARD PETRY & CO.
National Representative



● The big news for 1950 is the Sales Punch being delivered by ALL New York Independents to a larger nighttime listening audience than ever before! Pulse Ratings show that between 7 P.M. and 12 Midnight — April 1950 the Independents gained 20% more audience than last year!

And for the advertiser and its agency looking for sales and coverage in the New York area — this is important — WOV increased its audience by 39% with NO increase in rates! So before you buy radio in New York look at the Rated Independent Stations — then take out your slide rule and check the cost to reach 1000 people!

For information on increasing your sales write this station or contact our National Representatives.

***COST PER 1000 PEOPLE**

Station	Minutes	15 Minutes
WOV	\$.17	\$.45
"A"	.20	.62
"B"	.23	.60
"C"	.28	.65
"D"	.28	1.10
"E"	.35	1.13

*WOV delivers the lowest cost-per-thousand people of any New York City Rated Independent. Costs based on current Class "A" Rates (312-time), stations' coverage and April 1950 Pulse from 7 P.M. to Midnight.



5000 WATTS

JOHN E. PEARSON COMPANY, National Representatives

Tele Follow-Up

Continued from page 43

ful performance as the young, naive princess, taught the hard way that she must marry in her own class. Alfred Ryder, as the dreamy, impulsive tutor, was equally good and George Keane, as the uninspired prince, also shone. Fine supporting cast was topped by Dennis Hoey, as the wise old uncle turned priest; Leopoldine Konstantine, as the prince's mother; and Jane Hoffman as the princess' mother.

World Video package, produced by Donald Davis, was neatly mounted but also bore a few signs of its sustaining budget. Director

David Pressman did a fine job with his cast but flubbed his camera direction several times, often with embarrassing results. While mistakes can still happen, TV should be too far advanced to let one camera get within range of another. Backing the production with excerpts from Tchaikovsky's "Swan Lake" ballet tied in nicely with the title and theme and also helped sustain the various moods engendered.

Ed Sullivan's "Toast of the Town" suffered from poor routing of the talent Sunday night (11) via CBS-

TV. Outstanding act in the lineup was vocalist Mindy Carson, who should have been slotted in the finale. Instead, she took over somewhere near the middle of the show, with the windup going to Pauline Betz and Sandor Glancz in a table tennis demonstration. That idea of winding a show with a sight act may be okay for the vaude theatres, but a TV program always signs off with greater impact if the best act is saved for the dessert.

Miss Carson, her good looks enhanced by clever lighting, socked across "I Wanna Be Loved" and then scored solidly, with a neat assist from emcee Sullivan, on "I'm Bashful." Dick Contino, a Horace Heidt protege, registered with his accordion virtuosity in two numbers, and the Three Suns pleased

with their playing and vocalistics, although they didn't impress as much as they do in an intimate niter. British comic Norman Evans drew yocks with his satire on a cockney going to the dentist. Only trouble was he did the same skit on his last "Toast" appearance. The De Mattiazzi wowed with their mechanical doll routine, with which they won plaudits in the recent Broadway Palace annual show. Helen Haag's Chimps got nowhere with their regular act, which was too slow for TV, but an unscheduled fracas between two of the animals helped save the act.

Myles Connolly's "The Bump on Brannigan's Head" might be a good novel but it didn't make for red-hot video show on NBC-TV's "Philco Playhouse" Sunday night (11). A mildly diverting satire, based on the "love thy neighbor" motif, the yarn had a good share of funny situations, dialog and an unexpected denouement which, somehow, failed to come off in David Shaw's adaptation. For one thing, the story took a long time to get rolling and, in addition, the farcical pieces of business might have required a full audience to score.

Story told of a conk on the head changing a hot-headed Irishman into an altruistic character, who ran for mayor of his small town on a "love everybody" ticket and succeeded in winning over even the crooked publisher of the local daily. Cast, under the direction of Gordon Duff, played it broadly, with Pat O'Malley doing a fine job in the title role. Leona Powers registered nicely as his wife and Vinton Hayworth scored as the publisher, although he was too flamboyant at times. Dean Harens and Betty Caulfield were okay in the romance department, with Ruth McDevitt dittoing as the latter's mother and Ralph Riggs turning in a fine portrayal of the town's incumbent crooked mayor.

NBC-TV's "Lights Out," which generally deals with spine-tinglers and suspense yarns, tried something new Monday night (12)—a supernatural farce. Ghosts and comedy have been combined with telling effect in such legions as "Blithe Spirit" and "High Tor," but the combo failed to jell on "Lights." Story, an original by Harry Muheim titled "Determined Lady," had some neat touches but these were due mostly to the production and acting, while the yarn itself was too implausible to have much impact.

Ethel Griffies was excellent in the title role, a crochety old widow who faked her own death to out-finance her crooked attorney and then fooled herself by dying anyway. But, through her "determination," she returned as a ghost to make certain her fortune went to her niece and not her attorney. Donald Foster was good as the unscrupulous barrister and was given a neat assist in the farcical situations by Robert Eckles, as a stupid butler, and Ernest Rowan, as the family medico. Lee Nugent and Gene Blakely, as the niece and her fiancé, and Fred Baron, as Miss Griffies' husband, whom she "brought back" with her, were adequate.

Kingman T. Moore, as director, helped the cast milk their lines and handled his supernatural camera shots okay. Show was given good production backing by Herbert B. Swope, Jr., particularly in the funny organ backing by Arlo.

Portland

Continued from page 40

chain of worries relating to interference factors which eventually led to the freeze.

Interference factor supplies added fillip to reception here. Of an average June evening, given normal seasonal atmospheric conditions, every east-of-the-Mississippi Channel four sender will be fighting it out for supremacy over WBZ-TV, Boston. For some reason, WLW-TV, Cincinnati, usually wins out. Last season, after the "venetian-blind" phase of the hassle grew tiresome, one could turn to Channel five and WNBQ, Chicago, for an undisturbed three hours of NBC programming expensively coaxed to Chicago, but coming back to Maine by airline. Strangely enough, none of the 37 transmitters logged locally by a checker was a N. Y. outlet.

York county, Maine's nearest area to Boston, has the heaviest density of tele installations. Owners in that area have been requesting program listings of the Hub stations in the Maine press. This has been declined to date by the AM-owning Gannett dailies. Not strangely, therefore, sales of the Boston dailies have climbed throughout the TV localities.

Senate Primps

Continued from page 41

Senators make regular, periodic platters and tapes for shipment back home to the broadcast stations.

Under the new bill a six-man joint Congressional committee would take over operation of the Facility from the Secretaries of the House and Senate, who manage it now. In addition, Coar's equipment would be purchased at from \$13,000 to \$15,000, with Coar being retained as manager.

Activities would be broadened to open the way for TV films. The Facility now has a balance of about \$65,000 in the bank. This would be retained in a revolving fund to finance expenses and expansion.

Ford's TV Buy

Continued from page 40

nation which the agency has shown in coming to the broadcasters with new ideas to plug its client's wares. It has shown great flexibility in moving in quickly and tailoring its buys to distribution pattern and local needs.

The WORT-TV stanza, which increases that outlet's broadcast week from five to six nights starting June 26, may give the local theatres some of their stiffest competition to date. On the opener will be "I Know Where I'm Going" with Wendy Hiller. Other titles include "Tawny Pipit," "This Happy Breed," "On Approval" and "Waterloo Road." They have names such as Sir Laurence Olivier, Clive Brook, Margaret Lockwood, James Mason, Leslie Banks, Flora Robson, Lilli Palmer, Beatrice Lillie and Sir Cedric Hardwicke.

While the Rank product was exhibited mostly at the art houses, the oaters which will kick off each Monday's double feature at 7:45 p. m. will star Bill (Hopalong Cassidy) Boyd, John Wayne, Hoot Gibson, Ken Maynard and Johnny Mack Brown, which is expected to draw a broader audience. Only live talent on the show will be Happy Felton, who will intro the pix and give the commercials.



RADIO STAGE

Honey Dreamers

TELEVISION

Opening July 10
CLUB BALI, Detroit
"Arm With a Bow in Its Hand"
on RCA-Victor



Courtesy of M-G-M
"THE GREAT RUPERT"
For George Pal Prods.
THE CAMEL SHOW
Every Friday Nite, 9:30 D.S.T., NBC
Mgt.: LOU CLAYTON

Sara Berner's Voice as
MRS. JACOBY
(Of the Dennis Day Show)
IS SWITCHING TO
"SARA'S PRIVATE CAPER"
(The Sara Berner Show)
NBC, Thurs., 10:30 P.M., EDT

Sara Berner's Voice as
CHIQUITA
(Of the Gene Autry Show)
IS SWITCHING TO
"SARA'S PRIVATE CAPER"
(The Sara Berner Show)
NBC, Thurs., 10:30 P.M., EDT

VARIETY AWARD

WCPO-TV

CINCINNATI, OHIO

OUTSTANDING STATION OPERATION

WCPO-TV continues FIRST * in EVERY TIME classification every month since going on the air — July, 1949

WCPO-TV

represented
by the
**BRANHAM
COMPANY**

CHANNEL 7 CINCINNATI, OHIO



Affiliated with the
CINCINNATI POST

*pulse

Richards Hearing

Continued from page 37

ham's ruling. Commission unanimously denied the request but voted four to one to reverse the examiner.

It was a hot time the reporters gave Fulton, when he held a press conference here last week to protest FCC's postponement of hearings on news-slanting charges against KMPC in Los Angeles.

Fulton gave forth with long speeches charging the Commission with persecuting Richards for political reasons and he inferred that a letter from James Roosevelt on the stationery of the California Democratic Committee was an important factor in the agency's decision to look into his client's newscasting operations before passing on the renewal of license. The lawyer threw in "censorship" and "due process" in blasts against the FCC, which he said is "trying to throw every block in our way" in his efforts to reply to testimony put on by Commission witnesses last March.

Under a barrage of questions from the press, Fulton maintained a serene confidence on the outcome of the hearings. "I'm not in the habit of losing cases," he said. "I don't take cases unless I can win them . . . If I don't win before the Commission, I'll win before the courts." But he admitted he represented Technicolor which signed a consent decree following federal monopoly charges.

When he was asked "where the pressure originates" against his client, Fulton was vague. No, not from the White House, he said, inferring it came from the FCC itself. "Wasn't Richards anti-Roosevelt?" he was asked. No, he indicated, none of KMPC's newscasts was slanted. Richards is "violently anti-Communist," he said.

Fulton made reference to the fact that FCC had presented witnesses against KMPC at hearings in March. Subsequently, when the first examiner (J. Fred Johnson) died during a recess in April, he asked that the hearings be started

anew because the new examiner (Cunningham) was not present at the original hearings. The Commission granted the de novo request so that Richards could have no complaint that he was not getting a fair trial. The ruling meant that the record of the hearings was "stricken."

When Fulton was asked whether the hearings had any effect on advertising on KMPC by Jewish firms, he said that there had been cancellations both before and after the proceedings.

Earlier, the Fred Eldean Organization, which is handling Richards' public relations in New York and Washington, issued a press release saying that the adjournment of the hearings had lost to Richards the testimony of Father John J. Cavanaugh, prexy of Notre Dame, who wired Fulton that other duties will require him to leave L. A. soon.

'Radio Boxoffice'

Continued from page 41

aging it for video and will try to sell it to a sponsor.

In seven weeks on the air, the five-minute program averaged \$4,087 per week in ticket sales for the Guild productions, "I Know My Love," "As You Like It," "Come Back, Little Sheba" and "Arms and the Girl." Seats for shows of other managements were not handled on the series, but there were numerous calls for them from listeners.

"Radio Boxoffice" was operated last season and is owned by Joseph Heidt, general press representative of the Guild, and Larry Curtis, WMCA staffer, who announced the program. The Guild cooperated in the venture. Revised as "Television Boxoffice," the stanza would probably be expanded to about 15 minutes and would handle eight shows a month, including productions of the Guild and other managements. Ultimately, it's hoped to work out a setup for handling tickets for all Broadway legit.

CHI AFRA LOCAL PICKS 25 MEMBERS FOR BOARD

Chicago, June 13.

Twelve actors, six announcers, six singers and one sound effects man were elected to the local board at the annual membership meeting of the Chi local of the American Federation of Radio Artists last week. Harry Elders, actor, was elected to the national AFRA board.

The newly-elected local board members are: Actors, Ray Jones; Elders, Eleanor Engle, John Gan-1-on, Norman Gottschalk, Eloise Kummer, Cliff Norton, Russ Reed, Marjorie Marlowe, George Kluge, Catherine Payne, Paul Barnes; announcers, Hugh Downs, John Harrington, Norm Pierce, Joe Wilson, Mal Bellairs, Walt Newton; singers, Dean Reed, Win Stracke, Ann Andrews, William Cole, Arwin Schweig, Jack Halloran, and sound effectsman Ted Kudeiko.

Nineteen of the new board members were chosen as delegates to the national AFRA convention to be held here in August.

Ebert's Freelance Status, To Produce 'Remember'

Bernie Ebert, Hollywood indie television producer who recently dissolved partnership with Mike Stokey, arrived in N. Y. last week for indie freelancing. For his first assignment, he will serve as producer on "Can You Remember?," projected series of half-hour shows packaged by PRB, Inc., and now being pitched to agencies and networks.

As tentatively set up, the program's panel will comprise Adele Astaire, Lillian Gish and Gilbert Seldes, plus a different guest each week. PRB is mulling the possibility of taping the audio portion of the program for use as a separate radio show. Ebert, who co-produced "Armchair Detective" and "Pantomime Quiz" on the Coast, resigned as exec veepee of the Hollywood branch of the National Society of TV Producers but is repping Hollywood in meetings with the N. Y. branch of the organization.

8 Announcers Rehired as WMGM Settles Strike; Freelancers' Pay Upped

Ch'field Shift

Continued from page 40

reportedly wanted to sink part of its TV budget into that time period in order to buck its competitor, Camels, which bankrolls the "Newsreel Theatre" in that slot on the rival NBC-TV web. In giving up half of the Godfrey hour, however, Chesterfield will also escape what looms as major competition being built by NBC for the fall to buck Godfrey. That's to be an hour-long, top-budgeted variety show, with rotating emcees to include such names as Eddie Cantor, Groucho Marx, Dean Martin and Jerry Lewis, etc.

Ciggle firm hasn't yet decided on a program for its new 7-45 to 8 slot but reportedly is on the lookout for an informal musicale, similar to its "Supper Club" on radio. Possibility exists that Perry Como might take over as emcee, since his half-hour Sunday night show, now sponsored by Chesterfield on NBC, is being dropped at the end of the current cycle. Agency for Chesterfield is Cunningham & Walsh.

Sole Rochester Outlet Celebrates First Anni

Rochester, N. Y., June 13.

WHAM-TV, only video outlet so far in this area, celebrated its first anni Sunday (11) with a special 12-hour program schedule. Since it took the air, the number of TV sets in the area has jumped from 1,200 to 42,000, with almost double that number predicted by Jan. 1.

On the basis of the increased set circulation, WHAM-TV plans to hike its hourly time rate July 1 from \$200 to \$300. Station currently has 73 sponsors, which bankroll 90% of available commercial time. Outlet is owned and operated by Stromberg-Carlson.

The strike against WMGM, Loew's-owned indie in New York, called by the American Federation of Radio Artists late Monday (12) afternoon, was settled yesterday (Tues.) morning at 6:30 a.m. after a night-long parley.

Reason for the dispute was the firing last month of eight of WMGM's nine staff announcers, which the station said resulted from changes in its format requiring the hiring of a "order-selling kind of announcer. The union, however, charged that the dismissals constituted a "lockout" and that they followed AFRA's demand for arbitration of the case of three freelance disk jockeys, Ken Roberts, Hal Tunis and Ted Brown. According to the union, the three deejays were paid the lower staff rate rather than the freelance rate for commercials. The union also charged that "the company followed the discharge with a series of wholesale contract violations."

Settlement includes WMGM's full reinstatement of the eight staff announcers, with all contract rights and no changes in their previous status, "based on the company's willingness to recognize their competency," an AFRA-WMGM statement said. WMGM also agreed to waive discharge rights based on major changes in operations for the balance of the pact, which ends Oct. 31, 1951. With the union dropping claims to retroactive pay for the three freelancers, the station has agreed to AFRA's interpretation of applicable rates and will pay them at the higher freelance rate in the future.

Walkout started late Monday (12) afternoon when pickets appeared in front of the indie's Fifth Avenue studios. Earlier in the day some of the replacements hired by the station had failed to show up. Bertram Lebar, Jr., station director, and his son, Bertram Lebar III, both of whom hold AFRA cards, took over several of the shows.

The Coast listens most to Columbia Pacific

Coast listeners like us best because Columbia Pacific delivers the best programs, regional and coast-to-coast, as Nielsen ratings prove.* This is why Columbia Pacific delivers higher average ratings for regional programs than other Coast networks.

And . . .

Columbia Pacific broadcasts 8 of the top ten coast-to-coast programs.















The Coast will listen most to you, too . . . on Columbia Pacific.

*Nielsen Pacific Coast Report, March 1950.

Columbia Pacific

... the IDEA Network

Represented by RADIO SALES

			
		<h3>The Coast listens most to Columbia Pacific</h3>	
			
			

From the Production Centres

IN NEW YORK CITY...

Neal Wilder, ex-McCann-Erickson, and Allen M. Whitlock, ex-Doherty Clifford & Shenfield, are new Ted Bates & Co. account execs. Agency has also added Vincent Rowe to the AM-TV dept. John Mitchell is new manager of ABC's script-program promotion dept., vice John C. Turner, who resigned. George Snyder is new research head for WINS. WOR news editor Al Jaeggin married Jeanette Boulanger Saturday (10). Teri Keane, "Life Can Be Beautiful" heroine, and John Larkin, "Right to Happiness" star, were spliced in Englewood, N. J., Saturday. Martin Blaine into "David Harum". Helen Carewe added to "Helen Trent". William Podmore new to "Our Gal Sunday". Irene Hubbard, David Gothard, Florence Robinson, Richard Janaver and Peggy Stanley are "Front Page Farrell" additions. Frank Miller, first cellist of the NBC Symphony Orchestra, has taken on new duties as conductor for the opening and closing theme of the U. S. Steel summer NBC orch broadcasts, before and after the guest conductor takes over. Chore was done last year by Milton Katims, orchestra player, who this summer is one of Steel's guest conductors.

Vocalist Kay Armen returns to "Stop the Music" Sunday (18). Dick Brown, of the same stanza, is on two-week vacation during which he'll do a week at the Olympia, Miami. Harry Olesker, WNEW scripter, this week got his master's degree in communications from Columbia (the university, that is). Robert Montgomery leaving in two weeks for an anti-Communist conference in Berlin. WOR's John B. Gambling now facing competition on three stations of New England's Granite State network where his son, John A., is a summer relief announcer. ABC's loyalty documentary, "Clear and Present Danger," gets a reprise Sunday (18) at 7-8 p.m. Dick Winters has joined WINS as flack.

Dan Seymour is new national chairman of the National Cancer Foundation '50 fund drive. Barry Gray's WMCA stanza, expanded an hour, now starts at midnight. Long Island RR commuters will air their gripes on WHLI, Hempstead, tomorrow (Thurs.). Max Ehrlich back from a 10-week motor tour of Europe. Patsy Campbell featured on "Big Town" Tuesday (20). Lucy Kennedy, who got interested in the 1950's while scripting a "Cavalade of America" stanza, has had a tome on the period, "Sunlit Field," published by Crown. Warren King upped to account exec at WOR with William B. Jennings taking his spot as assistant to sales manager John Nell. Eva Le Gallienne to recreate her "Peter Pan" role on NBC's "Stars and Stripes" this week.

IN HOLLYWOOD...

Harry Ackerman pushed off for N. Y. to engage Hubbell Robinson in a week of discussions on the CBS summer lineup and plans for autumn. Thompson's "Corny" Jackson is also in N. Y. on his semi-annual call but with nothing of particular moment on his mind. Graham Edelbute was moved up in the NBC flackery as assistant to Les Raddatz. An addition to the staff is Christy Walsh, Jr., son of the sports syndicator. ABC took on five new announcers, namely Roger Carroll, Jim Berry, Lloyd Howard, Paul Stewart and John Harlan. Frank Kinsella and Don Prindle are putting together some packages for Radio, with Cass Daley (Mrs. K.) the prize bundle. Sponsors of the two Needham, Louis & Brorby Coast shows ("The McGees" and "Gildersleeve") are taking their good time about renewing or cancelling. Ted Bliss is back directing "Sherlock" after a three-month layoff due to illness. Henry Russell sold out his stock in the recently-formed agency to his partner, Vick Knight, who'll go it alone. Sam Hayes says the deal he made with Studebaker on Don Lee is the most lucrative of his 21 years of newscasting. Max Hutton replaced Bob Soderberg as producer of the Penny Singleton show, but the latter stays on as writer. Tom Harrington out from N. Y. to see what can be done about fixing up the Steve Allen show. If he can't do it, the prospects are indeed gloomy. Not so many months ago Bud Edwards was Leonard Reeg's boss, but now it's the other way around. John Guedel is looking for an organization that hasn't awarded a plaque for this or that so he can give them one on "People Are Funny."

IN CHICAGO...

Norine Freeman has resigned her radio and TV director post at the W. B. Doner agency. No replacement has been set. Jim Lowe, former WIRE, Indianapolis, staffer, has joined the WBBM announcing crew. WGN gabbers Norman Krafft, Pierre Andre and Richard Thorne have launched a speech school. Frank C. Borst has been upped to veepee slot at A. C. Nielsen Co. Henry C. Williams, Gen. Eisenhower's private chef during the war, auditioned last week at WBBM for the "Kingfish" role on CBS-TV's "Amos 'n' Andy." Publicist Barbara Mason from Maraleita Dutton Associates, in N. Y. on a combination biz-pleasure trip and a visit with her father, Federal Trade Commissioner Lowell Mason. Life and career of "Fats" Waller

documented on WMAQ's "Destination Freedom" Sunday (11). WGN and Mutual to air final auditions for the Michaels Memorial Music award from Orchestra hall July 9. Pete Fox has been packed to bankroll 11 quarter-hour football shows on WBBM next fall. John Harrington will gab the series.

Paul Harvey, WENR newscaster, takes over this week for Robert Montgomery on the Thursday night ABC commentary during latter's 10-week vacation. Gilbert E. Gustafson, Zenith veepee in charge of engineering, copied an honorary degree from Stevens Institute of Technology. Dorothy Reynolds, Mutual's central division sales service manager, vacationing in Iowa. Chet Randolph, former farm service director at KGLO, Mason City, Ia., joins WLS as asst. farm program director. Earl Nightingale exits WBBM for radio and TV freelancing. Shoshin Aoki, chief of school broadcasting, Japanese Ministry of Education, and Seigo Yamazaki, educational program director of Japan Broadcasting system, guests of Judith Waller at NBC this week. Carl Burkland, N. Y. Radio Sales general manager; Ralph Platt, Detroit Radio Sales manager; and C. P. Persons, sales manager of WAPI, Birmingham, huddled with Chi Radio Sales toppers last week. Arthur C. Page, WLS farm program director, elected to board of trustees of Farm Foundation. Hooper White, WBBM producer, off for his vacation Sunday (18). NBC Quiz Kid, Ruthie Duskin, has had one of her poems selected as a finalist in an Atlantic Monthly contest.

Radio Reviews

Continued from page 44

Philip Katz, operator of a speech clinic. Meeker asked him a few leading questions about his profession, and boys discussed causes of speech defects, difference between stammering and stuttering, and inability of some to stand up and make a speech. It proved quite interesting, but failed to register completely, due to difficulty in understanding what the speech instructor was saying.

High spot of the show was Meeker's story-telling, this time a recounting of a tale of the frozen north. It was the legend of Frobisher's Folly, and Meeker gave it a sharp telling which held the listener. Baritone Pickett was back after Meeker's sesh of story-telling, to warble "So in Love" and "Wonderbar," with neat musical background by Herbie Koch at the console of the big Kilgen organ.

While the show lacks the fullness usually provided by an orchestra, combo of storyteller, baritone singer, and big studio organ resolve into a neat Friday night package to fit the summer sustaining budget.

the original learned and human panel.

Format is unchanged—a scientist discusses a subject on which he is an authority ("Forum" is a frequent springboard for press association stories) and the panel, plus the guest, answer questions submitted by listeners. Bernard Krause, of the WGY staff, is moderator-quizzmaster. On last broadcast heard, Dr. Gorton R. Fonda spun an interesting tale of the discovery of the Chinese secret for porcelain manufacture by a 17th century French chemist. One of the queries which he, Dr. Tonks and others answered, dealt with "black light." Dr. Fonda touching on its uses in creating stage illuminating effects. Interrogations cover a wide range, many of them dealing with problems or puzzles faced by householders. The panelists seldom are stumped; they expertly blend the abstract with the practical, leavening science with light humor. Krause pursues the questioning when the answers seem on too high or abstruse a level.

Wied.

DIXIELAND JAZZ CONCERTS
With Tony Dahmado, Charles Miller, Tony Costa, Jimmie Conniff, Johnny Castaing, Joe Loyaano, Frank Federico, Sam De Kemel
Producer-Director: Ed Hoerner
Writer: Irving J. Vidacovich
30 Mins.; Wed., 10:30 p.m.
Sustaining
CBS, from New Orleans

This new CBS series, which debuted last Wednesday night (7), carries appeal only for the strictest of hep cats who have now forsaken bebop for the two-beat ragtime of Dixieland jazz, currently undergoing a nationwide revival. Program was completely unrelieved by any showmanship or variety; with no announcer buildup or explanation, it tore into the first of a string of jumpers and kept going for a panting 30 minutes that must have had jazzophiles flipping their lids and more conservative dialers reaching frantically for the knob.

Trumpet, trombone, clarinet, bugle and four rhythm produced some expert Dixieland, but a half-hour of one type of music exclusively can become a little wearing, no matter how well it's played. Studio audience reaction also tended to become a bit annoying, with screams and whistles out of all proportion to the quality of the solos, and coming, curiously enough, before and after their. "Appreciation" of the studio crowd, despite the yelling, seemed contrived and evoked a mental picture of the old applause card being held up—with the announcer in this case getting his cues mixed and calling for the yells at the start of a solo instead of at the finish.

Program, appropriately enough, originates from New Orleans (via WFL), home of Dixieland two-beats.

Rich.

SCIENCE FORUM
With Dr. Louis Tonks, Dr. Francis L. Norton, Dr. William Cass, Dr. Vincent J. Schaefer, Bernard Krause, Guests
30 Mins.; Wed., 7:30 p.m.
GENERAL ELECTRIC CO.
WGY, Schenectady

Top area educational and one of radio's finest scientific, "Forum" wears well. Now in the 11th year, feature is just as instructive, absorbing, stimulating and helpful as it was in the long ago when General Electric reserved a half-hour of choice network time. Reportedly NBC offered on various occasions to put the show on the web in a different spot, but the arrangement was never effected—to broadcasting's loss. GE merits praise for keeping the night block, maintaining a high level of good speakers, and retaining most of

Godfrey

Continued from page 35

audiences is the fact that he, alone, is responsible for reviving the long-dormant ukelele industry, by virtue of integrating the instrument into his TV format (he has a twice-weekly sponsored video show devoted to ukelele lessons).

As one vet CBS exec put it: "There's been nothing to match the Godfrey phenomenon in the history of radio or TV."

The Lever gross billings alone, for sponsorship of Godfrey in the 10-10:15 a.m. segment Monday-through-Friday, totals \$1,530,000. Here's the breakdown on his various other sponsorship deals:

10:15 to 10:30 a.m., shared between Pillsbury and Wildroot, \$1,530,000.

10:30 to 10:45 a.m., Gold Seal Glasswax, \$1,530,000.

10:45 to 11 a.m., National Biscuit Co., \$1,530,000.

11 to 11:30 a.m., Chesterfield, \$2,260,000.

Monday evenings at 8 "Godfrey's Talent Scouts" radio-TV simulcast for Lipton Tea, \$725,000 on AM, \$500,000 on TV.

Wednesday night at 8 "Godfrey & Friends" hour-long TV show for Chesterfield, \$980,000. Chesterfield cuts to a half-hour, with Pillsbury and Plymouth sharing the other 30 minutes.

Tuesday and Friday 15-minute TV segments for Godfrey's ukelele lessons, sponsored by Hi-V Grade (orange juice) on an eastern network hookup, \$200,000.

ABC's 'Me, Too'

Continued from page 35

exclusively to the network for 20 years.

Designed to protect the talent on its network against the raiding by other webs, ABC's plan is to put under exclusive radio and TV contract all its top program personalities. To further bolster both its AM and TV programming, Kintner is initiating deals with shows and stars dropped by sponsors on other chains. Blueprint calls for a strong run of shows on certain nights, such as was done when Bing Crosby was on ABC for Philco. "Screen Guild" will be the starter on Thursday night.

CBS In Stew

Continued from page 35

the major markets throughout the country, the CBS affiliates are enjoying juicy local revenues in the 10 a.m. programming rosters.

Lever Bros. has served notice it wants the full network. As perhaps the No. 1 client today in board chairman Bill Paley's ledgers, the web is taking no chances in incurring its disfavor. It's still got until the fall to resolve the problem. That's when Lever moves into the Godfrey picture.

Detroit—WJR is inaugurating the "WJR Dramatic Clinic and Workshop," hoping that it will have the same success as "Choral Clinic," organized three years ago and now known as "Make Way for Youth." CBS network show. The dramatic clinic, composed of students from public and parochial schools, will be integrated into the "Know Your America" program.

Sara Berner's Voice as
GLADYS ZYBISCO
(Of the Jack Benny Show)

IS SWITCHING TO

"SARA'S PRIVATE CAPER"

(The Sara Berner Show)

NBC, Thurs., 10:30 P.M., EDT

Sara Berner's Voice as
GENEVA HAFTER
(Of the Beulah Show)

IS SWITCHING TO

"SARA'S PRIVATE CAPER"

(The Sara Berner Show)

NBC, Thurs., 10:30 P.M., EDT

**IS YOUR FACE . . .
TOO BROAD FOR T.V.?**

Your face can be reshaped to photographic proportions, quickly, by this newest scientific cosmological technique, direct from Paris.

Not a Make-up

Consultation without Obligation!

ELISABETH UNGAR 36 E. 38 St.
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STANBACK HEADACHE
REMEDY

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BIRD'S EYE FOODS
BON AMI
BROMO SELTZER
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PAVE WAY FOR SHEET SALE PUSH

Autry, Heidt Among TV Deals Set By AFM as Petrillo Eyes Vidpix

Houston, June 13.

James C. Petrillo, prez of the American Federation of Musicians for the past 10 years, announced new conquests in the field of television in a talk before his group, and at the same time urged active backing of congressional "liberals" to give him union life blood.

Petrillo opened the 53d Annual Convention of the AFM here, speaking to a group of 4,000 representatives of 700 locals in the United States and Canada.

In a move he said would put the AFM back in the fight against the National Association of Broadcasters, Petrillo briefly described newly-acquired contracts for television movies.

The two big stars already under contract, he said, are cowboy Gene Autry and bandleader Horace Heidt. Additionally, the AFM has signed Hollywood producer Louis D. Snader, who reportedly plans several hundred TV short subjects, and Imperial Pictures Corp., of Hollywood, which will deal in half-hour musical shows for TV.

Under four separate contracts arrangements the union will get 5% of the gross each time the movie is shown over video, Petrillo explained. The union's share will be paid to a trustee, Samuel R. Rosenbaum, until distribution to all AFM locals in the United States and Canada, July 1, 1950. All contracts will be for one year.

While scale for the TV pix are based on the Hollywood studio schedule of \$39.90 for a three-hour session, dominating aspect of the new pacts is the establishment of the royalty principle in the field of films where the AFM failed to accomplish this objective in previous negotiations with the major pix companies. Petrillo predicted that the vidpix payments into the musicians' trust fund would ultimately exceed the disk royalties.

Delegates to the AFM convention, searching for new sources of revenue, once again sounded the need for revised copyright legislation to grant performance rights (Continued on page 59)

Columbia Disks 'Tzena,' Ships New Platter In Fastest Job to Date

In its fastest coverage to date under the new "press-'em-and-ship-'em" plan, Columbia Records shipped its disk of the new tune, "Tzena, Tzena, Tzena," to dealers yesterday (Tues.) following a recording session Sunday night (11). Mitch Miller, Col's artists and relations chief, hit the deck with an orch and chorus in double-quick time to keep pace with the Gordon Jenkins cut of the number for Decca which was released Friday (9).

Jenkins obtained a two-day lead on his disk due to his authoring of the English lyric to the Hebrew folk dance, which he withheld from the market. Under copyright laws, Miller was enabled to use the lyrics as soon as one disk version hit the market. Following the Col recording session, Miller arranged for special pressing facilities in the diskery's Bridgeport plant and shipped vinylites to disk jockeys within 12 hours.

Unusual aspect of Decca-Columbia race was that Howie Richmond's Cromwell Music publishing firm was blocked from getting the Jenkins lyric until after the Decca disk was released. Decca, meantime, had recorded the number three ways with Jenkins, the Weavers (who introduced the number in nitery engagements) and in a polka version. New music and arrangements of the tune, based on a traditional folk theme, is by Spencer Ross.

Polly Berger, Coast singer, finally was linked to a recording pact by RCA Victor last week after two months of on-and-off dickers.

What Victory?

Houston, June 13.

Jubilant in musicians' union circles over the recent victory of the Akron local in a stand-by band dispute involving the Taft-Hartley law was cooled off by AFM attorney Henry Kaiser in a report to the convention. Far from being a union victory, the lawyer said that the National Labor Relations Board decision in behalf of Akron Local 24 "strikes at the very foundation of the American labor movement."

Kaiser pointed out that the local won the right to have stand-by crews while traveling bands were playing only by a technicality. The NLRB ruling would have been adverse if the Federation itself had been named in the complaint.

RCA to Liquidate Non-Selling Disks To 'Clarify' RPMs

Moving to cut back slow-moving stocks of 78rpm disks, RCA Victor has set a new merchandising program to go into effect in September along with second liquidation step by retailers since the introduction of the long-playing disks. According to Paul A. Barkmeier, Victor's vice-prexy and general manager, new plan is aimed at thawing distributor and dealer capital now frozen in "slow-moving or dead merchandise."

New program calls for (1) the elimination of all disks from the Victor catalog which fail to attain a minimum sales level during a six-months market study; (2) place consistent and slow-moving records on a special order basis; (3) provide for a standing library of classical and pop standard records of proven saleability and (4) allow distributors and dealers to rid their inventories of unsaleable stocks under specific protection plans.

While the first three points are considered standard practice in the trade, the fourth point is regarded as the key to the liquidation procedure via an exchange system for distributors and dealers. Under the plan, distribs and retailers will be allowed to cash in dead merchandise for saleable stock, although the ratios of the exchanges have not yet been disclosed. Dis-

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DECCA LAUNCHES HAWAIIAN CAMPAIGN

Hollywood, June 13.

Revived popularity of the uke has rekindled Decca's lagging interest in Hawaiian music and platters will launch an intensive campaign on island tunes. Part of the drive will be a buildup for baritone Alfred Apaka as the Hawaiian crooner.

Apaka cut 14 sides for Decca last week before returning to Hawaii and waxery has slated a recording session this week at which George Kainapau will etch at least 12 more sides.

Lawrence's Decca Pact

Following several weeks of dickers, Elliot Lawrence has been inked by Decca to a term contract. The bandleader recently inked Columbia Records.

Lawrence cut his first sides for Decca last week.

SEEK MAJOR PUB AID AS 1ST STEP

Groundbreaking moves in "the direction of an industry campaign to boost sheet music were set in motion last week at the first of a series of conferences that are being projected for trade leaders. Over 25 publishers and tunesmiths attended the opening conclave held under the chairmanship of Charles Tobias, vice-prexy of the Songwriters Protective Assn., which has taken the initiative in attempting to weld the industry together in a fight for a greater share of the consumer dollar.

While sponsors of the tee off forum were satisfied that it led to a healthy airing of opinions, gripes and suggestions, it was marked by the absence of some of the top publisher firms. Tobias roundly criticized these outfits for their "apparent lack of interest in something designed to help the industry as a whole." Lou Levy, Leeds Music prexy, spotlighted the crucial nature of the big publishers' cooperation by asserting that "even if we involve all the other publishers in an industry project, we can't move without the help of the 10 top firms." Tobias declared additional efforts will be made to get the major publishers into the act for the future.

Emerging out of the confab were a series of short-range and long-range proposals which are expected to become the basis of any concrete steps to be taken by the industry. Tobias indicated that he would try to set up summer meetings of publisher and cleffer reps to lay the groundwork for fall activity.

Leading suggestion for a quick hypo to copy sales revolved around the revival of piano demonstrations of sheet music in top department stores. Tobias, speaking for himself and a group of other leading cleffers, volunteered to showcase a representative selection of current hits in Macy's, Woolworth or any other designated outlet.

Suggested proposals for long-

(Continued on page 59)

AFM, Diskers Meet On Dubbing Ban

Reps of the major diskeries and execs of the American-Federation of Musicians' national office and Local 802, N. Y., are scheduled to meet later this week in an effort to iron out the dubbing ban question. Following the AFM's order barring the dubbing of vocals on top of previously waxed orchestrations, diskeries have been complaining about the resulting inflexibility in recording sessions as well as the boost in production costs.

Major company lawyers contend that the AFM contract provisions don't warrant the union's rigid ban of the dubbing technique. Diskeries' interpretation of the contract will be presented to Rex Riccardi, AFM secretary, and Al Knopf, Local 802 recording department head, by Charles Grean, RCA Victor's artists and repertory chief, and Victor attorney Will Osterling.

Manor Records in Suit

Vs. Victor, Jolly Joyce

Manor Records, indie diskery firm, has filed suit against RCA Victor and Jolly Joyce, Philadelphia agent, over an alleged breach of contract involving the Four Tunes, a recent addition to Victor's blues and rhythm department. Manor is charging that Joyce offered the quartet to Victor despite a prior contract with Manor. Latter firm is also accusing Victor of luring away the Four Tunes with a big coin offer.

Suit is scheduled to come to trial in New York at the end of this month.

Bad Slump in Sheet Sales? Just Back to Pre-War Normal, Say Some

The Jig Is Up

St. Louis, June 13.

Because Patrolman Gilbert Kennedy of the local police force can only dance the Irish jig and doesn't believe that qualifies him to be an expert on dansapation, he lost a police court case before Provisional Judge John Swanson last week. He had pinched Orin B. Ingles, proprietor of a tavern in South St. Louis on May 13 for conducting a public dance hall and ballroom after he had seen three young couples dancing to the strains of juke box.

On cross examination Kennedy was asked if he was sure the couples were dancing. "I can't dance, so I can't qualify as an expert. The only dance I know is the Irish jig," was Kennedy's reply. "Discharged," ruled the court.

Once-Lofty Guitar Strung Up in New Plan of Economy

Although the band business is undergoing a slow but seemingly sure upturn, as evidenced by a growing demand for new orch blood, plus increased prices on bands for ballrooms, theatres and auditoriums this summer, one tangible sign indicates that even top leaders are playing it close to the vest financially, at least until they garner sufficient proof that the patient is over the convalescent period and restored to complete health.

Indication can be found in the absence from a number of big-band instrumental lineups of a former staple—the guitar. Whereas during the 1935-'45 boom era in the band field no leader of the Goodman-Dorsey-Miller type would show his crew in public without the accepted full rhythm-section complement of drums, bass, piano and guitar, today the guitar sideman has taken the Indian's place as the No. 1 Vanishing American.

Cases in point are three topflight musician-leaders recently booked in New York—Harry James on the Astor Roof, Tex Beneke with the Glenn Miller band at the Statler hotel, and Woody Herman on the Capitol theatre stage. At no time in the past history of these orchs was guitar omitted from the then ordained four-rhythm setup, but

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ACUFF-ROSE LOSE BID TO DISMISS 100G SUIT

Nashville, June 13.

Acuff-Rose Publications, publisher of the hit song, "Chattanooga Shoe Shine Boy," was last week ruled a proper party to a suit involving \$100,000 in royalties seeking to determine the author of the song.

Chancery court dismissed a motion of the firm that it be eliminated from the controversy, giving it 15 days in which to file answer to the lawsuit.

A hearing date has not been scheduled.

Mrs. Minnie Lee Biggs, widow of David McCarroll (Bunny) Biggs, minstrel man who was "Jam-up" of the radio team, "Jamup and Honey," filed suit asking the court to determine authorship of the song last February.

Mrs. Biggs charged the song is the same as "Shoe Shine Boogie," composed by her husband in August, 1947.

In the midst of all the cries about the "worst slump in sheet-music sales in years" emanating from the current music-publisher wailing wall, a few trade voices are trying to break through the gloom with what they feel is the cogent point that, far from being in a depression, the music business has merely returned to its normal sales level of pre-war days, following an abnormal period of inflation during the world conflict and the post-war era.

The handful of pubs and trade organization officials who feel this way base their argument on a combination of comparative sales figures and human nature as it particularly manifests itself in the song biz. Regarding sales, they say that there is no difference between the average number of copies racked up on a solid hit during the 1936-'42 period and the sheet sale on a click of similar substantiality today. They make the claim, based on sales of comparable pre-war hits, that songs like "Dearie," "My Foolish Heart" and "It Isn't Fair," all of which are around the 300,000-copy mark currently, would have done no better before the war, and possibly somewhat less.

Proponents of the idea that the industry is merely back to normal contend that any publisher would have been quite happy with a 300,000-400,000-copy sale a decade ago, that it was only the exceptional smash that hit over 500,000 or went to a million, and that in the latter rare instances the figure wasn't achieved until many months after the song's initial click.

Wartime's Fancy Sales

The fancy sales of a half-million to a million on a good many songs came, point out the "normalcy" advocates, during the war and for the couple of years following it when spending-money was plentiful and there was very little to spend it on. With the country's gradual return to a peacetime basis that once again produced new

(Continued on page 57)

Muggsy Spanier Combo To Play Aboard Showboat At Chi Lake Front Fair

Chicago, June 13.

In a harkback to the early days of jazz and Dixieland, Muggsy Spanier and a six-man group will play aboard an old-fashioned showboat this summer at the Chicago Lake Front Fair, Spanier has been signed by the fair for period from June 24, when fair opens, to Aug. 14. Fair will probably book another unit for remainder of season.

Group will play on deck of the boat, which will be stationed in a pond of water in the Dixieland section of the fair. Dixieland section will have plantations, southern dining room, and all the trimmings. Spanier will play four concerts a day, alternating with a group of players who will perform old-fashioned melodramas inside the theatre.

Spanier leaves the boat for six-week stay at the Club Hangover in San Francisco starting Aug. 21. He formed the group, which includes Darnell Howard on clarinet and Julian Laine on trombone, only last week, after completing an engagement at Jazz, Ltd., here. Group opened Friday (9) at the Silhouette Club for what was originally scheduled as 17 days. Spanier's agents, Associated Booking Corp., obtained a release of a few days to permit him to take the showboat job.

ROBERTS A MUZAK V.P.

Ralph J. Roberts was elected veepee of Muzak Corp. at a board of directors meet held in New York last week.

Roberts, org's advertising and sales director, has been with the outfit since July, 1946.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING JUNE 10

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos.	Pos. No.	Label	Artist	Song	N. Y.	Chi.	L. A.	Port.	Me.	Memphis	Phoe-	Bo-	Mid-	Dallas	Sp-g-	Day-	Per-	K. C.	San	Fitch-	Pat	Den-	Bo-	Cin-	Rich-	Ind.	Om-	D. C.	N. O.	Alas-	Syrac-	Det.	Balt-	TOTAL POINTS
1	4	London	Anton Karas	Third Man Theme	1	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	115
2	9	Decca	Andrews Sis-G. Jenkins	I Wanna Be Loved	1	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	77
3	1	Coral	Ames Bros.	Sentimental Me	2	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	69
4	6	Tower	Bill Snyder	Bewitched	3	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	68
5A	7	Mercury	Eileen Barton	If I Knew You Were Coming	3	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	59
5B	1	Decca	Gordon Jenkins	My Foolish Heart	6	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	59
7	16	M-G-M	Billy Eckstine	My Foolish Heart	6	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	57
8	25	Capitol	Kay Starr	Hoop-Dee-Do	2	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	51
9A	8	Decca	Gordon Jenkins	Bewitched	2	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	48
9B	12	Decca	Russ Morgan	Sentimental Me	2	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	48
11	3	Decca	Guy Lombardo	Third Man Theme	8	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	41
12	10	Victor	Sammy Kaye	It Isn't Fair	8	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	38
13	5	Victor	Perry Como	Hoop-Dee-Do	2	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	34
14	18	Columbia	Frank Sinatra	American Beauty Rose	3	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	31
15	1	Capitol	Nat King Cole	Mona Lisa	3	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	29
16A	21	Columbia	Doris Day	Hoop-Dee-Do	3	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	28
16B	18	M-G-M	Blue Barron	Are You Lonesome Tonight	7	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	27
18	21	Mercury	Patti Page	Don't Care Sun Don't Shine	6	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	23
19	11	Victor	Hugo Winterhalter	Count Every Star	4	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	22
20A	2	Capitol	Joe Carr	Sam's Song	4	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	22
20B	1	Capitol	Kay Starr	Bonaparte's Retreat	8	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	21
22	15	Victor	Sammy Kaye	Roses	8	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	20
23	28	Mercury	Patti Page	Gonna Paper All My Walls	5	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	19
24	1	Capitol	Mel Torme	Bewitched	4	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	17
25	48	Capitol	J. Stafford-G. MacRae	Dearie	6	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	16
26	3	Capitol	Margaret Whiting	My Foolish Heart	1	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	15
27A	25	Capitol	Ray Anthony	Sentimental Me	1	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	15
27B	2	Capitol	Ray Anthony	Count Every Star	5	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	15
27C	14	Victor	Mindy Carson	My Foolish Heart	9	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	14
27D	2	Decca	Al Jolson-Andrews Sis	Old Piano Roll Blues	3	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	14
31	2	Columbia	Percy Faith	I Crossed My Fingers	1	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	13
32A	1	Columbia	Arthur Godfrey	Gone Fishin'	8	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	13
32B	4	Victor	Ralph Flanagan	Joshua	8	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	13
32C	48	Decca	Mills Bros.	Daddy's Little Girl	10	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	13
32D	39	Capitol	Sammy Kaye	Wanderin'	9	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	12
36A	1	Capitol	Les Paul	Nola	9	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	12
36B	1	Columbia	Doris Day	Didn't Slip, Wasn't Pushed	5	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	12
36C	21	Columbia	Doris Day	Bewitched	6	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	12
36D	6	London	Teresa Brewer	Chooch' Gum	6	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	12
36E	2	Victor	Mindy Carson	Be Mine	1	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	10
41A	1	M-G-M	Billy Eckstine	Roses	7	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	10
41B	2	Coral	Roy Ross	Bewitched	5	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	10
41C	6	Decca	Bing Crosby	Big Movie Show in Sky	1	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	9
44A	1	Coral	Bob Crosby	Heart of Stone	2	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	9
44B	1	M-G-M	Blue Barron	Honestly, I Love You	2	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	9
44C	6	Decca	Russ Morgan	Down the Lane	3	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	9
44D	18	M-G-M	Frank Petty	Rain	3	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	9
44E	2	Victor	Fontane Sis	If I Knew You Were Coming	3	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	8
49A	1	Capitol	Margaret Whiting	Dream Peddlers Serenade	3	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	8
49B	17	Abbey	Larry Cook	Old Piano Roll Blues	5	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	8
49C	1	Victor	Don Cornell	I Surrender Dear	3	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	8
52	28	Coral	Bill Darnell	Mississippi	5	10	2	3	7	7	7	3	3	3	3	5	3	3	5	5	5	2	1	1	3	2	5	10	7	3	5	8	1	6

'RH' Logging System

Richard Himber's new development in logging broadcast performances lists tunes in the survey, based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocals, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The first group consists of the top 30 songs.

Week of June 2-8, 1950

First Group

Songs	Publishers
Bewitched	Chappell
C'est Si Bon	Leeds
Count Every Star	Paxton
Cry Cry Cry	Advanced
Damn It Baby That's Love—"Tickets Please"	Chappell
Down the Lane	BMI
Gone Fishin'	Feist
Home Cookin'—"Fancy Pants"	Famous
Hoop Dee Doo	Morris
I Don't Care If the Sun Don't Shine	Famous
If I Knew You Were Coming I'd've Baked a Cake	Robert
If You Were Only Mine	Robbins
I'll Always Love You—"My Friend Irma Goes West"	Famous
I'm Gonna Paper All My Walls With Your Love Letters	Goday
In the Valley of Golden Dreams	Beacon
I Still Get a Thrill	Words-Music
It Isn't Fair	Words-Music
I Wanna Be Loved	Supreme
My Foolish Heart—"My Foolish Heart"	Nantiv
Old Piano Roll Blues	Leeds
On the Outgoing Tide	Shapiro-B
Play a Simple Melody	Berlin
Rain	Miller
Roses	Hill & Range
Sentimental Me	Knickerbocker
Stars Are the Windows of Heaven	Pickwick
Stay With the Happy People	Morris
Sunshine Cake—"Riding High"	Burke-VH
They Say It's Wonderful—"Annie Get Your Gun"	Berlin
Third Man Theme—"Third Man"	Chappell

Second Group

A-Razz-Ma-Tazz	J. J. Robbins
Are You Lonesome Tonight	Bourne
Ask Me No Questions	Witmark
Candy and Cake	Oxford
Don'tcha Go Way Mad	Advanced
Enjoy Yourself	Morris
I Hadn't Anyone Till You	ABC
I Never Had a Worrry In the World	BMI
I've Got a Heart Filled With Love	Mutual
Juke Box Annie	Sanson
La Vie en Rose	Harms
My Destiny	Disney
No Other Love	Disney
On An Ordinary Morning	Remick
Sam's Song	Sam Weiss
Thanks Mr. Florist	Mills
Tonight	Miller
Where Are You Gonna Be When the Moon Shines	Lombardo
Where In the World	Oxford
You Dreamer You	BVC

† Filmusical. * Legit Musical.

RCA Disk Plan

Continued from page 55

tribes in the N. Y. area will get full info on the system in meetings held today (Wed.). Possibility of another sale, similar to the one about two years ago when retailers were dumping shellacs at discounts ranging from 30 to 60% has been ruled out by Victor execs.

Details of the overall program, including the liquidation procedure, are being outlined to RCA distributors at a series of meetings which began Monday (12). Later, distributors will initiate meetings with dealers on a local basis to acquaint them with the program.

Under the new program, Victor will issue a revised catalog in September listing only those records which are steady sellers. This stocks, to be listed in a catalog titled "Music America Loves Best," will be the only disks carried in stock by dealers and distributors. A secondary listing in a "request catalog" will include the limited-market disks which will not be inventoried. Latter disks will be pressed only four times a year, at announced intervals, to allow retailers to give customers a specific delivery date. Victor plans to revise and issue catalogs every six months, dropping all disks which do not meet a given sales figure.

At the same time, Barkmeier revealed that Victor is planning on a large-scale 45rpm sales promotion campaign in the fall. Conjunction of the slow-speed promotional campaign with the 78rpm liquidation move is seen as the final death blow to the rapidly waning shellac longhair sets.

Victor's new merchandising program was mapped following a market research which revealed that 45% of all catalog items accounted for more than 80% of dealers' volume. In the fair-selling range, 34% of catalog items accounted for 17% of volume, while in low-selling category, 21% of catalog items accounted for less than 3%.

GRANZ SETS 'JAZZ' FALL TOUR, TWO-REELER FILM

"Jazz at the Philharmonic" has set a series of 45 concerts in the fall, opening Sept. 16 at Carnegie Hall, N. Y. The troupe will comprise the usual aggregation of top name jazz players, including singer Ella Fitzgerald, pianist Oscar Peterson, drummer Buddy Rich and sax player Flip Phillips.

Prior to the concert, the Norman Granz's outfit is slated to make a two-reeler jazz pic. Besides distribution in regular commercial theatres, Granz is aiming to release the pic to TV outlets if JATP can get a release from the American Federation of Musicians. JATP's angling for a video tieup was highlighted last week with the election of Mike Shore as ad-promotion vice-prexy of the outfit.

Mercury, Ben Aronin Settle Disk Dispute

Chicago, June 13.

A \$135,000 damage suit against Mercury Records filed a month ago by author and lecturer Ben Aronin was dropped by Aronin last week after he and Mercury president Irving Green negotiated a settlement.

Aronin, who wrote and performed a series of kiddie disks for the waxery, had charged that Mercury had not carried out the agreements on releasing the disks, thus causing him financial loss and embarrassment.

He will receive no coin on the settlement, but his sides will be released as per the original agreement.

Roy Stevens orch was renewed this week at Roseland ballroom, N.Y., for another four weeks. Renewal takes the band, which opened at the dancery May 26, up to July 20 at the spot.

LONDON RECORDS' NEW KID CATALOG

London Records is entering the kiddie record field with a new line of 45rpm disks and 78rpm unbreakables to be released in July. Juve catalog will be competitively priced with the standard-speed disks to retail at \$1 and the 45's at 79c. New packaging idea for the line will be based on coloring each disk differently for identification by the pre-school age kids.

Initial platter to be cut will be the story of Cinderella narrated by the British film actress Margaret Lockwood. It's expected that London will use additional artists of its parent company, British Decca, as well as American performers for the kiddie line.

Can. Exhibitions Exempt On Performance Fees

Toronto, June 13.

In a test case to find out whether top-attendance agricultural fairs in Canada must pay music performance fees when a line of girls and vaude acts use copyright music during a grandstand show, the Justices of the Court of Appeal have ruled against the damages suit of the Composers, Authors and Publishers Association of Canada (collectors for ASCAP), that there has been any infringement of the Canadian Copyright Act, and that a fee must be paid.

Test case, launched by CAPAC, brought the court decision that such fairs are agricultural and industrial exhibitions for non-profit purposes; that civic managements are exempt from payment of music fees under the Copyright Act because "entertainment is not provided with motive of gain." It was CAPAC's contention that a grandstand show took an otherwise agricultural fair into the "performance for profit" classification; but this was overruled by Justice Aylesworth, speaker for the Court of Appeal of the justices, that the grandstand performances made the London Fair "any less agricultural or industrial."

Sheet Slump?

Continued from page 55

cars, radios, Frigidaires, phonographs and everything else that had been stopped or curtailed by war production, and with the buying power of the wartime defense worker greatly lessened, it was only natural that there would be a decline in sheet-music sales, unnaturally hypoed between 1942 and 1947 because the extra money around could be spent only on entertainment and luxury items still available, argue those who feel the music biz is being prematurely buried.

These musicians also believe that the human element enters strongly into the blues-shouting of many of their colleagues. They claim it's a sheer case of being spoiled by wartime sales—that those pulps now crying "no business" became so used to fabulous copy figures over an unnatural five-year period that they can't adjust themselves to what they should realize is the norm, or that it's a psychological matter of thinking the world is coming to an end because the \$2-3,000 a week they drew personally from their firms during the boom is now down to \$1,000 or less.

Pubbers who call current 300,000 sheet sales normal compared with 10 years ago—and therefore no reason to be described as a bad slump—also opine that their gloomy conferees don't take into account the fact that, whereas anything went during the war, the public won't buy mediocrity today. It's got to be a really good song nowadays, they state, and if it is a healthy sheet sale is definite, as in the past. And, they add, if there are less concurrent 300,000-copy sellers now than formerly—a fact also contributing to the present deep gloom—it's because Tin Pan Alley isn't giving the public the quality it's looking for.

There's nothing wrong with the sheet-music biz, conclude these pubbs, that a great song won't cure—and if a great song goes to "only" 400,000 copies, that's no less than it used to be before the wartime and post-war bonanza in pop music set an abnormally high standard possible only at such a time.

Chi Court Ruling on Copyright Status Of Recorded Music Stuns Industry

Chicago, June 13.

The copyright status of recorded music is way up in the air as a result of a final ruling last week by Chi federal district Judge Michael Igoe that production and sale of phonograph records constitute publication and that public sale of records of an uncopyrighted tune is "a dedication of the musical composition to the public."

Judge Igoe's ruling came after he studied a brief written by music industry reps and submitted by Shapiro-Bernstein attorney Mort Schaeffer during hearings on May 12 on Shapiro-Bernstein's motion for a new trial in its unsuccessful copyright infringement action against Miracle Records. The ruling reaffirmed and clarified Judge Igoe's original ruling in the case.

Because the decision will affect the entire industry, Shapiro-Bernstein is carrying the case to appeals court here. The original action was for \$24,000 in triple damages, royalties on Miracle's waxing of "Long Gone," which Shapiro-Bernstein claimed was in reality "Yancey Special." The small amount involved would not normally merit an appeal, but the issue has become an industry-wide one.

Appeal Likely In Fall

Schaeffer must file notice of appeal within three weeks. He then gets 40 days to file the record of the district case with the appeals court. Actual appeal probably won't get under way until late fall or early winter. Meanwhile, Miracle attorney Edward H. Norton has gone into district court with a petition for "reasonable costs." Judge Igoe will probably set a hearing date on costs shortly.

Judge Igoe originally ruled for Miracle on three points: First, he ruled that Meade Lux Lewis did not write "Yancey Special," as claimed by Shapiro-Bernstein. Second, he ruled that while basses of the two boogie-woogie numbers were the same, the trebles were different, and a bass, being "mechanical," could not be copyrighted. And third, Lewis' action in producing and selling records of the song prior to copyright constituted an abandonment of copyright. This stems from his ruling that production and sale of records is publication. If sheet music is sold before copyright, that sale constitutes an abandonment. He simply extended this principle to records, along the line of thought that records are a publication.

Property Rights Threat

The latter ruling took the industry by surprise and in a short time had it up in arms. At the same time Schaeffer appeared to ask for a new trial, Sidney W. Wattenberg and John Schulman, counsel for the Music Publishers' Protective Assn., asked leave of Judge Igoe to file a brief amicus curiae. This brief asked the jurist to amend the ruling on publication, terming it a threat to "many millions of dollars in valuable property rights."

If the ruling were not amended, the brief declared, "Catalogs of musical compositions valued at many millions of dollars would be worthless. The entire music publishing industry might be disrupted and hundreds of songwriters deprived of their livelihood." At another point, the brief said, "The court's ruling... would have the result of throwing into the public domain many thousands of musical compositions, both popular and classical, which have heretofore been recorded. Insurmountable difficulties will be interposed to the preservation of copyrights in works yet to be created."

While Judge Igoe refused to allow Wattenberg and Schulman to file their brief, he later in the hearings allowed it to be filed by Schaeffer as part of the new trial motion.

The fears expressed by Wattenberg and Schulman stem from one of their arguments, which Judge Igoe answers in his final opinion. They argue that if records were publication, a copyright notice would have to appear on each copy of a record. They point out that no provisions were ever made or thought of along this score. The provisions for the copyright notice on a copy of a publication, they argue, were that the notice must be placed on the first page of a book or pamphlet, for example. In

each case, they argue, there has been provision for placing of the notice. In the case of records, there never has been such provision.

If Judge Igoe's ruling is to stand, they say, then every tune recorded since the Copyright Act was passed in 1909 would become public domain, since none of these records bore copyright notices as required by law. Absence of a copyright notice on a publication—and under the ruling a record would be a publication—throws the composition into public domain.

Judge Igoe answers these arguments in his final opinion. "It seems to me," the opinion reads, "that publication is a practical question and does not rest on any technical definition of the word 'copy.' Nor do the notice and registration provisions of the Copyright Act determine the issue here."

Norman, Bull

Set Coast Blues

Jubilee July 15

Hollywood, June 13.

Gene Norman and Frank Bull have set July 15 as date for their Blues and Rhythm Jubilee which they hope to promote into an annual affair on the lines of their Dixieland Jubilee. Bash will be held at Olympic Auditorium.

Roy Milton orch, Roy Hawkins, Lillian Greenwood and Jimmy Witherspoon, latter to be flown in from Texas, already have been set for the Blues affair.

Bull and Norman will throw their third Dixieland shindig Oct. 6 with Sharkey Banana and Castle Jazz band already inked.

Wallerstein Sees Europe's Disk Industry Recovered From Wartime Blackout

Despite crippling taxation, Europe's disk industry has made a striking recovery from the virtual wartime blackout, according to Ted Wallerstein, Columbia Records prexy, who recently returned from a six-weeks business tour of the British Isles and the Continent.

European plant facilities, Wallerstein declared, are currently undergoing an expansion to meet the renewed consumer demand. Sales of classical records, however, have been slowed down somewhat because of the publicity given abroad to the long-playing development in the U. S. As a result, potential customers are holding back purchases in the expectation of a quick introduction of L-P's abroad.

Although British Decca has announced plans to go into the 33rpm field, Wallerstein pointed out that the equipment obstacle has to be licked first. Since manufacturing costs are much higher than in the U. S., the diskeries couldn't afford at this time to distribute the players at the non-profit, low-cost tabs at which they were promoted in the U. S. In addition, the 50% purchase tax on such equipment would raise prices to near-prohibitive levels for the mass market.

Queried on the statement made by RCA board chairman David Sarnoff recently to the effect that Columbia was planning to enter the 45rpm field, Wallerstein said flatly: "We have no intention of going 45 at this time."

During his trip abroad, Wallerstein set repertory plans with Columbia's affiliate in England, Electrical Musical Instruments, and on the Continent, Columbia Gramophone Co. As a means of avoiding duplication of effort, the companies blueprinted their exchange of masters for next two and three years. Among the major European works to be released in late fall by Columbia will be the recordings made at the Bach Festival in Prades, France, with cellist Pablo Casals.

Band Reviews

CARMEN CAVALLARO ORCH (16)

With Bob Lido, Cavaliers (4)
Astor Roof, New York

Ever since Carmen Cavallaro got down off the concert podium—he was on a couple of years ago and started playing dance music that John and Jane Doe could understand and enjoy, he's had one of the most listenable and danceable outfits in the business. On his return to the Astor Roof Monday (12), following Harry James' exit, a mixed trade-and-public crowd sat in front of a superlative band performance that held unflagging interest for professional and amateur observer alike.

Outside of Cavallaro's brilliantly inventive piano, the orch's principal virtue is a library that for variety and appeal to all ages and types of musical taste is hard to top in the present band picture. Book runs the gamut of current pops, standards, musical-comedy faves, waltzes, Latin items, and, of course, the semi-classics of the "Warsaw Concerto" ilk with which Cavallaro has long been identified. Routining finds no two similarly-styled numbers in juxtaposition, or, for that matter, anywhere near each other. A typical set will link a rhythmic "Just One of Those Things," a softly romantic three-quarter-tempoed "Lover," a deliberately corned-up "Hoop-Dee-Do" in the rinky-tink style in vogue today, a tasteful ballad arrangement of "My Foolish Heart," and a fast jump version of Grieg's "Anitra's Dance."

Instrumental lineup is unique in that no trombones are used. Crew breaks down into four reeds, three trumpets, five strings and four rhythm, including the leader's piano. Latter, of course, is far more a solo instrument than a rhythm one in this case, with Cavallaro's alternately sparkling and gentle keyboard touch the major focal point of attraction. It takes only the intro to "Warsaw" or "Polonaise" to stop them dancing and get them gaping around the Steinway.

Arrangements (mostly by Sid Feller and Ted Duane) are naturally built mainly around Cavallaro, but they give sufficient prominence to the sections, particularly the fiddles and saxes. Scoring doesn't strive for any new (or old) "sound," but is varied and always colorful. Dance beats, whether ballad or rhythm, are a constant invitation for a trip out on the floor.

Outfit carries no girl singer, leaving the vocal chores entirely to violinist Bob Lido and a quartet of sidemen (including Lido), tagged the Cavaliers. Lido is nice-looking and personable, and warbles the romantic wordage acceptably, with the foursome supplying some bright novelty lyricizing. Only fault in this department is too much reading of the words; holding a paper in front of his face isn't the best way for a singer to impress the ringsiders.

In toto, this is a dance-band performance out of the top drawer—slick, polished, entertaining and completely interesting musically. Rich.

BLUE BARRON ORCH (13)

With Bobby Beers, Betty Clarke, Helen Lowe, 3 Blue Notes
Hotel Statler, New York

In a quiet way, without the spectacular aspects that surround bigger and flashier dance crews, Blue Barron has always supplied terpsiters with smooth and easy rhythms for hoofing and readily identifiable melodic lines for listening. If students of jazz and addicts of swing long ago wrote off Barron as unworthy of mention, let alone consideration, as a musician, a great many other people have sat in front of or danced to this outfit and have derived a good deal of pleasure from same. Barron's success has been culled from that segment of the populace, far more numerous than the jazz-expert coterie, which likes to recognize a tune and dance to an uncomplicated beat.

In his first stand at the Statler, Barron represents a change in the accustomed type of music-making for the hostelry's Cafe Rouge. This room has always offered powerhouse aggregations of the Glenn Miller genre, with Tex Beneke and Ray Anthony the last two bands prior to Barron's opening Thursday (8), following Beneke's exit. Barron should have no difficulty whatever pleasing the dinner crowd here, and if he can pull in and then impress the younger supper set who

know this spot as a big swing-band oasis, he can be instrumental in paving the way for other orchs which might otherwise have never gotten a crack at this room.

Barron instrumentation of five brass (two trumpets doubling on French horn), four reeds and three rhythm works over a varied library of pops, standards and Latin numbers, all played brightly and easily. Emphasis is on all-around dance-music entertainment, which accounts for the plethora of vocal choruses that are handled by a virtual battery of warblers, singly and in groups.

Featured chirpers are Bobby Beers, Betty Clarke, Helen Lowe, and the Three Blue Notes. Singing combinations range from trios to sextets, with the shifting bandstand scenery providing good visual as well as vocal effect. Barron achieves much of the showman's aura that surrounds his crew via this shuffling around of the warble department.

It's all an agreeably pleasant dance-band performance, geared to satisfy those who come to terp and listen to songs they know and like. Barron may never make any anthologies on jazz, but as a crowd-pleaser he's been doing all right for a long time now. Rich.

RUSS MEREDITH ORCH

With Shirley Brunelle
Bellevue Casino Lounge, Montreal.

From their opening two years ago, the management of the Bellevue Casino parlayed an obvious idea into the biggest nitery success in Montreal and this renovated terp joint has continued to outdraw all other boites with their lavish shows and low admission charge formula. To further their local rep, the downstairs lounge, never a money-maker was refurbished and a Dixieland group under the direction of Russ Meredith brought in. The new room serves a two-fold purpose, it cashes in on the current Dixie wave and takes care of the overflow from the main room upstairs.

Meredith has gathered together a trim combo made up of trombone, trumpet, clarinet, baritone sax, piano, drums and tuba which is the driving force with this particular style. Tempos are mixed neatly, the small floor gives clients the necessary terp chances and arrangements give all members good solo spots with Meredith's strong trumpet offerings sparking most numbers.

The recently assembled group is still a little tight, playing most tunes straight from the book and general atmosphere would be sharpened with longer session in-

Best British Sheet Sellers

(Week Ending June 3)

London, June 6.

My Foolish Heart.....Sun
Dearie.....Connelly
Oh You Sweet One.....Southern
Jealous Heart.....New World
Chattanooga Boy.....Pic Music
C'est Si Bon.....Maurice
Let's Do It Again.....Lennox
Piano Roll Blues.....Leeds
Enjoy Yourself.....Morris
Cherry Stones.....Fields
Down in the Glen.....Wright
Me and My Shadow.....F.D.&H.

Second 12

Can-Can Polka.....Connelly
Baked a Cake.....Chappell
Quicksilver.....Morris
Song in Our Heart.....20th Cent.
Remember Cornfields Arcadia
Daddy's Little Girl.....Yale
Choo'n Gum.....Chappell
Dear Hearts.....Morris
Lake Loveland.....Cinephonic
Someday My Heart.....Chappell
Music Music Music.....Leeds
Garden of Weeds.....Box & Cox

stead of the regular three and then 15-minute break. Newcomer Shirley Brunelle, doing her initial try with any band, shapes smartly and natural style with oldies shows great possibilities. Acoustics in room are still too hard but combo is starting to click and should build a good following providing they stay on the Dixie kick. Neut.

JOHNNY BYRN ORCH (5)

Drum Room, Kansas City

Combo is one of the smaller outfits which calls on versatility from each of its members to please the patrons with a variety of okay music. Byrn leads out on tenor sax, with Freddy Libbert on trumpet, Tiny Langford on piano, Pat Greenwell on string bass and Dick Shaw on drums. Switch set up has Byrn on guitar and Langford on accordion, with vocals by Libbert and Langford and Byrn joining them at times for trio work.

Versatility enables the aggregation to handle a wide range in the library, running from Latin to pops to standards and back again. Aim is for plenteous vocals as well as listenable melody and rhythmic beat, and fulfills very well on all counts.

Evidence of the way in which outfit fits into this cozy little dinner room of the President Hotel can be seen from fact orch is in its eighth week currently. In addition to handling noon sessions and evening dansapang, crew capably backs the Leon Mandrake show which is doing capacity biz nightly in the room. There's a lot of music in the Byrn fivesome, and crew is due to hold forth for a nice run in the Drum Room. Quin.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Gordon Jenkins Orch-The Weavers: "Tzena, Tzena, Tzena"—"Goodnight Irene" (Decca). The Weavers, a nitery quartet, are furnishing some unusual material for the pop market. "Tzena," adapted from a Hebrew folk dance, is given an exciting treatment by Jenkins, who wrote the English lyrics. It's not too exotic for plenty of jock spins. The Weavers have also waxed this number solo for Decca in an interpretation less commercial but more moving than Jenkins. Reverse of the Weavers disk is another fresh number, "Around the World," a roundup of world folk tunes. "Goodnight Irene," on the Jenkins disk, is a pleasant ozark-flavored item.

Jerry Gray Orch: "The Loneliest Whistle"—"Sound Off" (Decca). "Whistle" is a good example of this orch's cleancut style within the late Glenn Miller format. A bluesy number well-vocalized by Bobby Troup and the Crew Chiefs, it has big jock and juke prospects. Reverse adds nothing to the original Mark Warnow rendition, and Gray's injection of some dance tempos into the marching song just doesn't come off. Bill Lee and Lee Gordon singers handle the vocal chorus lively enough.

Fontane Sisters. "Three Little Rings"—"Down Home Rag" (Victor). An adaptation of the Ballantine beer radio-TV jingle, "Rings" is a cute number rhythmically spun out by the Fontane trio. Tune is flawed, however, by a pedestrian lyric and an orchestral arrangement that makes only partial use of the jingle's attractive beat. "Rag" is an okay Dixie novelty which the trio works out brightly. Mitchell Ayres orch accomps.

Teresa Brewer-Snoopy Lanson-Claire Hogan-Bobby Wayne: "The Picnic Song"—"Let's Have a Party" (London). Two happy sides with a unique parlay of London's top vocalists. Even if what's in the groove is rather conventional stuff, that label looks impressive. "Picnic" is the more likely of the two sides, cashing in on a topical summer theme and this quartet's free-wheeling treatment. Jack Pleis orch backs up snappily.

Dean Martin: "Baby, Obey Me"—"I'll Always Love You" (Capitol). Two tunes from the Paramount pic, "My Friend Irma Goes West," furnish Martin with ace material. "Baby," a rhythmic item with a clever lyric, has a chance to click big via Martin's breezy vocal. Flipover is a fine ballad in a quasi-Latin tempo. Paul Weston's orch gives smooth backing on both sides.

Tex Beneke Orch: "Tzin-Tzun-

Tzan"—"Dreamin' Is My Business" (Victor). No relation to the title of the Jenkins side above, "Tzin-Tzun-Tzan" is one of the best of Beneke's recent slices for Victor. It's a catchy idea which the orch pounds out with a sharp beat behind Gregg Lawrence's neat vocal. Flipover has equally big potential, a rhythm item finely handled by Helen Lee.

Sarah Vaughan: "Our Very Own"—"Don't Be Afraid" (Columbia). "Our Very Own," from the Samuel Goldwyn pic of the same title, is slated for a big play and Miss Vaughan's cut rates a heavy share of the market. As usual with Miss Vaughan, fine phrasing and sensitivity to the rhythmic nuance mark this rendition. Vaughn Monroe sings "Our Very Own" in typical style for Victor while Charlie Spivak gives this standout ballad a smart instrumental dress with Tommy Lynn handling the vocal in standard style on the London label. Miss Vaughan also does right by "Don't Be Afraid," another worthwhile tune. Norman Leyden bats on both sides of the Columbia disk.

Tony Bennett: "Let's Make Love"—"I Can't Give You Anything But Love" (Columbia). If the time is ripe for another Al Trace, Tony Bennett can step into the whilom Street Singer's place. Bennett has a similar tearfully sentimental tenor, bordering on that realm of schmaltz over which Trace reigned for so many years. Bennett's mannered style is clearly evidenced in "Let's Make Love." On the reverse, he takes the standard for a solid ride, thankfully avoiding the lachrymose dramatics.

Louis Armstrong and All Stars: "New Orleans Function" (Decca). On this unusual and slightly morbid disk, Armstrong recreates one of those old-fashioned New Orleans funeral ceremonies. On the opening side, Armstrong describes the burial services behind a dirge-like instrumental. On the flipover, the Armstrong combo takes off on "Didn't He Ramble," the dixieland band returning from the cemetery with a paean to the living. Jocks can spin this disk for a change-of-pace.

Album Review

Dance Date With Les Brown (Columbia). First of a new series of Columbia 10-inch long-playing disks designed for dancing, this set features Les Brown's orch in a solid and varied session of music. Plugging the continuous playing angle of the I-P disks, Columbia hasn't banded the four numbers on each side, which may prove to be more of a disadvantage than an asset. It makes it virtually impossible to select a favorite selection. While the whole set has been packaged by Brown with fine pace and sharp arrangements, standout numbers are "Easy to Love," "S' Wonderful," and "Tico Tico." Lucy Ann Polk neatly handles "S' Wonderful," the only vocal on the disk.

Platter Pointers

Andy Russell has a likely side in "Mine, Mine All Mine" (Capitol). Gene Krupa's orch comes up with a cute hillbilly item in "I Want Gold in My Pocket," Bobby Soots vocalling (Victor). On the Universal label, Lorry Raine shows her versatility on "We've Met Before," a ballad, and "Sun Valley Polka." Don and Lou Robertson's best side for Coral is "Boom Town." Ray Bolger has cut two show tunes for Decca, "You Can't Take It With You" and "Francie," both pleasantly handled. Some more solid piano roll items by Lawrence Cook in "I'm A Sugar Daddy" and "Make Someone Happy Today" for Abbey Records. Johnny Guarneri Quintet has a couple of fine sides in "Alligator Crawl" and "Gone Fishin'" on the Admiral label. London Records has packaged an eight-sided album of "Barber Shop Harmony" by the Mid-States Four for anybody who likes that type of music. Another fine cut of the first-rate ballad, "Say When," by Dick Haymes and Evelyn Knight for Decca. Dick Jurgens orch has a good jock and juke side in "The More I Know About Love," Ray McIntosh vocalling (Columbia). Buddy Williams orch getting some unusual sounds on Rainbow Records in "Spring Made a Fool of Me" and "On the Mail." Louis Jordan achieves some frantic effects in "Psycho-Looco" on Decca. On the same label, Artie Shaw's orch has two good instrumentals in "I'll Remember April" and "The Continental."

VARIETY

10 Best Sellers on Coin-Machines Week of June 10

- | | |
|---|-------------------------------|
| 1. BEWITCHED (6) (Chappell) | Gordon Jenkins.....Decca |
| 2. THIRD MAN THEME (11) (Chappell) | Bill Snyder.....Tower |
| 3. MY FOOLISH HEART (9) (Santly-Joy) | Anton Karas.....London |
| 4. HOOP-DEE-DOO (4) (Morris) | Guy Lombardo.....Decca |
| 5. SENTIMENTAL ME (10) (Knickerbocker) | Gordon Jenkins.....Decca |
| 6. I WANNA BE LOVED (3) (Supreme) | Billy Eckstine.....M-G-M |
| 7. IT ISN'T FAIR (12) (Words-Music) | Perry Como.....Victor |
| 8. OLD PIANO ROLL BLUES (6) (Leeds) | Kay Starr.....Capitol |
| 9. ROSES (1) (Hill-Range) | Ames Bros.....Coral |
| 10. IF I KNEW YOU WERE COMING (13) (Robert) | Russ Morgan.....Decca |
| | Andrews Sis-Jenkins.....Decca |
| | Sammy Kaye.....Victor |
| | Jubilaires.....Capitol |
| | Larry Cook.....Abbey |
| | Sammy Kaye.....Victor |
| | Eileen Barton.....Mercury |
| | Georgia Gibbs.....Coral |

Second Group

- | | |
|--|------------------------------|
| WILHELMINA (Feist) | Freddy Martin.....Victor |
| C'EST SI BON (Leeds) | Danny Kaye.....Decca |
| I DON'T CARE IF SUN DON'T SHINE (Famous) | Johanny Desmond.....M-G-M |
| RAIN (Miller) | Patti Page.....Mercury |
| DEARIE (13) (Laurel) | Frank Petty.....M-G-M |
| CHOO'N GUM (BVC) | Merman-Bolger.....Decca |
| I ALMOST LOST MY MIND (Hill-Range) | Stafford-MacRae.....Capitol |
| WANDERIN' (Republic) | Teresa Brewer.....London |
| COUNT EVERY STAR (Paxton) | Fran Warren.....Victor |
| I'M GONNA PAPER ALL MY WALLS (Goday) | King Cole Trio.....Capitol |
| AMERICAN BEAUTY ROSE (Jefferson) | Sammy Kaye.....Victor |
| DADDY'S LITTLE GIRL (Beacon) | Hugo Winterhalter.....Victor |
| SUNSHINE CAKE (Burke-VH) | Patti Page.....Mercury |
| MUSIC, MUSIC, MUSIC (17) (Cromwell) | Frank Sinatra.....Columbia |
| STARS AND STRIPES FOREVER (Church) | Mills Bros.....Decca |
| | Phil Regan.....Victor |
| | Bing Crosby.....Decca |
| | Teresa Brewer.....London |
| | Freddie Martin.....Victor |
| | Frankie Laine.....Mercury |

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

data

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Few artists possess the double gift of singing a smiling musical-comedy tune and a grave operatic aria with *equal* honesty and *equal* skill. RISE STEVENS is one artist so endowed. Whether she brings us a Cole Porter song—

whether she portrays Rosenkavalier—she is completely convincing. We are proud to announce that this great artist has just joined RCA Victor. Ambitious plans for her new RCA Victor recordings are now being made.



Inside Orchestras—Music

Mitchell Parish, who has turned out many a torch-song lyric, will carry an actual torch when he graduates summa cum laude from Washington Square College of Arts and Sciences today (Wednesday) in New York University's 118th commencement exercises. Traditional part of NYU's ceremonies is the transfer of a large silver torch, symbolic of academic purpose and authority, from the hands of a senior faculty member to a representative of the graduating class.

Professor Douglas S. Trowbridge, on the NYU faculty since 1910, will hand the torch to Parish, chosen to receive it as a representative of the growing number of people who return to college for further education after achieving successful careers. Lyricist of "Stardust" and "Deep Purple," among many other hits, has now completed an education he interrupted in 1919. Parish, incidentally, did the lyrics for a new NYU marching song, written with assistant dean Kenneth N. McKee.

With Arthur Godfrey and Chicago disk jockey Eddie Hubbard working on ukulele lessons via television, the instrument may help stem the slump in the music business, according to Charles Hansen, head of Charles H. Hansen Music Co. He looks upon the uke as a summer saviour due to its mobility, use as an accompanying instrument and center-of-the-party interest along with the ballywhipped up by manufacturers' advertising campaigns. All publishers are rushing out collections for the uke. Hansen already has four books published and other new works underway.

Palladium terperi in Hollywood is embarking on its biggest publicity-exploitation campaign in years for the July 25 opening of Jerry Gray. Special transcriptions made by Gray and Bob Crosby, on which latter interrupts playing of "Shades of Gray" themesong to intro batoneer as man who arranged for Artie Shaw and Glenn Miller, will be played at regular intervals in the ballroom during Russ Morgan's stand there. In addition, Crosby will make pitch for a full-scale turnout and a similar pitch, on transcriptions made by Jo Stafford and Andrews Sisters will be aired over radio stations.

Final rest to the rumors that Columbia Records is capitulating to RCA Victor in the pop field by going into 45rpm production is expected as a result of Col's marketing of its new 33rpm automatic player attachment. New machine, which represents a considerable capital outlay for the diskery, will be used to push Col's seven-inch L-P pops as well as the longhair catalog. Attachment will retail at \$16.95 as a low-cost promotional item for the L-P market.

Two versions of the same Chopin theme are currently bucking each other on pop disks. Following Ralph Flanagan's cut of "To Me Your Song," for RCA Victor, Capitol has come up with "No Other Love" with Jo Stafford. With the same melody, underlying each number, trade is watching which lyric comes out on top.

Though ads in the trade papers for the King Sisters' new recordings show the four "originals" who wefe with Alvin Roy's band before the war, one of them is not with her sisters on the Mercury label. Alyce is not waxing with the group, her place being taken by a younger sister, Marilyn, who was too young to sing with the quartet several years ago.

Following her click on platters for M-G-M records, Monica Lewis has been inked by the diskery's parent, Metro, to a film contract. Songstress is slated for her initial film assignment in the fall. Miss Lewis was signed by M-G-M Records early this year.

THE 'BUDDING' SONG HIT "THANKS, MR. FLORIST"

Vaughn Monroe, RCA-Victor
Jack Owens, Decca

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ON THE BEACH WITH YOU

(Words & Music, Inc.)

Shep Fields Returns For Statler, N.Y.; Date

Shep Fields has been booked for a return date at the Statler hotel, N. Y., starting July 7. He played his first stand at this inn-one week during May. Return engagement is a result of the impression he made at that time.

Fields will be followed by Jan Garber, who starts Aug. 10.

Bob Grant's '44-'50 Tunes

"Songs of Our Times," World Broadcasting System's library feature, is being brought up to date with Bob Grant's orch recording the top tunes of 1944-50.

Library already covers the 1920-44 period.

James R. Cunnison has been named sales rep of the RCA Victor Custom Records sales division.

Reginald Kell, longhair clarinetist, has signed an exclusive disking pact with Decca.

The Trombone and Harp Stylist

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"Third Man Theme"
Seller on Coin Machines
"Bewitched"
Best British Seller
"My Foolish Heart"

Disk Jockey Reviews

TRAVEL TIME

With Ted Travers
30 Mins.; Sun., 5:30 p.m.
SKYCOACH AGENCY
WIND, Chicago

Ex-vocalist and bandleader Ted Travers has jockpotted what was a beginning 15-minute across-the-board platter show for the Skycoach agency, air travel service, to more than two hours throughout the week. Popularity of this disk show lies in the good taste of musical selections evidently enhanced by the biscuit-spinner's background.

The average hillbilly tune doesn't get much of a play, and he leans heavily on neat orch numbers, many of them revivals of the early Stan Kenton and Woody Herman issues. His request files are much in the same vein although he doesn't neglect the better pops such as "Bewitched," "My Foolish Heart" and others.

Travers does an excellent job underselling the commercials. He plugs the "no accident in four years" for the airline, in addition to the economy slant, and it must pay off as he's got 5,000 letters in reply to a contest held for two weeks. An odd feature is his spels to those in the trade, pointing out the advantage to orchestra members and others.

In his interviews he carries on in easy, relaxed manner, avoiding the trite questions and answers, and bringing out some of the little known bits about the artists. He also plies the listeners with poetry, but also on the unusual side, not corny or icky. Zabe.

RCA RECORD REVIEW

With Buddy Black
30 Mins.; Sat. 1:30 p.m.
JENKINS MUSIC CO.
KCKN, Kansas City

RCA-Victor is bringing radio right into the record department with this one, for an audience participation show plugging 45 rpm records. Mike and other KCKN equipment is set up in the record department at Jenkins Music Co., and interviews are conducted there with wouldbe record buyers.

Chatter on the show is handled by Buddy Black, KCKN jock who has definite ability at being flip with a quip. Interviews actually are conducted across the record counter, and setup calls for some nimble maneuvers both with the ad libs and with the technical arrangements.

Formula calls for several interviews during the half-hour, with a suitable gift to each interviewee. Customer also selects the record to be played on the air, and several are thus played during the show. Black has Max Williams of the station technical staff handling these details, which he does without a hitch. Jockey also is called upon—for some visual clowning while records are being played, and Black again is a good choice for this chore. He generally lightens the proceedings throughout the half-hour, and has a store of record lore from his jockey work.

As an added fillip, Jenkins has a record made of each interview, and this is given to the interviewee at conclusion of his few moments on the air. Although the show has been on the air a very few weeks, over 200 persons crammed into the Jenkins record department last Saturday, giving an idea of its mounting popularity. Quin.

Deep River Boys In Delayed London Bow

The Deep River Boys' scheduled appearance at the Palladium, London, June 17 has been set back two weeks to July 1. Group is set to sail for England June 23 aboard the Queen Mary.

Following their Palladium engagement, singing group will tour England for 13 weeks on the Moss-Empire circuit.

Galveston—For the second consecutive year, Ted Weems and his orch have opened the Marine Room on Galveston's Pleasure Pier. The spot opened for the season on Friday (9).

On the Upbeat

New York

Phil Urso, formerly with Elliot Lawrence, replaced Al Cohn on third tenor in Woody Herman's herd. . . . Bruce Wendell, onetime WHN (now WMGM) disk jockey, back in New York following discharge from the army, after having served a couple of years as a khaki platter spinner in Germany. . . . Vic Damone carries not only his own pianist but his own drummer as well, former Ray McKinley percussionist, Mario Toscarelli. . . . Ralph Proctor orch closes its second winter season at Childs' Paramount restaurant in New York, and opens its second summer stand at the Lake Champlain hotel in the Adirondacks on June 28.

Roy Hamerslag, Sammy Kaye's new manager, changing his last name to Maxwell, which is really his middle tag. . . . Pianist Billy Maxted, clarinetist Phil Olivella and trombonist Andy Russo just completing their first unbroken year at Nick's, Greenwich Village (N.Y.) Dixieland jazz oasis. . . . Bob Carter, formerly with Charlie Spivak, replaced Dick Carey at Jimmy Dorsey's piano. . . . Tommy Dorsey shopping for a home in the vicinity of Bernardsville, N. J., where he once had the showplace of the music world. Gene Krupa's week stand at the Palomar theatre, Seattle, has been pushed back to June 26. . . . Vaughn Monroe, long a licensed pilot and owner of two Lockheed's which he uses constantly on one-nighters, was awarded an honorary commission in the Civil Air Patrol. . . . Following organist Ethel Smith's recent guest stint with the Boston "Pops" orchestra, Boston Herald columnist Bill Cunningham devoted his entire Monday (5) column to her. He's a Hammond organist himself. . . . Al Philburn, arranger for Henry Levine's Dixieland shows via ABC, penned a series of original Dixieland solos which Chas. H. Hansen Music is publishing. . . . Mills Music inked the songwriting team of Frank Reardon and Ernest Schweikert to an exclusive writing contract. They'll turn out ditties under the names of Vernon Cross and Jeff Curtis, respectively.

Hollywood

Willis Jackson, tenor saxman with Cootie Williams, forming new band which will be handled by Joe Glaser's ABC agency. . . . Teddy Powell inked a long term with London Records. . . . Vaughn Monroe winds a one-weeker at the Flamingo, Las Vegas, tomorrow (14), then plays one-nighters in Yuma, Phoenix and El Paso for \$3,500 against 60%. . . . Ferde Grofe batoned a full symphony ork for his first Capitol wax session, etching two sides. . . . Lynn Murray grouped a combo for jam-session backgrounding of the film "Cost of Living," consisting of Randy Brooks and Clyde Hurley, trumpets; Benny Carter, sax; Larry Breen, bass; Don Ferris, piano; Vince Terry, guitar; and Alvin Stoller, drums.

Frank DeVol booked for one-nighters in San Diego, Pasadena, San Francisco and Portland, starting July 3. . . . Al Gayle orch winds a one-weeker at the Stockman's Hotel, Elko, Nev., Friday (16) and has been set for two-nighter at Pasadena Civic Auditorium June 23-24. . . . Skitch Henderson inked a new five-year pact with MCA. . . . Milt Herth Trio, Decca etchers for 15 years, inked with London. Combo now is at Catalina Casino. . . . Bob Crosby booked for a one week vaude stand at the Fox, Detroit, opening June 23, following which he moves to the Chicago theatre. . . . T. Tex Tyler's oature troupe inked for two months of four-night weeks at Riverside Rancho at flat \$1,000. . . . Roger Spiker crew back into Mocambo. . . . Muggsy Spanier replaced Pete Daily at Saddle and Sirlion, Glendale.

Chicago

Tutti Camarata comes in next week to cut Teddy Powell's first sides for London. Bandleader pacted with London three weeks ago. . . . Andrews Sisters and Bob Crosby into Chicago theatre for two weeks starting June 30. . . . BMI Snyder completes 75 weeks at College Inn when room closes for good June 25. Snyder, incidentally, has been made a member of ASCAP. . . . Ella Fitzgerald and Illinois Jacquet into Regal theatre week of July 7. . . . Tommy Carlyn into Oh Henry Ballroom July 19 for eight weeks. . . . Dick Barlow into Camelia Room of Drake last week for indefinite stay. . . . Billy McDonald to Dutch Mill, Delevan, Wisc., July 28 for two weeks. . . . Margaret Whiting makes first Chicago appearance at Chicago thea-

tre July 14. She's followed by Peggy Lee on July 28. . . . Ray Pearl into Vogue Terrace, McKeesport, Pa., June 26 for two weeks, then to the Greystone Hotel, Detroit, for week of July 12. He then opens here for four weeks starting July 21 at the Casino of Tomorrow. . . . Songwriter Ann Ronell in town for opening of "Love Happy," for which she wrote the score. . . . Leeds Chi manager Archie Levington into New York this week for home office huddles. . . . Lawrence Welk into Lake Lawn, Delevan, Wisc., for five nights between July 14 and 20, and squeezes in two one nighters during that period. . . . Dick Jurgens to Elitch's Gardens, Denver, Aug. 16 for two weeks. He follows Chuck Foster, who opens Aug. 2. . . .

Pittsburgh

Organist Everett Haydn, who had a long run at the Hotel Sheraton Lounge, goes back there Saturday (17), replacing the Johnny Mason Trio. . . . Nick Covato orch into new Sawmill Run Boulevard spot, the Italian Villa, which previously was just a bar known as the Mexicali. . . . Sammy Kaye's orch plays a one-nighter tonight (14) at Ches-A-Rena for Lions Club of Tarentum. . . . Bernie Cummins band followed Eddy Howard into Bill Green's on Friday (9) for a fortnight. . . . Louis Prima booked into Vogue Terrace for a five-day stand beginning July 18. . . . Luis Morales band spotted at Fritzie Zivie's Carnival Lounge downtown for indefinite stay. . . . Maurice Spitalny hired again as contractor for summer opera orchestra at Pitt Stadium, with Karl Fritz returning for second straight season as conductor. . . . Teddy Phillips band goes into West View Park week of July 18. . . . Lee Kelton's WJAS staff orch has turned out a couple of sides for the Dix label backed by Kinder Sisters, Buzz Aston, Art Pallam and Bob Rhodes.

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Night Club Reviews

Empire Room, Chi (PALMER HOUSE)

Chicago, June 8.

Max Liebman's "Cross Country Revue," with Jack Russell, Mickey Deems, Jerry Ross, Nelly Fisher, Louise Hoff, Bob Hamilton, Christine Karner, Frances Rainer, Pat Horn, Gloria Stevens, Jack Vaughan, Eddie O'Neal Orch. (13). Produced and directed by Liebman; written by Mel Tolkin, Lucille Kalten and Liebman; choreography by Nelly Fisher; lighting, Frederick Fox; costumes, Paul Du Pont; minimum \$2.50, cover \$1.

With all the clamoring about the need for better talent and material on television, here is what is essentially a video show that can stand up with the best any nitery can offer. The cast of "Cross Country Revue" is culled from producer Max Liebman's video shows, the structure is a variety pattern that closely follows his video productions, but adds up to topflight nitery fare.

"Cross Country Revue" was originally a one-shot affair that created comment at the Latin Quarter in Boston last year. Hilton Hotels' director of entertainment, Merriel Abbott, caught it and de-

cided to bring it into the Empire Room.

The revue is cleverly written, neatly staged—considering the fact that the cast has to work on a floor without backdrops, and very well performed. Young cast is not especially versatile, but each bit is perfectly cast. Choreography is excellent, and most of the original music is passingly pleasant, with one or two tunes outstanding.

Structurally, the show is merely a series of songs, skits and dances, tied loosely together by the device of associating each act with some part of the country. This device is unnecessary; show moved quickly and smoothly, and as a variety unit it really doesn't need any transitional props.

Show starts rather slowly, gaining momentum as it moves along. Opening number, "Panorama, America," is run-of-the-mill stuff, enhanced only by good music. But things get moving along about the fifth of the 12 numbers: with a delightful production piece called "Main Street, U. S. A." Music and choreography here are outstanding. From that point on there was no stopping the applause.

The three standout performers of the 11-man cast are singer Jack Russell, who appears in seven of the 12 numbers; comedian Mickey Deems, and dancer Jerry Ross. Russell's version of "Wanderin'," backed by a capable chorus from Eddie O'Neal's band, is a showstopper, as is Deems' bit of business on the husband harassed by wife and child. Ross does a hop-head dance that's sock.

Other clever bits are Louise Hoff and Deems doing a takeoff on the typical Hollywood story of a dance team, and a sprightly comic folk dance by Nelly Fisher and Ross.

Show still needs work, particularly at beginning and on a couple of rough spots throughout. Finale ends rather abruptly, with only fact that bellboys brought out flowers indicating to audience that it was all over. Frances Rainer and Christine Karner wind their comic beguine, which seemed slightly out of tone with rest of show, rather abruptly. Eddie O'Neal orch, incidentally, does fine backing job and plays excellent dance sets.

Chan.

Le Ruban Bleu, N. Y.

George Hall, Gigi Durston, Michael Brown, 4 Lads, Norman Paris Trio; minimum \$3.50, \$4.

Accent is on youth in the June bill which Tony and Al Mele have prepped as season's finale at Le Ruban Bleu, before they shutter for summer early in July. Show is headlined by comedian George Hall, from legit pastures, making his night club debut in some pleasant hallucinations (New Acts), with Michael Brown, Gigi Durston and the Four Lads as staunch support. Backgrounded by the deft Norman Paris Trio, and emceed tastefully and unobtrusively by the personable Julius Monk, the show is good, easy entertainment for a warm June night.

The Four Lads, a well-schooled quartet of teenage Canadian ex-choir boys, present a melodious gamut of songs, from spirituals to pop, done in pleasant fashion without driving or strain. Youngsters do "Alouette," a rhythm number in "Shine," a Negro spiritual in "Ezekiel," and a Canadian folk tune in "Canadian Boat Song." Gigi Durston, buxom songstress, weaves her slow, amiable way through "It Had to Be You," "These Foolish Things" and "You're Wonderful." Use of head tones and humming are good, but singer has a habit of sliding off pitch that is a little disconcerting, if not too unpleasant. She also lends a warm note to "Bewitched," although this song was never meant for slow, sleazy tempo.

Michael Brown has an amusing crop of songs which he's composed, and which he delivers in a disarming, fresh fashion while accompanying himself at the piano. It's a nice, sophisticated turn, with its takeoff on axe-murders in "Lizzie Borden"; on the Ruth Snyder-Judd Gray case in "Death of a Salesman"; "I Like the Eagle on the Dollar" and "Louisiana Story." They're entertaining parodies, which Brown throws off carelessly and well.

Monk emcees the setup quietly, bringing the turns on in easy informality with no attempt to hug spotlight, while the Norman Paris Trio, in addition to furnishing support for the acts, dishes up some tasteful music mixes that run from pop to Bach.

Bron.

Mocambo, Hollywood

Hollywood, June 7.

Pearl Bailey, accompanied by John Malachi, Roger Spiker Orch (6), Latin-Aires (5); cover \$1.50, \$2.

Hot weather and hot entertainment hit Sunset Strip simultaneously, the Mocambo bringing in Pearl Bailey as the first in a series of name attractions designed to lure customers during the dog days. Booking is a happy choice, for Miss Bailey is purveying socko entertainment.

Forty-minute stint gives her plenty of time to slam over a variety of numbers, including such disclicks as "Tired" and "Legalize My Name." It's slyly sold; and superbly sung to please ringsiders. For the most part she works without a mike, preferring to stand in the center of the floor and let loose. She has no difficulty making herself heard and commands attention all the way, especially with a boff takeoff on the different deliveries employed by a femme singer as she works her way through various coin classifications.

Terp chores are shared by Roger Spiker and Latin-Aires crews, each practically a fixture here. Miss Bailey's Steinway support comes from John Malachi.

Kap.

Bop City, N. Y.

Dizzy Gillespie Orch (6) with Joe Carroll, Eddie Heywood Trio, Richard Hayes; admission 98c., \$1.50 minimum at tables.

Bop City's summer show is a surprisingly diverting display. The dominant note is lightness, and each component of the program carries out this motif excellently.

Surprise of this stanza is the effectiveness of Dizzy Gillespie, who heads a smaller combination than he's been associated with in the past. With fewer sidemen surrounding him, Gillespie's talents as a personality and a musical comic are more evident. He amuses the customers with an amiable line of incidental comedies. Under these circumstances, his bop carries more meaning. The flatted fifths are easier to take, and the progressive jazz elements are more easily digestible to the average payee. There's been a lot of modification to Gillespie's bop since it was first presented to startled jazzophiles and in present form it's palatable entertainment.

Of a distinctly different musical genre is the Eddie Heywood Trio. Heywood's piano work contains

quiet class. It's a relaxing type of music that holds interest through subtle shadings, earnest expressiveness and solid musicianship. Of course Heywood's "Beguine" is still the highlight of his offerings. It carries as much appreciation from the bleacherites as from the ringsiders. Heywood's backing by bass and drum, gives a good rhythmic base to his keyboarding.

"One of the top comedy spots in the show is the bop-singing of Joe Carroll, whose gibberish includes the lead lines from pop tunes as well as conversational asides to Gillespie. Withal, he never loses sight of the melody. It's a terrific stunt.

Richard Hayes adds to the all-around entertainment values. He's further discussed under New Acts.

Jose.

Baccara, Paris

Paris, June 6.

Lena Horne, Federico Rey and Pilar Gomez, Tino Tornati, Bernard Hilda Orch, Jane Morgan, Baccara chorus (10); no minimum.

This plush Champs Elysees nitery is packing them in, with Lena Horne as main lure. A well designed, rococo spot, it is getting most of the carriage trade.

Show opens with the Baccara chorus, comprising 10 fair lookers, niftily costumed, but listless, in their dancing. Opening act is a Spanish-American flamenco team in good flamenco and folk dancing. Rey and Gomez do a colorful Andalusian number which brings them some hefty mitting. Then Tino Tornati, nattily attired, offers some classy tenoring. He is interrupted by an irate patron, and after some repartee and catcalls the irate Tornati invites him up on floor. Audience thinks it's the McCoy. Act gets hilarious as stooge bungles things, and they go into acrobatics, with Tornati warbling aria during the stunt. It's a good act. Chorus comes back for another listless handkerchief waving number. Then Lena Horne, who goals 'em with her lush warbling. Beautifully gowned, she makes a fine entrance, and goes into a lilting version of "You Do Something to Me." Then "Can't Help Loving That Man" and a change of pace in the haunting "Beal Street Blues" for sock returns. Follows with a catchy French lyric, "C'est Si Bon," done with a fine Gallic style, and the crowd loves it. "I Feel So Smoochy" and "The Lady Is a Tramp" wraps up show. Her style and delivery are tops. She encores with hep version of "Stormy Weather."

Bernard Hilda orchestra fills in competently with a fine assist by American vocalist Jane Morgan. Raised dance floor gives good visibility during the show, but made of such light material that its tough going for the talent, as experienced recently by Betty Bruce. Champagne is compulsory in the ramp seats.

Bernard Hilda and Jane Morgan are off to Belgium for two months at the end of the Lena Horne engagement, when Edith Piaf will headline.

Inexpert management has caused a good deal of ill will also due to alleged difficulty experienced by some of the talent to cash their salary checks. The booking of stars brings in patronage for the half hour or so they are on while the place does meagre business before and after, finding it hard to cover the nightly overhead of about one grand. For the current stanza it can be considered that Lena Horne, including her own musical director, Lennie Hayton, and three musicians of her own get about \$430 per day, Hilda and band another \$240, and the tango band \$100. This is somewhat tough to cover in about one hour's real business.

Mosk.

Lido, Paris

Paris, June 9.

Carrie Finnell, Step Bros., Bela Kremo, Ted Laurie, Annie Cordie, Newman Twins, Arden-Fletcher Dancers, Bluebell Girls, Les Cinci, Lido Mannequins & Models, Lido violins, Chorufas, George Reich, Bill Weber, Michel Volinoff, Jack Miller, Andre Lymen, Rene Leroux's Continental Orchestra, Kreyver's Rhumba Band, Choreography by Donn Arden and Ron Fletcher. Produced by Pierre Louis-Guerin and Rene Fraday.

Socko is the word for the entertainment provided in their new show by Pierre Louis-Guerin and his production associate, Rene Fraday. And it can hardly be termed a floorshow since it takes place on a raised stage and has all the earmarks, including a title, "Enchantment," of a revue. Contrasting previous production, if not so heavily packed with acts, it is more lavishly staged. All visiting Americans agree that no such show could be produced in N. Y. with any chance of getting back the coin outlay. Apart from name acts, costumes alone would make its cost prohibitive. It is the best buy in town for the money, and a must for every tourist.

Pace of show is fast, and special (Continued on page 67)

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MERCI

DANK

GRAZIA

AGVA's Decision to Franchise Agents Direct, Sans Fee, Hits Percenter Assns.

One of the most important decisions of last week's American Guild of Variety Artists convention in Philadelphia, was a measure which many feel may sound the deathknell of agent organizations. Confab adopted a resolution in which the \$50 franchise tap will be waived and agents will be licensed cuffed to handle AGVA acts.

Hitherto, AGVA charged \$50 for franchises, but in the case of organizations, percenters paid the fee to the organization, in exchange for "administrative advantages." Org would police its members and thus save the union some expense.

By issuing direct franchises, which is slated to go into effect by Jan. 1, 1951, organizations such as Artists Representatives Assn., which depend on the \$50 fee for annual dues, will be hard-pressed to continue. It will be difficult to get the majority of agents to pay \$50 annual dues for membership when free licensing is the rule. Groups such as ARA depended upon the dues for maintenance.

Reasons AGVA took this step, according to convention spokesmen, is the complications such as system set up. Originally it was the intention to maintain procedure in and around New York. Thus when an ARA grievance came in, matter would be straightened in New York. However, when ARA started to expand into a national organization and took in local organizations, AGVA branches became hamstrung in the operation of their affairs because of necessity of getting rulings from the national office. AGVA felt that under the ARA system, branches were losing their importance as a union cog.

On the other hand, it's felt that any disintegration of ARA will hamper AGVA's operation. ARA spokesmen feel that the organization kept the important agents in line, helped make the union strong by refusing to deal with non-AGVA acts and forced performers to join because of inability to book them otherwise. Another factor that will be to the union's disadvantage if

ARA dissolves is the loss of group negotiations. By this method it was possible to negotiate on agreement that would apply for most of the industry.

AGVA set new rules to govern the situation. An AGVA franchise will now be given gratis when an agent agrees to the regulations of the union.

Disk Jocks No B.O. Lure in Pitt Cafes

Pittsburgh, June 13.

It's obvious by now to cafe operators that this town just won't go for disk jock shows emanating from bar stools. They seem to develop an air following all right but don't put even a slight hike in the cash register. Second and latest of them to do a quick el foldo was the Sid Dickler program from Fritzie Zivic's Carnival Lounge over WMCK in McKeesport. Two-hour show lasted less than a month after it failed to bring any extra revenue into the room although achieving a pretty fair Hooper.

First one to try it was Jackie Heller a year ago at his Carousel. He had Ed King spinning the platens and interviewing the celebs over KDKA every night from club's upstairs bar, the Spotlight Room, and it, too, while collecting hundreds of telephone calls nightly, meant nothing at the boxoffice. However, it lasted several months, much longer than the Carnival Lounge venture.

Latest floppo just about winds up the nitery trick for the jocks. Very doubtful if any other spot will chance the idea again.

Max Liebman revue, current at the Palmer House, Chicago, has been set for the Lookout House, Covington, Ky., at the completion of Chi run.

Van Tells 'Em Off

Philadelphia, June 13.

One of the strangest remarks believed to have ever been made by a union official, came from American Guild of Variety Artists' president Gus Van during last week's convention in Philadelphia.

While making presidential report, Van came to the section dealing with the recently concluded agreement with the American Federation of Musicians. Anticipating criticism, Van declared, "I'd rather take his (James C. Petrillo, AFM president) word than trust 99% of this (AGVA) membership."

"Just what kind of a membership does Van think he's heading?" was the more sober reflection of many who heard the crack.

Dues Hike (\$24-100), 5% Tax Bite, Some Fisticuffs Spark AGVA Confab

Philadelphia, June 13.

The American Guild of Variety Artists convention held last week at the Adelphia hotel, took steps to secure its financial future and that of its membership in the face of declining employment in their field. For the first time in its history, the performers' union

adopted the principle of dues payments based on earning capacity. Dues have been increased to a minimum of \$24 annually for chorus and acts whose regular salary is up to \$500 weekly. From \$500 to \$1,000 dues will be \$32; up to \$2,000, \$48, and acts earning over \$2,000 weekly will pay \$100 annually.

This was but one of the several steps taken to insure the future of the union. Another major step was passage of a resolution which calls upon all buyers of AGVA talent to pay 5% of the total talent tab into the AGVA relief and welfare fund. This tax slated to go into effect Oct. 1, 1950, calls for a minimum of \$25 weekly for any show and a maximum of \$500 during the run of any display.

Another step taken was the affirmation of an agreement with Lou Goldberg to produce an AGVA television show which will attempt to put forward talent that hasn't been previously seen in that medium. AGVA will get a fee for use of its name.

However, union voluntarily surrendered a healthy slice of revenue when it passed a resolution giving AGVA franchises to agencies on a free basis instead of the \$50 fee usually charged to those not members of any percenters org. (see separate story.)

AFM Surrender

One of the stormiest issues facing the union was the ratification of the agreement with the American Federation of Musicians. It was charged that by this pact, signed two weeks ago by union's president, Gus Van, there was a wholesale AGVA capitulation to the James C. Petrillo union. AGVA, it was charged, sold out harmonica and cocktail lounge acts, the former classification it had exclusively, while the latter was shared with AFM. It was charged that there would be a hardship on these type turns because of the fact that, aside

(Continued on page 68)

Sinatra, Horne Set for London

Frank Sinatra has been signed to play the Palladium, London, starting July 10. Sinatra takes the spot originally planned for Jimmy Durante, who cancelled because of his desire to be near his former partner and now personal manager, Lou Clayton, who is seriously ill.

Sinatra will come in after Jack Benny. Others signed for this house include Abbott & Costello and Ethel Smith on program after Sinatra, Lena Horne and Harvey Stone following, and Tommy Trinder in September.

Chi's College Inn Closing, Reopens as Byfield Room

Chicago, June 13.

College Inn, Sherman hotel's famed bistro, closes June 25. After remodeling, location will reopen as the Ernie Byfield Porter Room, somewhat on the style of the swank Pump Room of the Ambassador East, as a memorial to the restaurateur who died several months ago.

Although no special ceremony will mark the temporary shuttering, city civic leaders are planning an Ernie Byfield Memorial.

Mimi Warren, songstress, added to the Mermaid Room of the Park Sheraton hotel, N. Y.

Ringling Circus Pacts New 5-Yr. Deal With Garden

Ringling Bros. and Barnum & Bailey circus signed a new lease for rental of Madison Square Garden, N. Y. New pact is for five years and as in previous deal calls for a guarantee and percentage. However, terms were somewhat reduced.

Last year's stand cost the circus between \$10,000 and \$11,000 in daily rentals. It's believed that a \$10,000 daily ceiling has been put into the new agreement.

For the first time in many years, there's been a disagreement between the Garden and the Ringlings. Dispute stemmed from Ringlings' desire for a lower rental and was complicated by the fact that the Cole Bros. Circus had made a pitch for the arena. There had been reports that the Ringlings would play armories in New York and Brooklyn if not getting a reduced rental at Garden.

I'm not blowing my own horn—
BUT I'm working !!

1948

1950

1949

Horn Tooted for Home Town
And London Cries for More
By Harold Hobson
London Dramatic Critic of The Christian
Science Monitor

An American coal dealer's son from Niles, a town of 15,000 inhabitants in Michigan, 780 miles from New York and 90 from Chicago, has stepped into the limelight of London's theaters and achieved a success overnight which united the hearts of woot stars like Mickey Rooney.
He entered this success right out of the jaws of failure, for his act opens with him playing the cornet, and though he played fast, the English orchestra, ask the band to go slower and start all over again.
Yet 18 minutes later the huge audience at the London Casino was shouting, stamping, and cheering in a way we've not heard since Danny Kaye left us. And Danny Kaye, after all, is a famous name.
Whereas, until this week, no one in Niles, Michigan, had ever heard of Niles either. But now, a few of us had ever heard of Niles right on Mr. Hyde's tongue. He's putting Niles right on the London map. In between playing three trumpets, strumming the piano, and dancing, all more or less at the same time, he informs Londoners that Niles has 18 churches and two cinemas and is, I forget, how many thousands of miles from one who is humming "He does this with the air of one who is proud of his knowledge of great moment. Some of his Niles. He thinks London should learn. Some of his Niles. He is proud enough to tell his friends are proposing to have Mr. Hyde doctored. And Niles next fall, though he does not tell this to his audience, ask the band to go slower and start all over again. And what better teacher about Niles could there be than a future mayor? The looming solemnity of municipal honors doesn't oppress Mr. Hyde. In fact, the best of the unduly-oppressed Mr. Hyde. In fact, the best of the many good things about him is his boyish eagerness and naivete. He is so fond of Niles that he is becoming fond of it, too. Maybe when he gets back to Niles this fall he will make Niles fond of London as well.

THE SUNDAY TIMES, JUNE 4, 1950

VARIETY

Palladium

The stars of the programme are Larry Parks and Betty Garrett, agreeable young people who do a lot of things quite well. But the best turn is Mr. Vic Hyde's. Mr. Hyde plays four cornets simultaneously, which would have put him high in Browning's category of What Does. But, as Browning knew, What Is is more important still, and here Mr. Hyde hits the bull's-eye. His personality is enormously likeable: his vitality is so great, his kindness so manifest; his performance so free from those innuendoes that less talented people mistake for sophistication, that quite remarkably, whilst he is on the stage, the world grows young and clean again.

Variety

Casino

I don't remember that Hazlett said the Indian jugglers had pleasing personalities or were scared at their first appearance in England, or told us precisely how many miles from London their native village was. All these things, however, could be written of Mr. Vic Hyde, who plays three trumpets and dances at the same time, which is at least as hard as tossing four ivory balls into the air and catching them. Mr. Hyde is, in fact, a monstrously clever fellow, who comes all of 4,000 miles from Niles, Michigan, to show himself a master of the only trick which will make an English audience warm to cleverness: that is, he looks a nice, simple chap from the country whose heart is in the old home town. His act on Monday opened slowly, but the moment its success became assured, he produced a chuckle of such naive satisfaction as captured every heart, and his oration would have gratified even Miss Sophie Tucker.

★ BOOKED SOLID - INDEFINITELY ★

Guild's Nix of Celebrity Nights May Stymie Showcasing of Talent

Action last week by the American Guild of Variety Artists outlawing celebrity nights, together with previous ban on benefits, was fought on the Philadelphia convention floor as putting a damper on the development of new talent in the cafe and theatre orbit.

Action was bitterly protested by the N. Y. delegation, but was pushed through by those from other cities. N. Y. delegates protested that celebrity nights gave the small acts a chance; to be seen in good cafe surroundings and provided a more accurate gauge of capabilities on a nitery floor than any other medium. It was easier to get buyers to come to a centrally located club to view new talent, than it was to get the bookers to hit obscure cafes for such purposes.

Major N. Y. cafe to suffer by the new edict is Leon & Eddie's, which held celebrity sessions every Sunday night. Eddie Davis, operator, declared that while he hasn't been notified of the celebrity nix as yet, entertainment business as a whole will suffer. He added that many performers who had been given a chance at his cafe often

went to major dates later. For example, Myron Cohen started spinning his dialect yarns at his spot. Another performer, Bobby Shields, who is currently emerging into standard act ranks, was developed by appearances at the Sunday night parties. Davis also cited the example of Sonny King, who did a song at a Sunday shindig and was tapped for a year's engagement in England by Bernard Delfont, British agent, who saw him perform there.

Davis declared that he never really got the big names for these affairs, but mostly upcoming performers who needed a showcase for their talents. Celebrity nights gave them this opportunity. If ban is put into effect this week, Davis said it's probable that the 60th anniversary party he was throwing for Pat Rooney, Sr., would have to be cancelled.

Convention also affirmed AGVA's previous ban on benefits unless acts get one-seventh of their regular salary with minimum at \$25. However, delegates passed a resolution whereby AGVA could okay benefits on its own if union will get 15% of the gate. Organizations, such as United Jewish Appeal which annually runs the "Night of Stars" at Madison Square Garden, N. Y., would most likely be one of the few orgs that would get AGVA's greenlight. However, if UJA would run its show as a benefit, it would have to allocate 15% of gross (including contributions and revenue from the ad-journal) to Theatre Authority for an okay. Ceiling on TA take is \$12,500. Thus the organization would have to shell out around \$20,000 for permission to run a free show. Most groups that previously ran such benefits but which had to switch to paid shows shelled out around \$4,000 for talent.

Fisher in Replacement For Ailing Fran Warren

Baritone Eddie Fisher got his first major break in the bigtime with his opening last night (Tues.) at the Riviera, Ft. Lee, N.J. Fisher was a last-minute replacement for Fran Warren, originally slated to open, but who took sick on the eve of the preem with a kidney ailment.

Fisher, a protege of Eddie Cantor, several years ago did production chirping at the Copacabana, N.Y., and before that was on staff at Grossinger's, Catskills resort. He records for Victor.

'Watercade' Closes

The Johnny Weismuller "Watercade" wound up for the season last week at Providence. Show cut short its schedule because of sub-standard receipts.

Another reason was necessity of Weismuller's being on the Coast to fill picture commitments.

Midwest Vaude Dates

Chicago, June 13.

Jack Brown left Mutual Entertainment to join the Jim Roberts agency as head of the radio and teevee department. Also exiting is Bill Vidas, ass't to Jack Russell, who takes over as video head of McConkey Agency. Charlie Chaney set for the Tic-Toc, Milwaukee, June 30. Dells, Evansville, Ind., has inked Allen Sisters for the June 16 bill with Professor Backwards set for June 23. Peter Lind Hayes and Mary Healy headline at the Chicago June 16 revue. Weire Bros. play the Park Plaza, St. Louis, June 16.

Jean Stanley goes into the Buttery, June 25. Lenny Kent in for a month at the Silver Frolics starting June 16. Sing Lee Sings, Roland Tiebors, Seals, The Langs, LaBlone Troupe, and Roberta's Circus set for the Chicago Lake Front Circus by Barnes Caruthers for the summer run.

Gale Agcy. Expanding To Legit, Films, Tele, Now Reps Hedy Lamarr

Signing of Hedy Lamarr to an exclusive agreement in all fields has signaled the expansion into all depths of the Gale Agency, N. Y. Miss Lamarr's Music Corp. of America pact recently expired. Gale will soon bid for an Equity franchise. The agency had previously confined itself to vaude, nitery and band bookings.

In line with this move, outfit has inked Robert Lantz, former head of legit dept. for the John E. Gibbs agency, to top its new legit department. Robert K. Adams, who recently exited as NBC's national production manager, will supervise radio and video.

Agency will make its radio bow July 8 when its "Chamber Music of Lower Basin Street" package begins a 13-week ride on NBC in the 10-10:30 p.m. slot. Adams obtained rights to the show from the Jergens Co., which bought the property a few years back. His deal with Jergens calls for a payment of royalties.

Programs will star Jane Pickens and her Escorts (6) and will feature Henry "Hot Lips" Levine and Dixieland outfit. Gene Hamilton will handle the "Dr. Gino" role he originated when program was on the air a few years back. Webb Kelly, show's original writer, will do the scripting.

Negotiations are in the works for the agency to rep Madeleine Carroll, Claude Dauphin and designer Rolf Gerard. Also the Damon Runyon Estate, Somerset Maugham and the works of Luigi Pirandello. Lantz is currently on the Coast lining up other deals.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., June 13. Colony displaying enthusiasm over Erwin Piscator's Adirondack Drama Festival at nearby Lake Placid, featuring such stars as Dolly Haas, Stella Duff and Elena Miranova. Among the bills will be "Circle of Chalk," "All the King's Men," "Cherry Orchard" and "Uncle Tom's Cabin," as a musical. Jean DeBaudouin, of the Maurice Evans Co., in for observation and check-up.

Joe Bishop, ex-Woody Herman trumpeter, making the grade with flying honors. Ditto for Delphin (RKO) Streder.

Esther (Morrisette) Gamba off to Baltimore for a two-weeks' vacation. Hubby Victor (IATSE) Gamba doing nicely after recent setback.

John J. Assaro, magician, left Raybrook (N. Y.) sanatorium with an all-clear to resume work.

Harry Nason, Philadelphia press-agent, mastered second stage of operation.

Ray Sammis in from Flushing, L. I. to chat with Johnny (IATSE) Nolan.

Lotsa sunshine, birds singing, flowers blooming and everybody smiling and happy since Mrs. William "Mother" Morris is back at Camp Intermission for the summer.

Al Brennock, pro-rollerskater, formerly with the "The Aces" and the "Skating Vanities" happy over top clinic report at the Raybrook (N. Y.) sanatorium.

Larry Doyle, ex-baseballer, elated over being invited to participate in the Old Timers Day at the Polo Grounds July 30.

Write to those who are ill.

Steel Pier, A.C., in Heavy Talent, Band Outlay, Seek Monroe Orch

Atlantic City, June 13.

Danny Kaye, in his first Atlantic City engagement, tops talent set for Steel Pier this summer, with Vaughn Monroe a possibility for the big Labor Day weekend. Kaye comes in to the huge pier Music Hall the week of July 2. Pier opens its 53d annual season June 17, after playing weekend vaudeville and dance combos since May 6.

Oldtimers and some added faces appear in the list of entertainers booked for the pier. Opening week (17-24) will have Mindy Carson heading the Music Hall show to be followed by Eileen Barton, June 25. Myron Cohen, July 9; Buddy Rogers and Denise Darcel, July 16.

Jerry Colonna comes in July 23, while Jean Carroll, who was on the bill last year with Joe E. Howard, follows July 30. Fran Warren, newcomer here, goes in Aug. 6, followed by Artie Dann, Aug. 13, and the Three Stooges, Aug. 20. Bills for final two weeks of season are yet to be set.

Bands packed for Marine ballroom are: Claude Thornhill and Eddie Karpee, June 17-22; Ray McKinley, June 23-24-25; Buddy Williams, June 27-28-29; Louis Prima, June 30-July 6; Ray Anthony, July

7-8-9-10; Larry Fotine, July 11-12-13-14-15; Les Brown, July 16; Hal McIntyre, July 18-19-20; Ralph Flanagan, July 21-22; Jimmy Dorsey, July 28-Aug. 3; Johnny Long, Aug. 11-17; Tommy Dorsey, Aug. 18-24; Tex Beneke, Aug. 25-27; Elliott Lawrence, Aug. 28-31.

Appearing over the weekend (10-11) in the ballroom was Art Mooney orchestra, with vaude show headed by Anne Rooney and emceed by Eddie White.

Hometown Honors Lewis

Circleville, O., June 13.

Ted Lewis, pride of Circleville, who has a playground here named after him, has been named honorary councilman-at-large, as a climax to a day-long Ted Lewis birthday celebration held by the community last week (6).

Mayor Thurman I. Miller had proclaimed a holiday in honor of the band leader's 60th birthday. Council unanimously approved an ordinance creating the life-time post for Lewis. Ben H. Gordon traveled to Beverly Hills nightclub and presented Lewis with a copy of the ordinance, and Lewis called the mayor and accepted the post.

Seattle's 300G Aquacade To Preem in August

Seattle, June 13.

The city's new Aquacade theatre on Green Lake is being rushed and plans to open in August with a big water show, as a prelude to the Centennial anniversary next year.

The Lye Wright show of Minneapolis, has been booked as the opening attraction. Frank Hixon and Al Wilson, who successfully handled ice shows at the Civic arena, have been hired to help put the Aquacade across.

The city-built arena will cost \$300,000 and seat 5,000.

Ada Lynne, Jerry Wayne May Team in Vaude Act

Pittsburgh, June 13.

Comedienne Ada Lynne and Jerry Wayne, singer, may team up in an act for cafes and vaude. Idea was discussed here last week by both of them when Miss Lynne was working the Monte Carlo and Wayne played the Copa.

Won't be before late August, however, since Miss Lynne has summer operetta commitments in Memphis and Dallas.

Plenty Monkey Shines

Toronto, June 13.

Carrying the Bernard & Barry carnival show out of Toronto, 13 cars ran off the track at Callandar with nobody hurt but monkeys scampering all over the place, including telephone poles, and minor menagerie animals sadly wandering around.

Cages holding the big cats were not broken. Traffic tie-up across a main highway, unsnarled after five hours by Provincial police, saw Oliva Dionne, father of the quints, unable to pass through the carnival debris. He motored back home.

Schine's Summer Vaude

Schine theatre in Watertown, N. Y., is to test summer stage shows for three days starting June 22. If successful, vauders will remain throughout the summer. Other houses may follow suit. Initial show is now being set.

BILLY BISHOP An' ANN

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VARIETY BILLS

WEEK OF JUNE 14

Numerals in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit (FM Fanchon Marco) (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (WR) Walter Reed

NEW YORK CITY
Capitol (L) 15
Charlie Spivak Ors
Rose Murphy
George Price
Laurie Bros
Music Hall (I) 15
Margaret Sande
Gil Galvan
Roy Raymond
Martin Bros
Earl Lipsey
Dean Myles
Ladd Lyon
Rockettes
Corps of Ballet
Glee Club
Sym Ors
Palace (R) 15
P Kohler & J
Sousa
Barons
Barney Grant
C Rima Co
Paramount (P) 14
John Payne
Murray
Al Donahue Ors
Pryde & Day
Patricia Morrison
George Wright
Timmy Roney (I) 14
Lucille Ball
Desi Arnaz
Rue & Naldi
Honeyboys
Kenny Tedder
Strand (W) 16
Tommy Dorsey Ors
Pitchmen
Berk & Hallow
SALTIMORE
Royal (I) 16
Toni Harper
Arnett Cobb Bd
Stump & Stumpy
Timmy Rogers
Minnita Cruz
Tracey McCleary O

CHICAGO
Chicago (P) 14
Peter Lind Hayes
Mary Healy
Novello
Patti Thomas &
Freshmen
Oriental (I) 16
Barretts
Elleen Barton
Joey Rardin
Louis Armstrong O
Velma Middleton
Carl Sands Ors
Regal (P) 16
King Cole
Earl Jack & Betty
Glenn & Jenkins
Wini Brown
Jimmy Hill Ors
COLUMBUS
Palace (R) 15-16
4 Evans
Hank Siemon
Albino
Dick DuPont
Keaton & Armfield
Ben Yost White
Guards
Artie Dann
Gaucho Bros
Steele Chase
HAMILTON
Paramount (P) 18-19
Horace Heidt Ors
MIAMI
Olympia (P) 14
3 Cs
Larry Daniels
Dick Brown
DeMatteis
Vagabonds
WASHINGTON
Capitol (L) 15
Al Mardo
Frank & Moore
Steve Evans
Artini & Consuelo

Jack Crisp & Jill
E & J Webster
LONDON
Palladium (M) 12
Larry Parks
Betty Garrett
Merry Macs
Jimmy James Co
Rolly Rolly
Vic Hyde
Con Cummings
Donohoe & Hays
Sis
Flying Comets
Olga Varona
Skyrockets Ors
MANCHESTER
Hippodrome (S) 12
Ice Revue
4 Eskimos
Rice Strange
Anne Rogers
Eddie Ward
Somers & Jean
V & V Mileham
Cyril Bros
Ge Stevens
Tonner Martyn
Palace (M) 12
Billy Cotton Bd
5 Smith Bros
Rene Hall
Forbes & Barrie
3 Grossetts
McDonald &
Graham
NORWICH
Hippodrome (I) 12
Billy Whitaker
Mimi Lay
B & M Clayton
Fairweather
Phil Lester
Pat O'Hagen
Sonny Hughes
Elizabeth Parsons
Eric Marsh
Hl Diddle Diddle
Debs
Terry's Juveniles
NOTTINGHAM
Empire (M) 12
Dana Lawrence
Lee Ladd
Bill Waddington
3 Le Roys
Clifford Stanton
Richman & Jackson
2 Redheads
Nitwits
Sid Millward
Wally Stewart
REVUE
PACIFIC COAST
Revue (M) 12
Adrienne & Leslie
Chika Lane
Dorothea Neal
Helen Norman
Billy Nelson
Chuck O'Neil
Harry Arnold
Ivy Luck
Joan Cunliffe
John Perosino
Yvonne & Dolores
Jack Lottinga
Les Raynor & B
10 N. Beam Girls
CHISWICK
Empire (S) 12
Ronnie Ronald
Peter Sellers
Bert & Bill
Lizbeth Webb
Patterson &
Jackson
Johnny Lawson 3
Hope & Ray
Kardoma
DERBY
Grand (S) 12
Cheerful C Chester
Fred Ferrari
Arthur Hayes
Edwina Carol
Len Martin
Grip
Melotti &
Wentman
5 Brahms
Gene Anderson
Harry Richards
12 Tiller Girls
EAST HAMPTON
Palace (I) 12
Adelaide Hall
Alfred Marks
3 Monars
3 Cursons
Ford & Lenner
Georges & Dorina
Anne Scott
Gunn & Hawkins
Metropolitan (I) 12
D Harris & Stan
Billy Barr
Johnny Downes
Joe Hopkinson
Bennett O'Loghan
Eddie Arnold
Patricia Leigh
Monte Marwin
Dick Edwards
E Leo Radio Quiz
GLASGOW
Empire (M) 12
Reg Dixon
Ved Lee
Mooney & King
V & J Crastonian
Manley & Austin
Frank Cook
2 Mazurs
Cynthia & Gladys
Ryan & Young
Roger Carney
GRIMSBY
Palace (I) 12
Cherale
3 Cordells
Scott & Foster
Levada
Cliff Robin
Swan & Leigh
HACKNEY
Empire (S) 12
Vic Lewis Ors
Alan Dean
Alfred Marks
Saven
Eddy Bayes
Billington
Bebe & Belle
LEEDS
Empire (M) 12
Dr Crook &
Crackpots
Carson Bros
Alex Lee
Ken Flower
Celia Right
Jerry Arkless
Frankie Yates
Aero Belles
CARDIFF
New (S) 12
Carroll Lewis BBC
Covers
Max Bacon
Howell Evans
Winifred Atwell
Arthur Worsley

Delmonts Can Can
Glee Club
WEYMOUTH
Alexandra Gardens
(I) 12
Africke
Carter & Doray
Harry Pringle
John Hutch & Stan
Terry O'Neil
Syd Amoy
Sylvia
Vernon Sis
WOLVER-
HAMPTON
Hippodrome (I) 12
Globe of Death
3 Zerk
Dresser & Dale
Musaire
Henry Vadden
Cassidy Kids
Mifelon
Elroy
WOOD GREEN
Empire (S) 12
Derek Roy
Bill Kerr
Kay Cavendish
7 Volants
Donald B Stuart
Donna Steven
Chas
8 Sophisticated
Ladies Cole
Charles Cole
TORONTO
Empire (I) 12
John Sharnon
Scott & Sanders
James Mydleton
Darryl Linton
Freddie Barnett
Will Hay Jr
CANADA
EAST HAMPTON
Granada (I) 12
2 Simpsons
Sonny & R Jenks
Rene Leighton
AUSTRALIA
BRISBANE
His Majesty's (T) 19
M Colleano Co
Gordon Kaye
Gordon Bros & J
Joey Porter
M Bernardini
Los Brilleos
Rob McLean
Eric Liffman
Joyce Gratton
M Fitzgerald
MELBOURNE
Tivoli (T) 19
Tommy Fields
Joy Hayden
John Hudson
Lou Vernon
Tommy Deane
Babs MacKinnon
Cynthia Rawson
ST KILDA
Palace (T) 19
Armed Forces
Dennis Davies
Elmar
Devine & King
Gerda Bornstad
Chibi
Marika Saary
Phillip Tappin
Wim De Jong
June Lindgren
Jacques Martaux
Jimmy Elder
Joe Whitehouse
SYDNEY
Tivoli (T) 19
Arthur Askey
Vaier
Roy Royston
Gil Johnson
Charles Norman
Ray Johnson
Audrey Jeans
Charles Rolfe
Bobby Mack
Walter Harrison
Frank Thring
Ernest Maxin
Robert Burns
Anthea Askey

Szonys
Ralph Young
Naaman Derr
Art Waner Ors
Le Coq Rouge
Oscar Calvet Ors
Jack Towne Ors
Leon & Eddie
Eddie Davis
Irma Henrique
McGuire & Warner
Bella Smaro
Southern Sis
Jack Byron
Liffie Club
Ernie Warren Ors
Ante Carlo
Dick Gaspare Ors
No 1 Fifth Ave
Downing & Fonville
Hazel Webster
Old Knick
Paul Killiam
Jerry Bergen
Roy Sedley
Rene Matthews
Pat Dennis
Hazen Jacobsen
Charlotte Ray
Johnny Silver
Al Cooper Ors
Old Rumanian
Sadie Banks
Lena Fields
Gerri Gale
Joanne Trelor
Joe LaPorte Ors
D'Aquila Ors
Park Ave

Billy Daniels
Penthouse
Johnny Bradford
Tony Romano
Paul Taubman
Riviera
Danny Thomas
Frank Warren
Condo & Brandow
Kathryn Lee
Lang Troupe
Pat Terry
Arden Lane
Walker Nye Ors
Pupi Campo Ors
Ruben Bleu
George Hall
Glad Durston
4 Lads
Ronnie Graham
Julius Monk
Norman Paris 3
Verzalles
Martha King
Emile Petti Ors
Panchito Ors
Village Barn
Gerr Fitzgerald
Tex Fletcher
Freda Wing
Dick Shavin
Dale Blight
Village Vanguard
Weavers
Clarence Williams
Waldorf-Astoria
Guy Lombardo Ors
Vic Damone
Mischa Borr Ors

CHICAGO

Blackhawk
"Road to Nowhere"
Mimi Kelly
Tommy Morton
Ray Hyson
Lynn Jackson
Terry Elliot
Ray Arnett
Bobby Lewis
Bobby Barry
Dick Mitchell
Sherman Hayes Ors
Blackstone Hotel
Carl Brisson
Dick LaSalle Ors
Joe Chaz
Sophie Tucker
Joe E. Lewis
Hot Shots (3)
Tony Fontaine
Doran & France
Edgar Dore (12)
Cee Davidson Ors
Chico Ors
Heistings
Ralph Lewis
Chet Rolfe
Mary F. Kincaid
Jerry Marchand
Billy Chandler Ors
Hotel Belmar
Sandra West
Son of West
Brad & Judy
Harry Rodacy
Johnny Alladin Ors
Dorothy Beach
Rex Ramer
D Hild Dore (12)
Tex Beneke Ors
Hotel Stevens
Joan Hyland
Arnold Shoda
Jerry Mapes
Jack Raffler

Farrar & Caster
Douglas Dore
Harper Flaherty
Bob Fitzgerald
Skating Blades
Mary A. Fitzgerald
Phyllis Miles
Maxwells (2)
Frank Masters Ors
Palmer House
Mickey Deems
Dale Fisher
Jerry Ross
Louise Hoff
Hamilton Dore
Jack Russell
Eddie O'Neal Ors
Sherman Hotel
College Inn
Story
Phyllis Gehrig
Don Weismuller
Christine Nelson
Norman Albino
Norman Fields
Frank Wagner
Ward Garner
Kenneth Remo
Eileen Green
Coff Norton
Carolyn Gilbert
Les Weinrott
Vera Gahan
C. R. Dore Ors
Bill Snyder Ors
Silver Frolic
Buddy Lester
Dorothy Claire
Walters
Bud Prentice Ors
Pamcho Ors
Vine Gardens
Willie Shore
Beazie Saxton
Rice Sis
Mel Cole Ors

New Acts

RICHARD HAYES

Songs
12 Mins.
Pop City, N. Y.
Richard Hayes, comparative newcomer, makes his Broadway cafe bow with a highly developed stage presence and styling. Hayes makes a handsome and pleasing appearance which should prove a lure to femme trade. He isn't a frozen personality before the mike. He has a good line of chatter to introduce his numbers and a vigorous style of delineation. Hayes has excellent control, phrasing and a tonal precision. His library is in the pop mood, although he can tackle more ambitious numbers such as "Tenement Symphony" with equally good results. Like most singers in his style, he fares best with ballads and he extracts maximum hands with this type of number. At one point, he even does an announced carbon of Frankie Laine's "Desire," which similarly nets a top hand.

The major lack in Hayes' delivery is warmth. His renditions are almost mechanically perfect and there's a consciousness of technique which militates away from heart-felt qualities. Once technique becomes more natural, the elusive warmth will come through. Hayes comes to this spot with a rep established on Mercury records.

GEORGE HALL

Song Satires
15 Mins.
Le Ruban Bleu, N. Y.
George Hall, featured comic from such Broadway revues as "Touch and Go," "Lend an Ear" and "Call Me Mister," makes an easy, successful segue to nitery work in his debut at Le Ruban Bleu, N. Y. His song satires, with their mimicry, antic dancing and caperings, are good material for an intine room, and Hall's style has the smooth polish of the sophisticate. Facially looking like a junior Edward Everett Horton (and several pints size smaller), he gets a little broad and corny, occasionally, but never enough to spoil a good thing. He's also wise enough not to reprise any of his old material from legit.

Material includes a takeoff on romantic songs, done to Sousa march music; a sketch about actors, "If I Ever Get a Break"; a British-accented ditty about a poor working girl, and best of the lot, a song-recitation on kings and dynasties, called "Leopold the Claw." Last-named is the only one calling for props—a very grandiose crown, and a huge scepter that turns into a giant cigaret lighter. Encore is a re-enactment in pantomime of his wedding. Material is all good, raising the risibilities early in each number.

LEA MATHEWS

Songs
10 Mins.
Cafe Society, N. Y.
Lea Mathews, petite songstress, impresses as having an excellent potential on her first N. Y. cafe date. Her tunes are highly stylized, but the melody is evident at all times. She has a quiet demeanor, there are no conscious attempts at selling, but inherent charm and musical know-how make themselves obvious at all times. Miss Mathews occasionally goes in for facial contortions which aren't in keeping with the style she's attempting to establish, but these departures are minor in comparison with her overall impression. There's a wealth of feeling in her ballads which keeps the audience interested. At this stage of the game, all that Miss Mathews needs is a good disk.

a pleasing all-around layout that should entice some trade to this Village spot. Three good turns backed by Charlie Parker's orch makes for one of the strongest shows cafe has had in some time.

Of major interest is Art Tatum, the blind Negro pianist, who can please any mood in the audience. He provides a delightful session of 88ing. There's deftness of touch, clarity of musical conception and solid commercial values. His imaginative and colorful pianoing wins successive encores.

Jack Prince is also a crowd-pleaser. Although possessing a hearty and well-groomed voice, he has an irreverent style with a tune. A number such as "Chloe," which starts out seriously is soon ribbed in an amiable way. Prince injects an ambitious note with his "Largo a Factotum" but there was no rapport between himself and

MIKLOS GAFNI

Songs
15 Mins.
Darbury Room, Boston
Miklos Gafni, Hungarian tenor who discovered he had a voice while in a Nazi concentration camp, is currently making his nitery debut in the intimate Darbury Room. While there is no doubt his is an outstanding voice, with unlimited potential, plus his neat appearance, his presentation as it now stands needs polishing and re-routining. His forte is semi-classical and light opera, and he sells this type of song nicely, grabbing nearest response on "Sorrento," "Mattinata," and an old English ballad, "Until." The pop "Enjoy Yourself" is not in his line, and he appears self-conscious singing it. Another that should be omitted entirely, or used only as an opener, is a melange embracing bits of various types of songs from opera to "Tootsie." Guy shouldn't have to rely on this type of stuff to project himself favorably, for his current buildup is slanted towards class audiences. However, these are minor deficiencies that can easily be remedied with a few nitery dates behind him.

KAREN TEDDER

Songs
8 Mins.
Roxy, N. Y.
Karen Tedder indicates considerable promise. She has voice, phrasing, good breath control—and great warmth. Whether it's a rhythm number with which she opens, or ballad, Miss Tedder seems due for a stellar future, especially for disks and radio. The gown she was wearing at the show caught is a little too high-schoolish, but this is a minor detail. "Them there Eyes" is a sock opener the way she does it, and "Someone to Watch Over Me" is a good ballad followup. Her encore is "Tim-Tashun," the former hill-billy disk hit, which she does well, if you like that sort of thing.

THE FIVE AMANDIS

Teeterboard
4 Mins.; Full
Palace, N. Y.
In their initial stand in the U. S., this Danish family shows such excellent timing and precision that it easily ranks among the top male teeterboard turns. Smartly attired in black trousers and yellow blouses, troupe runs through a repertoire of double and triple somersaults off the board and sundry other tumbling feats. Amandis were a strong closer at this house and obviously will fit in nicely in other vaude and nitery spots where facilities permit use of their equipment. Following their Palace booking, the quintet joins the Hamid-Morton circus. Group is a familiar circus act in Europe.

IMPRESSIONAIRES (3)

Songs-Comedy
13 Mins.; Two
Palace, N. Y.
The Impressionaires are a youthful male harmony trio who combine a couple of operatic arias with a rib of singing commercials and name vocalists. Voices are of high calibre and the boys wring maximum effect from their chanting. Lads include Barry Clark, Larry Lazar and Milton Hay, all of whom had been with various opera companies. One of the group warbles strains of the "Toreador Song" and another ditty as an opener, then his mates join in to razz musical commercials. Threesome's aping of Morton Downey, Frank Sinatra and The Ink Spots also comes off well. Turn stacks up as an okay novelty act suitable for most vaude or nitery dates.

the orchestra. He made an excellent imprint on audience. Lea Mathews, a charming newcomer, is discussed under New Acts.

Union Okays Cuffo Stints For Variety Club Benefit

Dallas, June 13. Through arrangement with American Guild of Variety Artists, visiting entertainers visiting Variety Club here may perform in the club's regular Saturday night show without fee, donating their services to the Variety Club's many charity projects. C. A. "Pappy" Dolsen, first assistant chief Barker for Variety's Tent 17 here, made the arrangements through Vincent Lee, AGVA rep in this area.

Night Club Reviews

Continued from page 64

Lido, Paris

attention has been paid to the lighting. It is, for obvious reasons, divided in two parts, during which patrons dance, and develop a thirst for more wine. Donn Arden's choreography is done mostly by Miss Bluebell's English girls, while the French models and mannequins supply all the strip displays. Annie Cordie, a Belgian looker, does an alternate as leading lady emcee and ties together the various sequences. Show opens with a couple of dance numbers by Miss Cordie and the Arden-Fletcher dancers. Then Bela Kremono comes on to slay them with his juggling number, first with hats, then with cigar boxes, which he manipulates with consummate skill. This is followed by a nifty scene in which the Lido violins play an important part, showing a gypsy camp on the move, caravans with horses, gorgeously costumed, while Ted Lawrie does the first of his several effective songs. Step Bros. are show-stoppers. Their tap dancing, singly and in tandem, gets sock applause. Finale of first part of show is divided in three parts: First a cowboy camp, and the idea they get of Paris and the French people, including an Apache dance by Les Cinci. In this Carrie Fennel does her specialty number, getting a hefty mitt for her bosomy manipulations. This is interrupted by the arrival of a transatlantic plane. In the darkened room and with the plane's lights on, this is an effective production number. This brings the scene back to Paris, where the mannequins and models have a chance to strut their stuff in neat fashion display.

Following an intermission, second part displays another production number, giving way to the Newman Twins, acrobats with slick routines. Book of the show was written by Rene Hornez and the music has been nicely arranged with many American tunes, by Jean Gruyer, Jean Pierre Landreau and Rene Leroux. Latter conducts the orchestra, supported by Krever Rhumba Band. Costumes were designed by Fost, and are one of the main assets of the show.

Cafe Society, N. Y.
Art Tatum, Jack Prince, Lea Mathews, Charlie Parker Ors (5), Cliff Jackson; minimum \$3.50.
Cafe Society's current show is

Cabaret Bills

NEW YORK CITY

Birdland
Errol Garner
Lennie Tristano O
Lester Young Ors
Jimmy Scott
Joan Deiner
Stuart Ross
Eddie & Rack
Madmoiselles
Ved Lee
H. Chittison 3
Richard Hayes
Dizzy Gillespie Ors
Eddie Heywood 3
Cafe Society
Lea Mathews
Art Tatum
Jack Prince
Charlie Parker Ors
Cliff Jackson
Cocacacana
Mindy Carson
Romo Vincent
DiGatano
Rusie Emery
M Dursio Ors
Avivares Ors
Diamond Horseshoe
Walter Dore Wahl
W. C. Handy
Billy Banks
Noble Sissle Ors
Cliff Morrison Ors
Rigoletto Bros
Jack Spoons
Frank Sinatra
Tommy King
Harry Meehan
Billy Banks
H. C. Armstrong
Harry El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Santia Herrera
D'Amico Ors
Havana-Madrid
Santia Escarper
Fred & Frederika
Los Vipers
Fausto Ors
Jose Curbello Ors

Paramount, N. Y.

Jan Murray, Patricia Morison, John Payne, Pryde & Day, Al Donahue Orch (15); "Winchester '73" (Par), reviewed in VARIETY June 7, '50.

Jan Murray blankets the Paramount's current stage layout with a topflight comedic form that carries the rest of the bill. Without Murray to spark the proceedings, the show would emerge as a so-so roster of acts.

Two names from legit and the screen, Patricia Morison and John Payne, fail to impress. Miss Morison's standout looks and smart garb help build her impact but her vocalizing lacks comparable class. Her mike technique needs considerable improvement, especially when she hits the high registers in such numbers as "Wonderbar," "My Foolish Heart," "Granada" and "So in Love." She's only recently out of the hit Broadway musical, "Kiss Me, Kate," in which she was co-starred.

Payne errs in attempting to build his turn solely around his songs. The quality of voice is not strong enough for him to register effectively, although the customers apparently accept it as a good try by a Hollywood screen personality. Payne also does some clowning with Murray but is merely straight man in the gagging.

Murray proves a solid crowd-winner. His gagging, mugging and singing are topdrawer and the routine is furnished with just enough new material to keep his basic standard gab as a fresh commodity. Murray adlibbing, particularly during the show caught, when a down-front patron interrupted with delayed cackles, showed the comic's mettle under stress. On opening day Murray also ran through the conventional kissing chore with Shelley Winters, the pic's star, and managed to put a couple of new twists on this routine bit.

In opening spot, Pryde and Day flash some first-rate juggling routines, particularly during the latter portion of the turn, when they parlay the juggling with some acrobatics. Early part of act is marred by some familiar work with balls and the flagrantly imitative trick of showing a string of medals after a tough stunt.

Al Donahue's orch warms up the house with an okay version of "Stars and Stripes" and backs the rest of the show in good style, with Donahue handling the interludes pleasantly. *Herm.*

Chicago, Chi

Chicago, June 9.

Johnson & Owen, Wally Brown, Denise Darcel, Mary Kaye Trio, Louis Basil Orch; "Caged" (WB).

This is a pleasing, inexpensive quickie for one week with principal draw being Denise Darcel. She wisely builds up her natural s.a. attributes into a slick routine. From the moment she comes on after intro by Wally Brown, and a mauling session with the comic, act is hinged on sexy delivery.

Songstress does three numbers: one from her recent picture, an amusing barb as a French cowgal, and the popular "C'est Si Bon" for heavy response. Twisted accents, meaningful shoulder shrugs, and come-on eyes all contribute in putting her over solidly.

Brown finds a new audience here for his incomplete sentence gags, but as he says, "some of these are a little juicy." Especially for juve audiences. He has a sock finale with "Down By the Ohio." Johnson and Owen open the show in neat fashion with some nice timing on the horizontal bars to earn hefty mitt for double flip work.

Mary Kaye Trio is several cuts above the local cocktail unit with Miss Kaye displaying a husky voice on the rhythm side. Backed effectively by accordion and bass (she plays guitar) she refurbishes some oldies, "Whose Sorry Now," and "Some of These Days," but also sells "Count Every Star" equally as well. Comedy stint on original, "Monkey Song" seems a bit weak for theatres. Cutting the number of tunes and building up one or two might make trio even more effective.

Louis Basil returns after several weeks to do trim job of pacing the band. *Zabe.*

Apollo, N. Y.

Sister Rosetta Tharpe, with Rosettes (4), James Root, Jr., Eddie Vinson Band (12), Slip, Slap & Slide, Lewis & Van, Crackshot & Co. (3); "Flying Saucer" (FC).

Sister Rosetta Tharpe, psalm-singing evangelist, is the main event on the current layout at this Harlem colored vaudeville, with Eddie Vinson's sock combo also getting top returns on the applause meter.

Sister Tharpe, a solid songstress who matriculated for stage and niterary career on the Gospel meeting circuits of the southland, gen-

erates real excitement via her blues treatment of spirituals. Flanked by a youthful gal foursome, the Rosettes, with Eddie Root, Jr., at piano, in addition to her electric guitar accomps, Sister Tharpe cues high audience enthusiasms via solid beat arrangements of "In at the Door" and "Precious Memories." Then she brings on her mother, also a name to conjure with in the Georgia camp meeting field, for hep versions of "Daniel in the Den" and "I Gotta Make a Hundred," to set matters for a sock finale to an all-around speedy show. Stint rocks the house for a begoff.

Vinson's tootlers also score with hep versions of pops, mostly reprises of their former disklicks to keep 'em stomping and applauding. For teoff and show-backing, maestro has 12 sidemen, later tele-scoped to a septet for the more sockier session. Latter, comprising three rhythm, and four brasses (including maestro on alto sax and carrying the vocals), really cook on such items as "Kidney Stew," "Somebody Stole My Cherry Pie," "Big Feet" and "No-good Woman," for solid returns.

Spacing aforementioned turns are Lewis & Van, male oday team in slick hoofery, most of which is done on miniature stairs; Slip, Slap & Slide, male hoofing trio, with an admixture of tap and rhythm turns expertly done, and the house comic, Crackshot, aided by George Wiltshire and Sybil Lewis, in the customary blackout that grabs plenty laughs. *Edba.*

Strand, N. Y.

Cab Calloway Orch (11), Apus & Estrellita, Dottie Saulters, Harold King; "Return of the Frontiersman" (WB), reviewed in VARIETY May 17, '50.

Strand's talent lineup for the current show is all sepla, and with the irrepressible Cab Calloway in the main slot the accent is on hot jazz. When it isn't jumperoos like "Duck Trot" and "Calloway Boogie," it's the wailing blues items in the "Keeper of the Blues" and "St. James Infirmary" vein. Latter is given more of a production than usually accorded band numbers, with Calloway chanting the lyrics in one before a transparent curtain separating him from the orch. Lighting behind the curtain is imaginative and effective.

The "hi-de-ho" king sparkplugs the 50 minutes with his apparently inexhaustible energy that expends itself in frenetic stickwaving, head tossing, vocal shouting and dancing that isn't dancing but rather a rhythmic movement of body, feet and hands. It's a typical Calloway performance—fast-paced, good-humored and as always, sock. Band itself is smaller than previous Calloway crews, numbering only three reeds, three trumpets, one trombone and three rhythm, but the music it makes is still plenty powerhouse. Five-man jump combo, tagged the Caballiers, has a featured spot with a jam-session treatment of Gershwin's "I Got Rhythm," completely unrecognizable after the first chorus.

Dottie Saulters is cute and pert on the w-rdage of a trio of tunes, best of which was "I Don't Want to Be a Good Girl Anymore." Gal could tone down a little on the coyness in places, but generally it's a good vocal performance. Current show's highspot, outside of the Calloway cavortings, comes with Harold King's tap routines on roller skates. Turn is solidly effective because of its novelty. King's skill on the wheels and the inventiveness he uses to get the greatest visual effect out of the linkage of hoofing and skate movement. Act really becomes a showstop when King mounts a small table and knocks out some intricate steps blindfolded.

Apus & Estrellita are the weakest part of the setup. Girl is a looker in a strapless gown, but outside of that and some genuine comedic delivery on the part of both, there's little to recommend the turn, which is a jumbled mixture of patter and singing. Material is completely nowhere, with what laughs it draws achieved only through the duo's antics. *Rich.*

Mgr., Chasing Hoods, Fatally Injured in Fall

Newburg, N. Y., June 13. Lester W. Scott, 36 years old, manager of the Academy theatre, here, was fatally injured June 7, when he plunged 35 feet from a fire escape of the theatre while chasing a group of boys. He died a few minutes after the fall.

Dr. William Roulin, coroner, said that Scott, who is survived by a wife and child, died of a skull fracture. Roulin gave a verdict of accidental death.

Police say a step on the fire escape gave way under him. No arrests were made.

Roxy, N. Y.

Mary Raye & Naldi, Karen Tedder, Honey Bros. (3), Lucille Ball & Desi Arnaz, House Orch; "Night and the City" (20th), reviewed in VARIETY May 24, '50.

The Roxy manifests showmanship and its usual good taste in its current show, headed by filmstar Lucille Ball and her mate, Desi Arnaz.

It's somewhat unusual to come across someone who can stagger off Hollywood and Vine to manifest talent away from the home balliwick. This Miss Ball does. Perhaps some of the material she does is reaching a bit for laughs, but there is, nevertheless, a keen sense of audience values in everything she does. That goes whether it's in a bit of repartee with Arnaz on the professional conflicts that keep them apart through the year, whether she kids about her lack of talent for presentation houses (don't believe it!), whether she milks the sight laughs while toggled in that baggy, affected musician's attire at the close, or whether it's that trained-seal routine.

She's on first in a fetching green gown that shows her chassis and red hair off advantageously. No matter what she does, there is always the evidence that whatever the medium, Miss Ball knows her way around a script. If the script sometimes seems a little frayed around the edges, it really doesn't matter. Here is an honest attempt by a Hollywood personality to do an honest p.a., let alone catch up with a husband in the only way she knows.

Through it all Arnaz is hardly more than a feed for his mate, but it's his credit that he has improved in this function. He does some songs on his own, and generally conducts himself with taste and simplicity in otherwise emceeing the show.

The bill's other acts comprise the always-effective Mary Raye and Naldi in their ballroom terps. Naldi's lifts are still among the best in the business, and the pair show great imagination and taste in their routines.

The Honey Bros. (3) do some hoofing, mixed in with comedy. They're the show's weak spots, especially on the comedy. Karen Tedder (New Acts) is effective in the song spot. *Kahn.*

Olympia, Miami

Miami, June 11.

The Vagabonds (4), Marie Lawler, Red Thornton, Freddie Lane, Louis & Oliver Sisters, Les Rhode House Orch; "The Damned Don't Cry" (WB).

Show on tap contains potent lure for locals, what with area faves such as Vagabonds toplining.

The zany quartet of instrumentalists-vocalists-comedians have basically the same act that has made them faves here for several years, both in niteries and at this house. There's Pete Petersen, the bass player with the plastic puss and comedy voice that reminds of Harry Ritz. There's dead-panned Attilio, accordionist, whose pantowork on the laugh bits and solid musicianship rings up the palm meter and Al and Dominic, who handle the guitars and the leadins. They wrap up throughout, whether on theme, "I Wonder," or the howl-building "Salt" other standard bits. Had to beg off.

Another familiar face is Freddie Lane. Young hoover holds them via his neat terps.

Marie Lawler is another who has played cafes here regularly. Does pop songs in smart style, with arrangements and delivery in the same vein.

Red Thornton's act is still another local familiar. The drawing cartoonist holds his spot in good fashion with quick sketch talent, in which the aud participates, via requests to set him nicely after his emcee chore, which, though filled with plenty of cornball patter, imparts the necessary warmth to proceedings. Acro-balancing of Louis & Oliver sisters set to Latin rhythm is okay. Les Rhode orch handles backgroundings in top manner. *Lary.*

Capitol, Wash.

Washington, June 9.

Los Gatos (3), Crosby Sisters (2), Hal Le Roy, Slate Bros. & Sandra (3), Sam Jack Kaufman House Orch with Kay de Witt & Roy Roberts; "Skipper Surprised His Wife" (M-G).

There's plenty of comedy and more than the usual amount of terping in current Capitol setup, with the musical side ably handled by an "Annie Get Your Gun" medley featuring slick dueting of Kay de Witt and newcomer Roy Roberts. For the second week within past month, the hep combo brings down the house.

Standout on bill is the smooth

tapstering of Hal Le Roy. Routine of the gangly terper is varied and dished out in a pleasantly casual, albeit assured style. Despite competition of a somewhat similar tap routine in the Slate Bros' act, the Le Roy technique clicks and gets biggest hand of show. Terper's regular gimmick, a dance routine sitting down, still clicks, but it is his "Melody in F" a la Bill Robinson, that approaches show-stopping approval. A "Tap Nocturne," a soft-shoe "Tea for Two" turn and a final jam session round out a top-drawer act.

Slate Bros., backed up by a red-head who is stronger on looks than on singing, do okay with some low comedy and high antics. Timing and showmanship are marked, but material is hackneyed. Their take-offs of John L. Lewis and Ali Khan are strictly slapstick but very funny. Make a pitch on the nostalgic side by recalling "old vaude" via two typical terper routines, a waltz clog and a softshoe number. Mitt action is encouraging.

Crosby Sisters sing for laughs, with redhead carrying the weight of the clowning. Open with a jive takeoff and go on from one inanity to another. High spots are a gagged version of "Donkey Serenade" and an impress of the Ink Spots in "Sunny Side of the Street." The gals are clever, though hectic. They have plenty of hep material and garner audience kudos.

Los Gatos, trio of acros, pace show with a swift, lively combo of jive and smooth acro stunts. It's tumbling with a new angle, and the lads handle it with flare and enthusiasm. Payees go for them. *Lovee.*

Capitol, N. Y.

Charlie Spivak Orch (15) with Peggy King, Tommy Lynn, Georgie Price, Rose Murphy (3), Lane Bros. (2); "The Asphalt Jungle" (M-G), reviewed in VARIETY May 10, '50.

Georgie Price, heading the current Capitol bill, provides the sock that puts the program into the plus column.

Price heads a program that includes the Charlie Spivak band, Lane Bros., and Rose Murphy, all of whom contribute handsomely to the overall. Main spark of show is in the finale via Price's appearance. He does his usual material, caricaturing showbusiness toppers and with some personal reminiscences grabs encores.

Rose Murphy, who brings in her own bass and guitar accompaniment, gets into audience's good graces with her small voice and babyish mannerisms. Her popularity previously established via niterie engagements and the disclick "I Can't Give You Anything But Love," makes for a pleasant interlude. She's an energetic entertainer with a good sense of humor in her ivorying and singing.

The Lane Bros. (2) also score with some energetic acro work. Their rope-skipping antics get the measure of the house.

With this retinue of performers, Spivak's work is necessarily abbreviated. His magnum opus is in the highly dramatic and musicianly Sy Oliver arrangement of "Stormy Weather," which provides an excellent showcase for Spivak's expressive trumpet. Band vocalist Peggy King does a single number on the bluish side which failed to get the audience out of its apathy and male vocalist Tommy Lynn sings as though he were waiting for audible sighs between phrases. *Jose.*

Casino, Toronto

Toronto, June 9.

Stump & Stumpy, Bobby Colt, Dumarte & Danzar, Lou Skuce, Bob Goodman, Gregory Girls (18), Archie Stone House Orch; "The Hunted" (Mono).

Nothing standout in current package, marked by first appearance here of Bobby Colt, young baritone, whose range and clear enunciation is evident in "Great Day," "When You Were a Tulip," "It Isn't Fair" and a nice bow-off with stirring "God's Country."

Stump & Stumpy are the headliners in a fast and furious hoofing stint. Little guy's clever mimicry of Cagney, Lorre, Barry Fitzgerald and Ted Lewis is okay, but it's the terping that puts them over for solid returns. As a novelty, Lou Skuce, lightning cartoonist, gets over nicely, projected on screen by periscope device. Dumarte & Danzar satisfy with eccentric dancing, notably a skeleton number in strobolite.

Line girls open in full-stage for a harem number; close the bill with a wedding cake number, in which Helza Kirsch and Marjorie Freckleton, as the bride and groom cake figures, do a nifty waltz-tap routine; Mimo Elhlo, as one of the bridesmaids, does a neat toe solo. Bob Goodman is commendable as vocalist and m.c. *McStay.*

Palace, N. Y.

Will Mahoney, Mage & Karr, Al Mardo & Co., Kathryn Chang, Dusty Fletcher, Cass, Owen & Topsy, The Impressionaires, 5 Amandis, Don Albert House Orch; "Four Days Leave" (FC), reviewed in VARIETY Dec. 28, 1949.

Will Mahoney, a holdover from the preceding show, is the spark-plug of this 80 minute session. Spotted next-to-closing, he scores with his eccentric hoofing, prattfalls and gags before bowing off solidly with his famed xylophone stint. He also revives his "scissors routine" for neat results. This bit of business has him snipping the long gown of an unbilled songstress while she warbles a classical ditty.

Otherwise, the layout is inclined to be rather listless, particularly in the opening half. First four turns fail to punch across with the snap and verve of the final foursome. Youthful terper team of Mage & Karr who lead off the bill execute some brisk stepping and finale with a "challenge" sequence for average applause. Al Mardo & Co. with Irene Kaye nets fair returns via playing a standard and a novelty tune on a harmonica. Mardo also uses a lethargic bulldog for laughs, but this bit is weak.

Kathryn Chang, Chinese warbler who's been active in the N.Y. hotel and niterie circuit, handles some five numbers. Attired in a black gown, she gives a standard interpretation of such tunes as "I Don't Know Why" and "I Said No." Gal would be more effective with a more spirited delivery plus a costume that's not so reserved. Dusty Fletcher, in a comedy bit, is still trying to get "Richard" to "open that door!" His slow moving humor garners a fair slice of laughs.

Cass, Owen & Topsy, who recently returned from Britain, is a vet comedy knockabout act whose furious acrobatic wows audiences today as strongly as it did in yesteryear. Two femmes and a gent dish out innumerable somersaults, hand stands and intricate splits, all done with a heavy accent on levity. Gets nice reception. The Impressionaires, a male harmony trio, and The Five Amandis, teeterboard turn, are reviewed under New Acts. Don Albert's house band, per usual, does a bangup job and Dave Bines' production staging is also well conceived. *Gibb.*

Dues Hike

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from surrendering jurisdiction, the acts would be subject to the 10% AFM tax on traveling musicians. It was further argued that the case might have been won had AGVA gone through with the court proceedings it had instituted. It's remembered that the American Guild of Musical Artists beat the AFM on a similar issue.

Issue was so hot that one harmonica player, George Ross, who attended the confab as a spectator, came to blows with Van. Spectators declared Ross had threatened Van and Henry Dunn, AGVA's national secretary. At the conclusion of one session, Ross approached Van, and the latter allegedly struck him. Later Ross said that he had gone over to Van merely to apologize when he was struck. Ross entered a hospital, and it's believed a suit will follow.

Aside from differences on some issues, convention as a whole was harmonious. End of factionalism between the delegates was virtually eliminated, and attendees earnestly attempted to enact legislation that would benefit union and members. Names of various midwest cities were put in a hat as possible locale for next quarterly meet, and magicians were forbidden to make the pick. A stenog drew Cleveland.

Jackie Bright, who was elected treasurer to fill the unexpired term of Rex Weber, who resigned post because of pressure of personal business, was convention's chairman. He and Jerry Baker were made life members of the union.

Los Angeles was selected as the site of convention to be held next year.

Gypsy Rose Lee was made editor of a newspaper to be published by the union. Joe Smith (& Dale) will be assistant editor.

David Powell Injury Sidetracks Brit. Dates

David Powell pulled a ligament in his leg recently while doing a comedy-novelty act with his pop comedian, Jack Powell, and accident has resulted in the cancellation of four months work in England.

Injury occurred at a Brooklyn benefit.

Several London Hits May Be Affected By New Equity 'Unit Company' Rule

New ruling by Actors Equity may affect several scheduled Broadway presentations of London hits, notably "Daphne Laureola" and "The Lady's Not for Burning." As amended last week by the Equity council, the alien regulations now define "unit companies" as permanent groups, but exclude troupes formed in England to present single shows. The managements of "Daphne" and "Lady" are reportedly protesting that the two imports should be exempt from the revision, since contracts for the British players involved were signed previously.

Under the existing Equity setup, a "unit company" was any troupe cast entirely in England and imported as a group. Permanent organizations, such as the Old Vic, the Donald Wolfit company, the Comedie Francaise, etc., would still qualify as "unit companies," but single productions like the forthcoming "Daphne" and "Lady," or the original "Cocktail Party" cast, would come under the regular alien rule. According to Equity officials, the alien rule does not come within the union's basic agreement with the League of N. Y. Theatres, so it is not a matter of mutual approval or negotiation. However, it's indicated exceptions may be made in the case of "Daphne" and "Lady" if there were unfair angles under individual actor contracts already signed.

Alien Regulations
Equity rules exempt members of "unit companies" from payment of initiation fees and require them to pay merely the regular union dues of \$9 semi-annually, whereas actors coming under the alien regulations must pay \$100 initiation fee plus a salary levy of 5% or \$10-a-week minimum. Moreover, the "unit" status of any company ceases whenever any member is replaced. For instance, when Alec Guinness withdrew recently from "Cocktail Party," the troupe ceased

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OLIVIER WILL DO KRASNA'S 'KIND SIR'

Hollywood, June 13.
Laurence Olivier, who is due in Hollywood Aug. 15 to star in William Wyler's "Carrie Ames" for Paramount release, has a second job lined up during his stay in the U. S. British thesp will appear in Norman Krasna's play, "Kind Sir," when he completes "Ames."
Olivier's visit to Hollywood will be his first in 10 years. It will coincide with the appearance of his wife, Vivien Leigh, in Warners' "A Streetcar Named Desire."

Yolande Donlan to Debut As Producer in London

London, June 13.
Yolande Donlan, American actress who appeared in the London productions of "Born Yesterday" and "Cage Me a Peacock," will make her managerial debut with the presentation of a new play, "To Dorothy a Son," in which she and the British actor, Richard Attenborough, will play the leads. The show is scheduled to open in August.

Miss Donlan is currently completing a new film, "Mrs. Drake's Duck," in which she appears opposite Douglas Fairbanks, Jr.

4th 'Glory' Season Set To Bow in Virginia July 1

Richmond, Va., June 13.
Paul Green's symphonic drama, "The Common Glory," will begin its fourth season at the Lake Matoaka amphitheatre near Williamsburg July 1. Performances will run nightly except on Mondays through Sept. 16.
Spectacle, which highlights early historic events of the Williamsburg-Jamestown-Yorktown area, will be headed this year by Lawrence Hugo in the role of Thomas Jefferson. Hugo was last seen on Broadway in "Born Yesterday" and "Decision." Cast of nearly 100 is a unit composed of students from Virginia colleges and some townspeople. Professional overall direction will be handled by John Baird, while Myra Kinch will be dance director and Maxine Lee principal dancer.

New Pitt Nixon to Tee Off With 'Oklahoma!'

Pittsburgh, June 13.
First legit show of the 1950-51 season for the next Nixon theatre has already been set. It will be the Theatre Guild's hardy perennial, "Oklahoma!," which comes in Labor Day, Sept. 4, for two weeks, marking the fourth time for this musical here.
Name of Nixon, for 47 years the principal legit spot here, is being taken over by the present Senator theatre, which has been a film site for 25 years. Old Nixon is now in the process of demolition, with a skyscraper eventually going up on the site. That tag was sold by Marcus Heiman and Tony Conforti, last owners of the theatre, to the Senator lessees, Astor Corp., headed by Gabe Rubin, who also runs Art Cinema, foreign film site downtown, and a drive-in.

Three Chicago Groups Set Fall Legit Productions; Grab Pitt's 'Fifty Grand'

Chicago, June 13.
Prospects for legit production, which seemed rather nebulous and slim here for the past year, are perking up with the summer heat, with three groups having definite production plans. Mike Wallace and Buff Cobb, his wife, and former legit actress, have bought Patricia Coleman's "Recurrent Dream" and have signed Lucinda Ballard to design sets and costumes. It's set for a fall debut in Detroit before coming into Chicago for a run.

Bramwell Fletcher, legit actor, has raised most of the \$50,000 production costs for a Windy City revival of "Berkeley Square," with himself as the lead. Although Morton Reis and Frank Rothschild are planning an adaptation of Jean Giraudoux's "Samarkand," it looks unlikely that it will receive a Chit tryout before hitting Broadway. The team of Lambert & Golden, which has been dormant for the last year, having produced "All Gaul is Divided" the previous year, is now looking over new scripts for possible fall production.

In addition to all this activity, Les Weinrott, producer of "The College Inn Story" at the Sherman hotel, is bringing in "Fifty Grand" for readings before prospective backers. With all this activity, something may arise this fall to give local producers some heart.

'Fifty' for Chi, N. Y.

Pittsburgh, June 13.
"Fifty Grand," original revue by Ken Welch and David Crantz which just closed a seven-week run to capacity at the Pittsburgh Playhouse, has been picked up by Les Weinrott, Chicago showman and one of the producers of "The College Inn Story" at the Sherman hotel. He plans to open it first in the Windy City this fall, before taking the show on to Broadway. Welch, who wrote the music and lyrics, leaves immediately for Chi

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Theatre-In-Round On Wheels Set for N.Y. Preem

A theatre-in-the-round on wheels will bow in New York's Washington Square Park Monday (19) when seven students from Sarah Lawrence college, Harvard and Duke will present a trio of plays aboard a flat-top wagon driven by two horses. In addition to the students, other participants in the venture will include a child, yet to be chosen, and John Blankenship, Sarah Lawrence faculty member, who's handling the directing and designing.

The Washington Square performance has been tabbed as a preview, to be followed by a contemplated eight-week tour of New York and Westchester, slated to begin July 6. Performances will be given in parks and recreation halls on a cuffed basis. Current plans call for an afternoon performance of "The Emperor's New Clothes," geared for the junes, and evening productions of "The Fisherman and His Wife" and "The Farce of Pierre Patelin."

Yiddish Novel

Goldberg & Jacobs actor-managers of the Parkway theatre, Brooklyn, have bought stage rights to "The Family Muskat," Yiddish-language novel and radio feature of the same name, by Ignatz Singer Bashaves.

Dramatized by the author, it will be produced as a Yiddish folk play with music at the Parkway late in September. An English version of the book will be published this fall by Alfred A. Knopf.

'Clutterbuck' In \$30,000 Deficit

"Clutterbuck," Benn W. Levy comedy which closed Saturday night (10) at the Biltmore, N. Y., after 218 performances, represents a loss of around \$30,000 on an investment of \$50,000. A payment of \$10,000 was made about two weeks ago to the backers, and there are estimated assets of around \$10,000 more in the form of a cash reserve, plus bonds and deposits.

The Irving L. Jacobs-David Merrick production has been acquired by George Brandt for a tour of the subway circuit and the stock rights of the British comedy have also been released for straw-hat presentation, so there should be additional revenue presently.

The only other closing last week was "Streetcar Named Desire," which concluded a three-week return date Sunday night (11) at the City Center, N. Y. Irene M. Selznick's production of the Tennessee Williams tragedy had already paid a profit of \$567,500 (including a preliminary return from the film rights) on its \$100,000 investment, and has about \$75,000 in other assets for future distribution. It is also slated to play Brandt's subway circuit and numerous summer theatre dates.

ATPAM Setting Up Plans To Organize Television; Annual Election Held

An intensive drive to organize the television field will be made by the Assn. of Theatrical Press Agents & Managers. The union, which has made a little progress in that direction in the last couple of years, decided at its annual convention Monday (12) in New York to make an all-out campaign not only to place its members as company and business managers and pressagents for video shows, but also to open its ranks to qualified men already working in those capacities in the field.

A committee to study the situation and report back to the ATPAM board with a plan for the organizing drive was set up under the chairmanship of Victor Samrock, whose outspoken proposal to enter the tele field provided the only fireworks of the meeting. Others appointed to the committee are Walter Fried, Lars Jorgenson, Joseph Roberts, Oliver Nicoll, Joe Grossman, Leonard Sang and the union officers.

The annual election, held at the Monday meeting, resulted as follows: Frank Smith, president; Wolfe Kaufman, vice-president; Milton Weintraub, secretary-treasurer, and Oliver Saylor, business agent, all incumbents. Also named were the following board members: Saul Abraham, Mack Hilliard, Morris Jacobs and Warren O'Hara, with Raymond Broeder and Harry Shapiro as alternates, representing the managers' group; William Fields and Ben Kornzweig, with Frank Goodman, Barry Hyams and Vince McKnight as alternates, representing the pressagents' chapter; Louis Cline and Francis Robinson, with Edgar Wallace and Frank Lea as alternates, representing the road agents, and Joseph Burstin and Ben Chasin, with William Rolland as alternates, representing the Yiddish group. Fred De Bondy is sergeant-at-arms.

The meeting, with 171 members present, voted to accept the following new members: Harold Grossman, who had completed his apprenticeship, into the managers' group; Herbert Barrett, transferred from the music field to the overall pressagent chapter, and Fred Nederlander, to the Minnesota-Wisconsin area.

League Girds for Equity, Stagehand Demands in New Contract Talks

Kiss, Deval Pair Up For N.Y. 'Dieux' Presentation

Esther Kiss and Elizabeth Deval have set up a partnership to produce in New York in the fall an adaptation of the Paris comedy hit of last season, "Le Secret des Dieux." Play by Leopold Marchant is now being adapted by Sigmund Miller, a radio writer.

Miss Kiss is the former European stage and screen actress and currently Sir Alexander Korda's story representative in the U. S. She's the former wife of Stephen Pallos, European film producer. Mrs. Deval is a former actress, last seen on Broadway in "Boudoir," a play by her ex-husband, Jacques Deval.

New producing team expects to put its first play into rehearsal in September.

Bain's Withdrawal From 'Cocktail' Settles Snarl Over American Namesake

Recent withdrawal of British actor Donald Bain from the cast of "Cocktail Party," at the Henry Miller, N. Y., solved a situation involving the American legit-radio actor of the same name. If he had remained in the T. S. Eliot play, the British Bain would have had to change his name, at least for professional purposes in the U. S.

Under Equity rules, no two members of the union may use the same name professionally. However, the British Bain came under Equity jurisdiction as a member of a "unit company," so he was exempt from the name requirement. With the retirement of Alec Guinness and others from the "Cocktail" cast and their replacement by U. S. players, the troupe no longer qualified as a "unit company," so Bain would have had to take another stage moniker.

The British Bain had played several previous engagements in the U. S., always as a member of a "unit company." The American Bain has been in several Broadway shows, usually as an offstage animal and bird noise, for which he's chiefly noted. His last such stint was a horse whinny in Marc Connelly's "Story for Strangers." He's active in radio, mostly for similar assignments.

The British Bain's successor in "Cocktail Party" is Rhoderick Walker.

Chorus Equity Picks Regular Ticket at Meet

Regular ticket was elected at the 31st annual meeting of Chorus Equity Friday (9) at the Hotel Astor, N. Y. Paul Dullzell was picked as chairman of the executive committee and William Marshall as recording secretary, each for one year. Jane Carlyle, Ray Cook, Eleonore Gregory, Mable Hart, Joseph James, Paula Purnell and Eddie Watson are slated for the executive committee for three years; William C. Smith for two years and Leigh Allen and Annabelle Gold for one year. Lynn Alden, Ray Cook and Christine Karner were elected to the council for three years.

Two recommendations to the council were adopted at the meeting. The first was to maintain the present bonding policy and list of exempt managers. The other endorsed the council's instructions to the negotiating committee to hold firm in the present contract with League of New York Theatres. Clarence Derwent, proxy of Actors and Chorus Equity, presided over the meeting.

Healey Options 'Ararat'

Eunice Healey, who was associated last spring in the operation of the Gayety theatre, Washington, and has co-produced several Broadway shows, has optioned for fall presentation "No Ark on Ararat," by Katherine Hoskins. It is a three-act drama requiring a single setting and cast of 11, including four principals.

The authoress, a suburban Boston housewife, has previously contributed poetry to various magazines.

Negotiations were started by the League of N. Y. Theatres this week for a new contract with the stagehands' union. Confabs for a new agreement with Actors Equity are slated to open next week. In both cases, the talks are expected to continue for weeks and possibly months. The two unions are reportedly seeking increases and the League hopes to get concessions from both.

In the case of the stagehands, the sessions began Monday (12) with little more than an exchange of brief amenities and an agreement to get together again next week. The real wrangle is expected to begin then, with the union due to ask for a wage tilt and the producers' and theatre owners' group asking a pay reduction and "clarification and strict enforcement" of stagehand rules. Although officials of neither organization would discuss the situation, the managers are understood to seek an end to the present stagehand practice of changing the interpretation and enforcement of regulations without warning and however advantageous to the union.

The League is reportedly armed with facts and arguments supplied by various general managers and company managers to use in dickering with the stagehands and actors. Equity, on the other hand, has been preparing for the negotiations for several months and is believed to have an extensive lineup of demands and proposals. There is a widespread belief that the League will try to persuade Equity to drop its clause forbidding actors to appear in Washington theatres practicing racial discrimination. The union is reportedly adamant on the issue, however, although it is understood willing to make a joint announcement. Marcus Heiman, owner of the National, Washington, that its members will play the house with the non-discriminatory policy in effect.

OLD VIC SPREADING SELF THRU HOLLAND, ITALY

London, June 13.
The Old Vic group, currently presenting "Hamlet" at Elsinore, in Denmark, leaves there Thursday (15) to present the Shakespeare classic and "She Stoops to Conquer" for two weeks during the Holland Festival and then for a tour of principal Netherlands cities. It is due back here July 2. The troupe includes Michael Redgrave, Angela Baddeley, Diana Churchill, Wanda Rotha and Miles Malleon.
Another Old Vic group, including Celia Johnson, Roger Livesey, Ursula Jeans, Ernest Milton, Robert Edson and Margaret Barton has gone to Italy to present "Twelfth Night" at the International Festival of the Arts of Florence being held concurrently with the Maggio Fiorentino Musicale and the UNESCO general conference. An engagement in Rome and a tour of other Italian cities will follow.

Jones, Gurian in New York To Prep Fall 'Exposure'

Margo Jones and Manning Gurian, who will be partnered with Tad Adoue in the Broadway presentation of "Southern Exposure" early this fall, arrived in New York over the weekend to begin production of the Owen Crump comedy. All three are associated in the operation of the Dallas Playhouse, where the play was successfully premiered last month.

The \$60,000 presentation will not have a tryout tour, but will play several previews before the Broadway opening. Miss Jones will direct.

Will-O-Way Renews

Detroit, June 13.
Will-O-Way Playhouse, strawhat in suburban Birmingham, will open June 20. William Merrill again is the producer.

Gerald Harrington will be leading man again this year. Others will be Minnie Jo Curtis, Bob Maxwell, Tom deGraftenried, John Beaman and George Hunter.

Bucks, Terrell's Off to Slow Starts; Portland-Old Orchard Shuttle Set

New Hope, Pa., June 13.

Opening bill, Garson Kanin's "Smile of the World," starring Ruth Chatterton, gave the Bucks County Playhouse here its poorest week's biz since the normally boff strawhatter opened 11 years ago. Show ran for 11 performances.

Political comedy, which previously drew raps when it tried out in Philly, again got the brush from Quaker City aisle-sitters. Plethora of graduations and other social events, which make early season less terrific than July and August at Bucks, also took their b. o. toll. Sluggish advance for Martha Scott in "Another Language," which opened last night (12), has producer Theron Bamberger mulling over possibility of abandoning name policy for permanent stock troupe. He'll see how it works out June 26 with Dorothy Sands in "Velvet Glove" and local favorite Henry Jones in "Silver Whistle" July 1.

Music Circus Weak

Lambertville, N. J., June 13.

St. John Terrell's Music Circus, which has doubled its capacity for its second season, got off to a surprisingly slow start here with "New Moon," playing to 50% empty pews for the nine performances ending Sunday night.

Showman Terrell blames it on the early start this year as against July 4 opening last year. That all is not okay in this normally healthy show territory is reflected in the weak start across the river at the Bucks County playhouse, New Hope. Schools still in session, impending graduations, etc., have tended to slow subscriptions. Medium range ducats, \$2.40 week-days, \$3.60 weekends, are toughest to push. Low of \$1.20 and high of \$3 weekdays sell first, ditto \$1.80 and \$3.60 weekends.

Some local resistance has been encountered on doubling of capacity and simultaneous upping of scale, which Music Circus officials oddly publicized at end of season last September. That fix are considerably easier to obtain in enlarged tent perversely has seemed to lessen their demand. Advance for this week's "The Cat and the Fiddle," with Jean Nelson and Dick Smart, is fair. Chances are that the Circus, after a slow start, will pick up steam. That was the pattern last year.

Maine's Shuttle Season

Portland, Me., June 13.

Edward Gould, strawhat vet, has invaded this area with 100,000 pounds of equipment, a roster of Equity players, and a schedule of recent Broadway releases, for a shuttle season between the Peaks Island Playhouse here and the Old Orchard Beach Playhouse. Opener will be "Born Yesterday," featuring Lionel Stander, slated for June 30 at O. O. B. spot.

Gould, who operated the Crest theatre, Long Beach, L. I., last season, is also bringing in Ruth Mundy, Philip Huston, Clifford Dunston, Claire Louise Evans, Albert Carroll, Fairfax Burghes, Bonnie Boughton, Lols Nettleton, and George Harvey, for roles in a roster that includes, in addition to "Born," "Finian's Rainbow," "Streetcar Named Desire," "Harvey," "The Devil's Disciple," "The Silver Whistle," "Goodbye, My Fancy," "Happy Birthday," "Pygmalion," and "At War With the Army." No tryouts are contemplated.

Tentative schedule calls for one matinee and three evening performances at each theatre, with weekends at the Beach resort for peak-traffic biz. The shuttle process will involve transporting scenery and props over three miles of ocean and 15 miles of highway twice weekly. To keep the lifeline charges down, Gould will attempt an 11-day sked for some productions.

The Peaks Island theatre has been purchased by Gould. Formerly somewhat dingy house has been completely refurbished inside and out, with all equipment replaced and both stage and seating capacity enlarged. Outdoor recreational facilities for patrons have been installed, as have concrete driveways.

The O. O. B. Playhouse, formerly the Capital, is being rented. Although the house has been dark for several seasons, it was found in good shape, with only outside

paint job deemed necessary. Despite heavy initial expense and contemplated high-nut operation, Gould is currently offering season tickets for as low as \$10.80 plus tax.

Collingwood's 2d Week

Collingwood, Va., June 13.

The new Collingwood open-air strawhatter racked up a second consecutive \$1,200 week with "Yes, My Darling Daughter" with its all-resident company. Because of its roofless condition, Collingwood theatre has been taking a rough buffeting from the rain in this area, being washed out by a near cloudburst Saturday night (10) which should have brought the week's fattest b.o.

Third of the weekly productions, "See How They Run," opens tonight (13), with Natalie Priest and James Van Wart in the top roles. Colonial Productions, operating Collingwood, is setting out to sell benefit performances to organizations to fatten the gross for the 400-seater. Howard Kandel, who was with WOR-TV, in New York, has come down as scenic designer.

Cragmoor's New Management

Cragmoor, N. Y., June 13.

Scenic designer Willis Knighton and his wife, Marjorie Hildreth, have taken over management of the Cragmoor (N. Y.) Summer Playhouse atop the Shawangunk Mountains and will open a 10-week season June 27 with Moss Hart's "Light Up the Sky." Seating 291, the house is scaled at \$1.80 and \$2.40, with attractions running Tuesday through Sundays.

Theatre, which was operated for many years by Morton De Costa, will run on a resident company basis with Bob Wright, Frank Overton, Charles Wiley Sr., Lathrop Mitchell, Peggy Loft and Jean Taylor thus far engaged.

Miss Hildreth, who has directed at Sea Cliff, Hurderton Hills, Holyoke and the Pasadena Playhouse's Laboratory Theatre, will stage the productions at Cragmoor, with Dan Pollack acting as stage manager. Martin Schwartz will handle press.

Already set to follow "Light Up the Sky" are "Years Ago" week of July 4; "See How They Run," July 11; "The Traitor," July 18, and "Born Yesterday," July 25.

Gretna Playhouse Bows

Mt. Gretna, Pa., June 13.

Gretna Playhouse opened its season here Friday (9) with biggest splash since the strawhat was reopened in 1945. Strawhatter, operated by Charles F. Coghlan and Gene P. Otto, had as its guests the mayors of Harrisburg, Lancaster and Pottsville, with mayors of Lebanon and Reading taking rain-check due to press of official business. Resident Equity company under direction of Charles F. Coghlan got off to good start with a production of "Let Us Be Gay." Place runs for 13 weeks, two more than last season.

Helen Ray, veteran character actress, was honored opening night in celebration of her 44th wedding anniversary. Her husband, Homer Miles, also an actor, was in the audience.

Berkshire Skeds Two

Stockbridge, Mass., June 13.

Edward Andrews will play the junkyard tycoon in "Born Yesterday" at William Miles' Berkshire Playhouse here the week of June 26. "Born" will be the first of the season by Miles' resident company, the opening production, "The Taming of the Shrew," week of June 19, being a package scheduled by Margaret Webster's Shakespearean group.

Louise Horton, Kendall Clark—for several seasons a Berkshire Playhouse "regular"—and David Lewis will be featured in "The Taming of the Shrew."

Coast Straw's 10th Season

San Mateo, Cal., June 13.

The Hillbarn Summer Theatre will step into its 10th season June 20 with "The Emperor Jones," directed by Robert Brauns and designed by Sam Ralph.

Included in the three productions scheduled for this season will be "Dorothy," first performance of a new play by Warner Law which will preem July 21. House is reserved at \$1.25 with majority of performances on weekends.

Olney Bowing With 'Caesar'

Olney, Md., June 13.

Olney theatre tees its 1950 season off Friday night (16) with Paulette Goddard in Shaw's "Caesar and Cleopatra" and an

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Cowles Completes Setup For 'Consul' in London

Chandler Cowles, co-producer of "The Consul," returned Monday (12) from London, where he virtually completed arrangements for the West End presentation of the Gian-Carlo Menotti opera this summer or early next fall. Although the sponsorship of the British edition isn't completely set, Louis Dreyfuss, head of the Chappell Co. of London, will be in on the deal. Contrary to previous plans, Cowles didn't go to Rome to arrange an Italian film version of Menotti's "The Medium," but will accompany the composer there sometime later.

Cowles' return from London was delayed 14 hours when the tail assembly of his plane got out of order after the takeoff from Ireland, and the transport had to struggle back to the airport, forcing the passengers to transfer to a later flight.

Package Shows Seen Changing Strawhat Scene

Washington, June 13.

Trend towards package shows on the strawhat circuit is more apparent this season than ever, according to Richard Skinner, producer at Olney, Md. It's making brokers and house managers out of producers, he claims.

Trend is of fairly recent vintage, but this season it's most pronounced. Especially in new scripts, says Skinner. Garson Kanin's "Live Wire" is due for six weeks' try-out on the citronella loop; Lillian Gish is trouping R. C. Sherriff's "Miss Mabel"; Celeste Holm and Reginald Owen are trying out Louis Verneil's "Affairs of State," and the Theatre Guild is testing A. B. Shiffn's "Angel in the Pawnshop." This is only a partial list.

More "ominous" are such packages of established successes as "Caesar and Cleopatra," with Paulette Goddard and a company of 30; "Anne of the Thousand Days," with Sylvia Sydney; the Margaret Webster Shakespearean troupe; "The Devil's Disciple," with Maurice Evans, and many others, trekking from one strawhat to another as complete productions. The major strawhats like Dennis, Westport and Olney will have a majority of package shows this summer, says Skinner.

What will a strawhat producer do with a permanent resident company and director anymore, he asks. According to Equity ruling, union strawhats have to carry a minimum of six permanent people, including a director. But there's no place for the old style stock director anymore, says Skinner. Not in this new package age.

'Brig' Tees Off 32d St. Loo Munny Season Before 8,000

St. Louis, June 13.

"Brigadoon," Alan Jay Lerner-Frederick Loewe musical, made its initial outdoor appearance Thursday (8) in teeing off the 32d consecutive season of the Municipal Theatre Assn., in the al fresco playhouse in Forest Park. Show lured 8,000 people who laid an estimated \$3,000 on the line. The piece will run 11 nights and will be followed by "Rosalie."

Eight members from the original cast—Hayes Gordon, Virginia Oswald, James Mitchell, Virginia Bosler, Robert F. Smith, Olga Lunick, Jo Hurt and Blaine Corder—click in the top roles. Outstanders in support are Edwin Stoffe, Earl Williams, Lewis Bolyard and Evans Thornton.

'Shoes' Kicks Off Dallas Starlight Operettas

Dallas, June 13.

The ninth season of Starlight Operettas at the State Fair Casino here presented by the State Fair of Texas opened Monday (12) with "High Button Shoes," starring Eddie Foy, Jr., and Constance Moore, with Joey Faye and Jack Whiting also among the principals.

The production will run two weeks and will be followed by "Maytime," with Martha Errolle and Carl Ravazza, opening June 26.

Inside Stuff—Legit

Backers of the Cy Feuer-Ernest H. Martin production of "Guys and Dolls," budgeted at \$200,000, include Louis A. Lotito, president of City Playhouses, Inc., \$4,000; Morris M. Schrier, attorney representing Music Corp. of America, \$16,000; actress Helen Menken, \$4,000; A. M. Blumberg, of Brooks Costume, \$4,000; Harriet (Mrs. Paul) Ames, \$4,000; music publisher Edwin H. Morris, \$10,000; Hilda S. (Mrs. Eddie) Kook, wife of the lighting technician, \$4,000; producer Anthony Brady Farrell, \$16,000; recording executive Manie Sacks, \$8,000; co-producer Feuer, \$8,000; former producer Paul S. Ames, \$1,000; theatre party agent Lenore Tobin, \$1,000; ad executive William H. Weintraub, \$2,000; theatre party agent Ivy Larric, \$500; Ella (Mrs. Jo) Mielziner, wife of the scene designer, \$1,000; composer Frank Loesser, \$4,000; co-producer Martin, \$6,000; Flo (Mrs. Jo) Swerling, wife of the adaptor, \$2,000; Metro producers John J. Cohn and Jack Cummings, \$3,000 and \$2,000, respectively; Joseph H. Hazen, producer-partner of Hal Wallis, \$5,000; Metro producer Armand S. Deutsch, \$2,000.

Some sort of precedent is figured to have been set recently with a checkup rehearsal for the comedy success, "Happy Time," at the Plymouth, N. Y. Novelty of the situation was the fact that the rehearsal wasn't held at the instigation of the director, Robert Lewis; the author, Samuel Taylor, or the producers, Richard Rodgers and Oscar Hammerstein, II, but at the suggestion of the play's featured lead, Claude Dauphin. Latter simply had the idea that his and other performances might have grown slightly ragged; so, after obtaining approval from the rest of the cast, he asked the company manager to invite Lewis back to see the show and, if necessary, call a rehearsal. The director accepted, made some notes during the performance and had a special rehearsal next day.

Entire \$15,000 financing for the touring edition of "Two Blind Mice," currently playing Chicago with Melvyn Douglas starred, was put up by Frank Rothschild, a young Chicago heir and business man. The investment was made in the name of Nathaniel Sommerfield and, according to the limited partnership agreement, gives Rothschild a 60% share of the profits, instead of the usual 50-50 split with the producer. Show is presented by Bromley Productions, of which Harald Bromley and Morton S. Ries are general partners.

Legit Bits

Mary Coyle Chase, author of "Harvey," came east last week to attend the graduation of her 18-year-old son, Michael, from the Taft school, Watertown, Conn. He leaves this week for his second summer with the acting company at Barter Theatre, Abingdon, Va., and in the fall will enter the drama school of Carnegie Tech. Irving Berlin is due back by plane today (Wed.) from a vacation in Paris. Jerry Whyte, production manager of the Theatre Guild, is due on the Queen Elizabeth today (Wed.) from London, where he worked with Agnes De Mille and co-authors Richard Rodgers and Oscar Hammerstein, II, on the production of "Carousel." Anthony Brady Farrell is commuting by his own plane for fishing weekends in Maine. John Glendinning, currently rehearsing in the Arena revival of "Julius Caesar," will appear in "The Man" and "Heaven Can Wait" at the Daggett playhouse, Worcester, Mass., this summer.

Ruth Matteson, who closed Saturday (10) in "Clutterbuck," planes to Europe tomorrow (Thurs.) for about a month or six weeks of show-catching and sightseeing in London, Paris and elsewhere. Final details are still not set for NBC's purchase or lease of the Hudson theatre, N. Y., as a television studio. Shepard Traube, whose Broadway presentation of Aldous Huxley's London hit, "Glinda Smile," preems Oct. 3 at the Lyceum, has also scheduled a revival of Mordaunt Shairp's "Green Bay Tree" to open Dec. 31, with Frank Allenby and Jay Robinson in leading parts. Robinson may supply part of the \$55,000 financing. Richard Whorf will play the lead and Burgess Meredith will stage Courtney Burr's production of the Wolcott Gibbs comedy, "Season in the Sun." Betty Lockwood, secretary in Leland Hayward's office, will be married July 8 to a non-pro. Robert Dustin, of the staff of the American National Theatre & Academy, is recovering from major surgery at St. John's hospital, Cleveland. Brenda Lewis, last in "Regina," leaving tomorrow (Thurs.) for Central City, Col., to sing leads in "Madame Butterfly" and "Don Carlos."

Tyrone Power, Jackie Cooper and others of the London company of "Mister Roberts," will be taken by director and co-author Joshua Logan to Bill Brown's Health Farm at Garrison, N. Y., to get them into training for rehearsals and the trip overseas. Logan and actor-singer Ray Middleton are associated in the ownership of the spot. Robert Downing is directing and Jose Vega will stage manage the "Streetcar Named Desire" production to tour the subway circuit. Coward McCann published this week the text of "The Innocents," William Archibald's dramatization of the Henry James novel, "The Turn of the Screw." Elliot Norton, critic of the Boston Post, was in town last week to catch "Peter Pan" and "The Consul." Mary Mason (Mrs. John) Wharton, ac-

tress-wife of the show biz attorney, went to the Coast last week to visit her parents.

Ellen Albertini, who appeared on Broadway in 1948 in "Ballet Balads," is doing the choreography for the Interplayer's production of "The Beggar's Opera," at Carnegie Recital Hall, N. Y., June 22.

K. Alki, Greek actress, and Milton Stanley, radio actor, will play the leads in "Johnny Belinda," the inaugural bill at the year-round Centre Playhouse, Rockville Centre, L. I., beginning tomorrow (Thurs.).

Victor Griffin, who played Will Parker in the London company of "Oklahoma!" for two years and supervised the transfer of the Rodgers-Hammerstein musical recently from the Drury Lane to the Stoll theatre, has returned to the U. S. He has been succeeded in the show by Peter Felgate.

Charles Laughton, Charles Boyer and two other stars still to be signed will tour in a production of "Don Juan in Hell," an 80-minute excerpt from Shaw's "Man and Superman." Oscar Hammerstein, II, and Richard Rodgers, currently in Paris after attending the London opening of "Carousel," are due back next Wednesday (21) on the Queen Mary. They'll immediately start casting the John Steinbeck play, "In the Forests of the Night," which Guthrie McClintic has been asked to direct. Jean Arthur, Boris Karloff and the rest of the "Peter Pan" cast recorded a full-length album edition and a condensed juvenile version of the Barrie play this week for Columbia.

J. Charles Gilbert is manager and Bill Doll pressagent for "Getting Married." Byron Bentley succeeded Doll as p.a. for "Two Blind Mice" in Chicago. Reuben Rabinovitch has replaced Gertrude Bromberg as p.a. of the touring "Kiss Me, Kate." Harry McWilliams is pressagetting the Cincinnati Civic Light Opera.

Ralph T. Ketterling succeeds Sam Weller next week as p.a. for the touring "Oklahoma!" He was summer sub on the assignment for Weller two years ago. Producer-pressagent Jean Dalrymple being booked by National Concert & Artists Corp. for lecture dates, next fall and spring. Warners acquired the screen rights last week to Fay Kanin's "Goodbye, My Fancy" for a reported \$60,000, of which the authoress will get 60% and the legit production 40%. The latter amount, split evenly between the management and backers, will bring profits on the 1948-49 comedy hit to about \$75,000. Irene M. Selznick leaves Friday (16) to spend the summer at her Beverly Hills home. She'll return east shortly after Labor Day for final preparations for her production of the new John van Druten comedy, "Bell, Book and Candle," in which Lilli Palmer will star. Lewis Harris, treasurer of the Biltmore, N. Y., leaves the end of the month for a motor trip through Virginia and the Great Smokies.

Gladys George will costar with Barton MacLane in "Born Yesterday" which opens the Laguna (Cal.) Playhouse season June 21.

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 2nd week of the season) and the corresponding week of last season:

BROADWAY	Season	
	This	Last
Number of shows current.....	20	18
Total weeks played so far by all shows...	43	37
Total gross for all current shows last week...	\$487,800	\$452,500
Total season's gross so far by all shows...	\$1,021,700	\$916,800
Number of new productions so far.....	0	0
ROAD (Excluding Stock)	Season	
	This	Last
Number of current touring shows reported...	11	13
Total weeks played so far by all shows...	24	28
Total road gross reported last week.....	\$278,751	\$498,200
Season's total road gross so far.....	\$643,465	\$815,600

Chi B.O. Holds Steady Despite Heat; 'Ear' 18G, 'Okla.' 21G, 'Mice' Lean 14G

Chicago, June 13.

In spite of hot, humid weather legit takes held even with last week for three attractions. Convention trade is believed a major factor. Furniture Market, one of legit's largest buyers, starts June 19 for two weeks.

Still nothing in the offing for the rest of the season as far as new attractions are concerned.

Estimates for Last Week
"Lend An Ear," Great Northern (11th week) (1,500; \$4.94). So-so at almost \$18,000.

"Oklahoma!" Erlanger (7th week) (1,334; \$4.33). Breaking even at over \$21,000.

"Two Blind Mice," Harris (5th week) (1,000; \$3.71). N.S.G. at over \$14,000.

College Studes Run 2 Hoosier Strawhats

Indianapolis, June 13.

Two college-staffed strawhatters will open in Hoosier resort districts this month. Brown County Playhouse, operated by the Indiana U. Theatre under direction of Lee Norville, will begin its second season in Nashville June 16 with production of "Peg o' My Heart." It also will give "East Lynne," "Abie's Irish Rose" and "Ladies in Retirement" in a season extending to Sept. 3, with performances Friday, Saturday and Sunday nights only. Outfit has permanent stage house with tent covering for audience.

Maxintuckee Playhouse will open at Culver, in the swank northern Indiana lake area, week of June 27, under management of Martin Tahse and F. Paul Rutledge of the U. of Cincinnati. It will feature talent from eight midwest colleges in "Blithe Spirit," their opener; "Ah, Wilderness," "Born Yesterday," "The Glass Menagerie," "All My Sons" and other plays, each for a week's run, in an 11-week season.

3 Chi Groups

Continued from page 69

to play for a series of auditions for prospective backers which Weinrott has lined up. Authors are being represented by Martin Jurow of the William Morris office.

"Fifty Grand," which got excellent notices from the local critics as well as a very favorable one from Brooks Atkinson, of the N. Y. Times, who caught it several weeks ago, has been the biggest hit in Playhouse history, even surpassing a number of revues here by Charlie Gaynor, which later incorporated into the Broadway click; "Lend An Ear." Musical, originally scheduled for a four-week run, stayed seven and could have remained all summer, but the community theatre had to fold it Saturday (10) in order to get on its final show for its subscribers. It's "Jenny Kissed Me," which opens Friday (16) and will run for four weeks.

Welch, a student at the Carnegie Tech drama school, also turned out most of the 1949 Playhouse musical, "Of All Things," Crantz, likewise a Tech grad and author of the show's sketches, normally serves as Playhouse pressagent.

Clinton, N. J., Preeminent:

Clinton, N. J., June 13. The Music Hall theatre here, taken over by Earl Sickle and his brother Myrl, will begin a 10-week season of strawhat presentations June 19. Initial offering will be "Blithe Spirit."

One Galvin will direct, and R. Greening and John Dorman will serve as business manager and p.a., respectively.

Strawhat Notes

Air-conditioning unit is being installed in the Norwich (Conn.) summer theatre, which begins an 11-week season June 26. Having already played four weeks at the Brattle theatre, Cambridge, Mass., "The Country Wife," starring Cyril Ritchard and Madge Elliott, will remain at the playhouse until the company opens its regular summer season June 25.

"Harvey" will inaugurate the fifth season of the Old Town theatre, Smithtown Branch, L. I., June 26. Theatre will run Monday-Saturday rather than Tuesday-Sundays as in the past. Robert Bardwell will direct the resident company at the Monomoy theatre, Chatham, Mass., which opens June 28 with "The Play's the Thing."

Richard Harrison Senie will be scenic designer at the Woodstock (N. Y.) Playhouse this summer. "Clutterbuck," under Edwin Phillips' direction, will be the opening bill at the Chapel Playhouse, Guilford, Conn., which begins operating July 1 at a \$1 top, plus tax. In line with this new low price scale, theatre will offer two matinee weekly with tickets scaled at 60c and 96c including tax.

Several London

Continued from page 69

to be a "unit" within the Equity definition, so the other actors came under the union's alien regulations.

Equity's new ruling on "unit companies" may also have a secondary effect of spurring action by British Equity toward bringing about a simplification of the restrictions on American actors in England. A move has reportedly been under way to get the British union to use its influence to ease the Ministry of Labor regulations covering employment of alien players there. With that as a base, it is felt that Actors Equity might be willing to modify the rules covering British players in the U. S.

On a recent visit to England, Willard Swire, assistant executive-secretary of Actors Equity, discussed the whole situation on an informal basis with leaders of British Equity. Both officials and council members of the English union reportedly expressed approval of the idea of relaxing restrictions on the interchange of players between London and Broadway, and a move in that direction was to have been started in the council of British Equity.

Current Road Shows

(June 11-24)

"Brigadoon"—Warner, Atlantic City (12-17).

"Chocolate Soldier"—Curran, S. F. (12-17).

"Death of a Salesman"—Geary, S. F. (13-24).

"Getting Married"—Lydia Mendelssohn, Ann Arbor (12-17); Orpheum, K. C. (19-24).

"Kiss Me, Kate"—Stadium, Pittsburgh (12-17); Shubert, Bost. (19-24).

"Lend An Ear"—Great Northern, Chi. (12-24).

"Mister Roberts"—Colonial, Bost. (12-24).

"Oklahoma!"—Erlanger, Chi. (12-24).

"Peep Show"—Forrest, Phila. (12-24).

"South Pacific"—Philharmonic Aud., L. A. (12-24).

"Two Blind Mice"—Harris, Chi. (12-24).

D.C. Gayety Winds Up First Season With OK Grosses; 'Brigadoon' \$23,400 Finale

Washington, June 13.

Gayety theatre, which brought legit back to Washington March 6 last, wound up its 14-week season Saturday night (10) with a set of boxoffice receipts which look on a par with similar road showings around the country.

Washingtonians paid about \$274,300 into the Gayety till for a look at six different attractions and lack of air conditioning, rather than anything else, brought the season to a final curtain.

As a former burlesque house, the Gayety started somewhat behind the eight-ball, but picked up pace as it progressed and appears to have established itself with D. C. audiences, so long as it can provide attractions. Gayety management is planning to reopen in the fall, but up to now has announced no specific plans or bookings.

The final week brought \$23,400 for the third stanza of "Brigadoon," which grossed around \$69,000 during its three-week stand here. Bad first week, with the locals unused to the \$4.80 top, hurt biz somewhat.

Of other first season Gayety attractions, Susan Peters inaugurated the legit policy March 6 with two weeks of "Barrets of Wimpole Street." Scaled to \$3 including tax, the attraction took in \$36,000 for the run. "Goodbye, My Fancy," two weeks with Faye Emerson and Sam Wanamaker, grossed \$34,500.

Three weeks of "Streetcar Named Desire," with Judith Evelyn, to a \$4.20 top, grossed \$65,700. Melvyn Douglas, in two weeks of "Two Blind Mice," scaled to \$3.60, did \$30,000. Tallulah Bankhead, played two weeks in "Private Lives" at a \$4.20 top, for a gross of \$39,100. Then "Brigadoon" wound up.

'Pacific' Record \$54,851 in L.A.

Los Angeles, June 13.

Dog days have arrived for local legit, with only two houses alight and nothing due in until June 27 when G. B. Shaw's "Getting Married" rekindles the Biltmore under ANTA auspices.

Estimates for Last Week

"South Pacific," Philharmonic Aud (3d wk) (\$4.80; 2,600). Sock third frame with new house record, \$54,851. Up \$137 from last week. This includes cutrate season ticket sales for L.A. Civic Light Opera season.

"You Can't Take It With You," Las Palmas (1st wk) (\$3.60; 388). Revival starring Fred Stone got off to a profitable start with \$4,500 for the first frame.

'KATE' SOCK \$36,000 IN DET. SEASON WINDUP

Detroit, June 13.

Detroit's 1949-50 legit season ended strongly with "Kiss Me, Kate" turning in a sock gross of over \$36,000 in its third week at the Cass. The second week take was \$34,000; the first week, \$31,000. Both the Cass and Shubert now are shuttered for the summer.

Margo Jones Preps 4th Dallas Season in Fall

Dallas, June 13.

Margo Jones will reopen the season here for Theatre '50-'51 on Nov. 6. The current season, fourth of the theatre's history, closed last Saturday (10).

Productions during the coming season may run four weeks each. Miss Jones told her board of directors there is now approximately \$14,000 in the bank, as compared with \$12,000 at the end of the previous season.

The State Fair of Texas has granted the group permission to use the Gulf Theatre again next season.

'Salesman' 19G in Split

Portland, Ore., June 13.

"Death of Salesman," starring Thomas Mitchell, took in a fair \$19,000 in two engagements last week. Show played the Temple, Tacoma, Monday (5), coming to the Mayfair here Tuesday (6) and playing through Saturday (10). Play is current at the Geary, Frisco.

B'way Legit in Comeback Flurry; 'Blondes' \$48,200, 'Consul' 29G Again, 'Pan' \$33,800 New High, Hayes \$22,300

Repeating the pattern of last season, business spurred last week on Broadway. Virtually all shows reacted to the improved conditions, with "Gentlemen Prefer Blondes" and "The Consul" rejoining "South Pacific" in the sellout category. On the basis of the 1949-50 precedent, grosses should be better again this week, but indications Monday (12) and yesterday (Tues.) were that there may even be a slackening. No consistent upturn is due before late August.

The total gross for all 20 shows last week was 78% of potential capacity, a rise of 2.17% over the previous week's pace.

Last week's two closings were "Clutterbuck" and the return-run "Streetcar Named Desire." This week brings "Madwoman of Chailot" to the City Center for a two-week stand.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetical figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Clutterbuck," Biltmore (27th wk) (C-\$4.80; 920; \$22,600). Closed Saturday night (10) after 218 performances; previous week grossed about \$8,500; finale about \$9,000.

"Cocktail Party," Miller (21st wk) (CD-\$4.80; 940; \$21,600). Previous week \$19,100; last week \$20,300.

"Come Back, Little Saebe," Booth (17th wk) (D-\$4.80; 712; \$20,000). Previous week \$13,400; last week over \$13,700.

"Death of a Salesman," Morosco (70th wk) (D-\$4.80; 914; \$23,800). Previous week \$14,200; last week \$13,800.

"Detective Story," Hudson (64th wk) (D-\$4.80; 1,016; \$23,675). Previous week \$12,500; last week about \$12,000.

"Gentlemen Prefer Blondes," Ziegfeld (27th wk) (M-\$6; 1,628; \$48,244). Previous week almost \$47,500; last week over \$48,200.

"Happy Time," Plymouth (20th wk) (C-\$4.80; 1,063; \$29,019). Previous week \$23,900; last week \$25,900.

"Kiss Me, Kate," Century (75th wk) (M-\$6; 1,645; \$46,650). Previous week \$42,500; last week over \$42,000.

"Lost in the Stars," Music Box (32d wk) (M-\$5.40; 1,012; \$26,600). Previous week \$17,700; last week \$20,100.

"Member of the Wedding," Empire (23d wk) (D-\$4.80; 1,082; \$24,000). Previous week \$22,500; last week \$23,700.

"Mister Roberts," Alvin (120th wk) (CD-\$4.80; 1,360; \$34,276). Previous week \$25,700; last week \$28,400.

"Peter Pan," Imperial (7th wk) (M-\$4.80; 1,400; \$34,500). Previous week \$32,100; last week, nearly \$33,900.

"South Pacific," Majestic (61st wk) (M-\$6; 1,659; \$50,186). As always, \$50,600.

"Streetcar Named Desire," City Center (3d wk) (D-\$2.88-\$3; 3,025; \$42,000). Closed Sunday night (11) after its scheduled 24 performances; previous week \$27,500; final week under \$15,300.

"Texas, Lil' Darlin'," Hellinger (29th wk) (M-\$8; 1,543; \$42,000). Previous week \$20,300; last week almost \$19,700.

"The Consul," Barrymore (13th wk) (M-\$4.80-\$6; 1,066; \$28,200). Previous week \$27,090; last week almost \$29,000.

"Tickets, Please," Coronet (7th wk) (R-\$4.80; 998; \$26,600). Previous week \$20,000; last week about \$21,000.

"Where's Charley?" St. James (86th wk) (M-\$6; 1,509; \$38,700). Previous week \$31,100; last week over \$34,800.

"Wisteria Trees," Martin Beck (11th wk) (D-\$4.80-\$6; 1,214; \$33,000). Previous week \$19,500; last week almost \$22,400.

Stock
"Show-Off," Arena (2d wk) (C-\$3; 500; \$10,600). Initial bill at this Edison hotel theatre-in-the-round closes Saturday night (17); Basil Rathbone, starring in "Julius Caesar" as the second bill, opens next Tuesday night (20); first part-week gross \$5,800; last week \$6,000.

Opening This Week
"Madwoman of Chailot," City Center (C-\$2.88-\$3; 3,025; \$42,000). Maurice Valency's prize-winning adaptation of the Jean Giraudoux original, presented by Alfred de Liagre, Jr., plays a two-week return

engagement at pop prices; opened last night (Tues.).

Scheduled Dates

"Peep Show," June 28, at Winter Garden; Festival Theatre, July 14, at Fulton.

'Roberts' 14G In Hub's 14th

Boston, June 13.

"Mister Roberts," in spite of cast changes and a terrific heatwave, held up fairly well in its 14th week at the Colonial here.

Estimates for Last Week
"Mister Roberts" Colonial (14th week) (1,500; \$4.20). Moderate at about \$14,000.

'PEEP SHOW' \$34,000 IN SMASH PHILLY WEEK

Philadelphia, June 13.

Mike Todd's new revue, "Peep Show," which premiered last Monday (5) at the Forrest theatre, has established itself as a smash hit and is being held in for a third week (decision being made late Saturday). Gross was \$34,000, with this week's figure probably going higher.

Show got reviews here ranging from out-and-out raves to highly-favorable, but a lot of the b.o. draw is attributable to the fact that localities have become convinced that this is one of the rawest shows of recent theatrical history—a mark, incidentally, it doesn't miss by too much.

'Soldier' Hefty \$40,000 In 2d Frisco Stanza

San Francisco, June 13.

"The Chocolate Soldier," with Wilbur Evans and Marion Bell, chalked up a husky \$40,000 for its second stanza at the 1,775-seat Curran. "Death of a Salesman," with Thomas Mitchell, rang up the curtain tonight (13) at the 1,550-seat Geary. Show is scaled to \$3.60.

Shaw's "Getting Married" has been booked into the Geary July 31 (the same day "South Pacific" arrives at the Opera House). It will be a pre-Broadway showing. Cast includes Sir Cedric Hardwicke (also director of the production), Mady Christians, Dennis King, Arthur Treacher, John Buckmaster and Colin Keith-Johnston.

Brownlee Director-Lead For Houston Light Opera

Houston, June 13.

The Summertime Light Opera Co. will produce four shows here at the Music Hall this season. Rudolf Friml's "The Vagabond King" was the opener Monday (12), for a six-night run. Each of the four productions will play six nights with the exception of the final one, "Brigadoon," which will run two weeks.

John Brownlee, Met Opera baritone, is singing the leading role and also directed. Frederic Fennell is musical director. Others in the cast include Patricia Bowman, Marguerite Piazza and Juliana Larson.

The Lyric theatre's eight "Starlite Productions" will open June 19 here with Sigmund Romberg's "The New Moon." Each production will be done for seven nights except the final one, "Show Boat," which will run for two weeks. Robert Ross is stage director.

Brattle Holds 'Wife'

Boston, June 13.

"The Country Wife," at the Brattle theatre in Cambridge, starring the English imports, Cyril Ritchard and his wife Madge Elliot, has been held over for another two weeks. The lusty comedy has been doing boff biz during its four-week stint here with final figures expected to surpass the previous b.o. high set by "King Lear," which starred William Devlin.

With a \$3.60 top, house has been grossing close to \$6,000 weekly for the current run.

Plays Abroad

The White Eagles

London, June 7.
Reunion Theatre Guild presentation of comedy-drama in three acts by Diana Morgan. Directed by Wallace Douglas. At Embassy, London, June 6, '50.
Mary Clare Oliver Arvon..... Jenny Laird
Richard Burnham..... Reginald Tate
Cassandra Vaughan-Jones..... Diana Morgan
Philip Hughes..... Keith Pyott
David Hughes..... Anthony Oliver
Gerald Thomas..... Aubrey Richards
Goronwys Rhys..... Julian D'Albie
Councillor Llewellyn..... David Davies
Rector..... Guest James
Howell Evans..... Kenneth Evans
Dillys..... Julie Milton
Sam Pritchard..... Desmond Llewellyn

This is a strongly nationalistic comedy-drama with a "Wales for the Welsh" slogan silently and orally emphasized by its native author. Its appeal will be purely local, but could be made into an attractive film with its attendant enlargement of background.

An impoverished widow of aristocratic birth is suddenly confronted with the fact that she has no more resources to maintain her ancestral home in a beauty spot on the coast of Wales. To provide for her granddaughter, who has selflessly remained to care for her, she accepts an offer by a Holiday Camp mogul to buy part of her land. Although the project would provide much needed work, most of the locals deplore the desecration of their historic soil, and troubles ensue.

Mary Clare is human and gracious as the lady of the manor torn between her love of the land and desire to recompense her devoted granddaughter. The girl is charmingly depicted by Jenny Laird, and Anthony Oliver makes a likeable young thespian. Reginald Tate brings vigor and realism to the role of the self-made man whose aim is to bring as much of the beauty of life as possible to normally hemmed-in townfolk. The authoress has a neat role of an over-efficient secretary with a quirky sense of humor, and all supporting characters are commendably interpreted. Clem.

The Passion Play

Oberammergau, May 25.
Oberammergau presentation of religious festival play in three sections, with 20 tableaux vivants, by J. A. Dalsenberger; music by Rochus Decker. Features Alois Lang, Anton Preisinger, Annemle Mayr, Hugo Rutz, Martin Magold, Jr. Staged by Georg Johann Lang; orchestra conducted by Ulrich Hochenleitner. At Passionsspielhaus, Oberammergau.

The Oberammergau Passion Play may be judged from many angles. Some will see a religious ceremony; some a richly-painted pageant magnificently costumed and often impressively set in scene, text and music. Others can take it as a spectacular piece of stage curiosa, because it is major show business staged each decade in a 5,200-seat theatre, yet produced for the world by a tiny Bavarian village without professionals. Those who seek to view it as commercial entertainment, because it is big scale, will find it lacking in many departments. Some of its individual performances range from sickly to hammy.

Its seven-and-a-half hour playing time and heavy weight of intermittent, moralistic prologs and choruses sung by a dreary gang of deadpanned Bavarian Rockettes garbed in shapeless nightgowns are hard to take. Curiously enough for this century, the 20 tableaux vivants which intersperse the Biblical chronology of the main play are among the show's best features. They are superbly designed in color and costume and posed by the huge cast in a richly lifelike semblance of arrested movement that's unique.

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Play tells the story of the life and death of Christ from His entry into Jerusalem and purging of the temple through His Crucifixion and Resurrection. The principal deviations are labeled "Prolog" and "occur" between almost every two scenes of the main play. "Prolog" himself is a magnificent, barrel-chested figure of a bearded prophet played by Alois Lang, the Christus of the last (1934) Passion Play production. Lang's advanced age and record as a Nazi ruled him out for this year's lead. But he intones the impressive sonorities of the Biblical parables with a cool dignity that makes him one of the unforgettable figures of the play.

An estimate of the leading performances (in the cast of 1,700) would classify the men as from fair to magnificent; the women as almost uniformly weak and disappointingly uninspired. The acting honors would go to Benedikt Stuckl (a hotel cook) as Caiaphas and Jakob Klucker (a woodcarver) as Annas the High Priest. The Christus of Anton Preisinger (he is a 37-year-old innkeeper) is a conception of the Saviour as a quiet, frail-figured mystic filled with a brooding foreboding of his own doom. A Christus of some fire and more conviction than Preisinger gave him would be preferable.

Worst letdown of all is the performance of the 20-year-old Annemle Mayr as Mary. Her pallid, unconvincing performance strikes a sour note in a cast which when it's good is marvelous and when it's bad errs more on the noisy, hammy side.

The music is handsomely performed, with truly professional precision by an orchestra of 50 concealed in an understage pit. The score is expert work.

The hero of Oberammergau, 1950, is unquestionably Georg Lang, the woodcarving master who has revealed himself as a master stage director. He has worked nowhere else than Oberammergau, but could go far afield if he wished. His play will be a solid hit for 1950 and be remembered far beyond the decade to the next production. It is no "South Pacific" for sheer entertainment. But it is an experience that belongs in everyone's life. Isra.

The Ivory Tower

London, May 27.
Charles B. Cochran production (in association with Anthony Vivian) of drama in three acts by William Templeton. Directed by Michael Macowan. At Vaudeville theatre, London, May 26, '50.
Jan Daubek..... Francis Lister
Marie Daubek..... Mary Hinton
Joseph Daubek..... Elizabeth Henson
Harry Taylor..... Hugh McDermott
Josie Lausman..... Allan McClelland
Eduard Novotny..... Michael Shepley
Peter Novak..... W. E. Holloway

C. B. Cochran's first gamble on a non-musical show for 10 years is a real gamble. Although based on recent tragic history, the author never quite plumbs the depth of its dramatic possibilities. As with so many other strong subjects it could be so much better developed on the screen, most of the tense situations being amplified by noises off stage. Audience accorded the production a warm reception, but its chances of success are very lean, resting on drawing power of Cochran's rep and popularity of Francis Lister in the lead.

Although disguised, story concerns the last week in the life of Jan Masaryk, the Czech Foreign Minister, given the fictional name Jan Daubek.

Francis Lister emphasizes the gentle, disillusioned aspect of the ill-starred patriot in a moving performance and Mary Hinton makes the most of her small opportunities as the unhelpful wife. Elizabeth Henson, a newcomer to the stage, displays grace and dignity as the daughter, with Allan McClelland providing best supporting role as the young thespian who seeks an honorable way out. Michael Shepley is an unctuous, smiling villain, and Hugh McDermott brings a refreshing breath of sanity as a young American reporter in love with the girl. W. E. Holloway rounds off a talented cast with a neat interpretation of an old musician. Clem.

(Closed on June 3 after eight days.)

Bolton Landing Readies

Bolton Landing, N.Y., June 13.
The new Barn Playhouse at Bolton Landing, Lake George, will open June 26 with "Blithe Spirit," for a 10-week season of Broadway plays and musicals.

The productions will be presented by the Bolton Landing Summer Players, a group of 20 professional New York actors and technicians. The plays will be produced by Joe Crosby, directed by James Dyas and designed by Karl Hueglin. This will be the sixth season for the Players.

'Rat Trap,' Hitler Saga, Being Mullied for B'way

London, June 6.

"Rat Trap," melodrama by Jack Davies about the last days of Hitler and Eva Braun in their Berlin bomb shelter, may be produced on Broadway next fall by an all-English company. George and Alfred Black, who presented it at the Windsor repertory last spring, intend to do it in the U. S. in association with an undisclosed New York management.

A London production is also planned for this summer, with John Counsell repeating his original staging assignment and Julian Somers again portraying Hitler.

Off-B'way Shows

Earth Spirit (PROVINCETOWN PLAYHOUSE, N. Y.)

Studio 7, which last summer successfully staged Strindberg's "The Father," is back in operation after a 10-month hiatus, with Frank Wedekind's "Earth Spirit." Written in 1895, play revolves around a sultry dame whose wiles cause the destruction of a number of men. At times confusing, the work would find Broadway tough to conquer, but there should be enough of a following to support the offering in its current situation.

Among the better off-Broadway groups, Studio 7 has given this production a professional flavor. As the girl, Margaret Feury does a good job with a taxing role, in a thoroughly convincing portrayal. David White is well cast as Dr. Schon, the newspaper owner who takes the girl under his wing when she's 12-years old, and develops her into an enchanting wench, only to fall under her spell and finally die from bullet wounds inflicted by her. Milton Selzer, Rudolph Weiss, Raiken Ben-Ari and the rest of the cast also do well.

John Stix directed ably, while Eldon Elder's scenery, Warren Harlan's costumes and Lee Watson's lighting fill the bill Gros.

The Pot Boils

(ACTOR'S THEATRE, N. Y.)

Dealing with the mistreatment of Negroes and one man's attempt to help better conditions in a particular situation, "The Pot Boils" is an ineffectual work. Play is currently being offered off-Broadway by Actors Theatre, a Harlem operation. Written and directed by Frank Wilson, the original Porgy in Broadway's "Porgy" play follows a formula that has been worn thin by use in dramas revolving around various social evils. This time it's a Negro section of New Jersey inadequately covered by the sanitation department. One Negro decides to do something about ridding the neighborhood of the accumulated dirt and in doing so eventually winds up in jail for accidentally shooting a white man.

Performances by the cast, which includes Richard Ward, Lulu B. King, Zaida Coles, Ken Rennard, Robert Brown, Yvonne Maedchen and Frank Trigg, are for the most part average. Gros.

Longhair Shorts

Alec Templeton will be guest soloist at the first Westchester Summer Pop Concert next Wednesday (21) in Mount Vernon, N. Y. The concert, of which a series of four is planned, will be under direction of Simon Ansen. Leonard Warren left for Mexico yesterday (Tues.). He'll sing in six performances at the Opera National, returning to sing at Robin Hood Dell, Philadelphia, July 13.

Lauritz Melchior will sing with the NBC Symphony Orchestra in N. Y. July 16, and will be soloist with the Robin Hood Dell Orchestra, Philadelphia, July 17.

Originally scheduled to leave New York last week Irish tenor Christopher Lynch postponed sailing to do a Firestone broadcast Monday (19). He sails for Europe June 24. William Warfield, young Negro baritone, left by plane for a 10-week tour of Australia Sunday (11). Pianist William Kapell sailing for Europe with his wife Thursday (15).

San Carlo Opera Co. tees off an 11 event opera festival at Washington's Watergate, outdoor amphitheatre on the banks of the Potomac, tomorrow (Thurs.). "Madame Butterfly" is the initial presentation. . . . Werner Lywen, recently concertmaster of the Radio City Music Hall orch and before that concertmaster of the N.Y. City Opera Co. orch, takes over the same chores for the National Symphony, in Washington, for the coming season.

Kiss Me, Kate

(CENTURY, N. Y.)

After nearly a year and a half as co-stars of the musical, Alfred Drake and Patricia Morison have withdrawn from the Broadway company of "Kiss Me, Kate," and Anne Jeffreys and Keith Andes have shifted from the touring edition to replace them. At the same time, Betty Ann Grove and Danny Daniels have succeeded Lisa Kirk and Hugh Lang in the two featured parts. The result is a somewhat altered but still genuinely entertaining show.

As Lilli Vanessi, the understandingly temperamental femme star of the show-within-a-show musical, Miss Jeffreys is a worthy successor to Miss Morison. She, too, is a visual stunner and perhaps an even better singer than her predecessor, though she is not quite believable as the hell-cat Kate of the Shakespeare revival tryout. Also, notably in the "I Hate Men" number, her enunciation isn't as clear as it should be for Cole Porter lyrics.

Andes is acceptable as the egocentric but likable director-star, but he lacks Drake's style and ingratiating quality, and his handling of dialog and lyrics tends to be unintelligible at times. Occasionally he gives the impression of hardly thinking of what he's saying or singing. Miss Grove is believable as the nitery hoover, Lois Lane, who finds herself in a Shakespeare production, but she seems to whack a song too hard, particularly in the "Always True to You" number, in which she repeats Miss Kirk's mannered delivery and misses any suggestion of sly coyness. Daniels clicks as her dancing partner.

Despite some evidences of its long run, "Kate" holds up as a smash musical. Porter's score still registers solidly; the Sam and Bella Spewack book is lively, provocative and amusing, and the production is a visual gem. Some of the specialty numbers, notably the Harry Clark-Jack Diamond delivery of the "Brush Up Your Shakespeare" comedy song, are sock. Hobe.

Where's Charley?

(ST. JAMES, N. Y.)

With the start of a new season, there have been a number of cast changes in "Where's Charley?" But since Ray Bolger continues as star, it remains an entertaining musical. Possibly some of the new principals aren't as good as the originals and at least one seems better, but Bolger makes it a one-man show and, despite his considerably expanded and broader performance, "Charley" still captures and satisfies its audiences.

Larry Douglas gives a properly straight performance in the stooge part of the roommate, originally played by Byron Palmer; Marie Foster is amusing but not always completely audible as Amy, the role created by Allyn McLerie and since played by several others; Hazel Willer is pleasing as Kitty, the ingenue lead first played by Doretta Morrow, and Rose Inghram is excellent as the real aunt from Brazil. Horace Cooper, Paul England and John Lynds continue in their original supporting roles. And a notable aspect of the show is the fact that, despite numerous chorus replacements, the singers and dancers are still easy to look at.

As caught at the matinee last Saturday (10), Bolger was letting himself go for the benefit of the large moppet turnout, which obviously reveled in his hokum clowning. In this instance the "Once in Love with Amy" number ran approximately 20 minutes, with the audience apparently eager for more. Throughout the show (at least at matinees) Bolger now breaks up other members of the cast, and he gives an ad lib curtain speech that convulses those on both sides of the footlights. Hobe.

You Can't Take It With You

(LAS PALMAS, HOLLYWOOD)

Hollywood, June 5.
As the third in its series of productions, Footlights, Inc., has come up with a revival of this Moss Hart-George S. Kaufman Pulitzer Prize comedy that is important only because it brings Fred Stone back to the boards.

Script itself is not as delightfully wacky as it was 14 years ago, time and familiarity having dulled some of the humor. It's still a socko evening for anyone who hasn't seen it before, either on stage or in films—if such a person can be found.

Stone is a constant delight as Grandpa Vanderhof, drawing an almost constant flow of chuckles. He also directed, putting the cast

Legit Followups

through its paces nimbly for best effect. Top support is delivered by Queenie Smith with a beautifully paced portrayal of Penny Sycamore; with effective jobs also turned in by Sandra Gould, Frances Williams, Edward Clark, John Qualen, Muni Seroff and Nan Boardman. Cathy Downs and Robert Rockwell take care of the romance neatly.

Rita Glover's single-set is perfect for the screwball mood. Kap.

The Cherry Orchard

(STAGE, HOLLYWOOD)

Hollywood, June 6.
Let Broadway have its slicked-up modernized version of "The Cherry Orchard" (in "The Wisteria Trees"); nothing but the original suits Hollywood. So the Anton Chekov classic has been dusted off again, this time to serve as a vehicle for the magnetic talents of Eugenie Leontovich and Charles Laughton. Latter also directed, and managed to make the most of some of the lighter undertones in this story of the decay of a Russian generation.

Miss Leontovich is excellent as Mme. Ranevskaya, bringing the role a penetrating portrayal. Laughton, as the brother, has rarely been better. In support, the most surprising job is turned in by Belita, quondam iceskater, who gives a sincere neatly-shaded reading to the part of the elder daughter. Also earning attention are Bob Anderson, Richard Lupino, Carol Brannan and Bill Phipps, members of Laughton's Players Co.

Stage is a tiny house and physical limitations seem to hamper somewhat the overall production. Kap.

School for Scandal

(CIRCLE, HOLLYWOOD)

Hollywood, June 7.
There was a great deal of eyebrow-lifting around town when Marie Wilson was announced as the Lady Teazle of this latest revival of the Richard Brinsley Sheridan Restoration comedy. There was even more eyebrow-lifting when she made her first appearance in one of those half-in-half-out gowns with which ladies of that day affected men.

It didn't take long, however, to discover that Miss Wilson was more than physically qualified for the part. She's not only the prettiest (and shapeliest) Lady Teazle in some time, she is close to being the mixture of naivete and country-girl curiosity that Sheridan intended his Lady Teazle to be. It's a performance that makes up in intent for what it lacks in polish—and it's a sure crowd-pleaser.

Within the confines of the Circle theatre's central staging technique, Jerry Epstein has directed with a zip designed to get the most out of the laugh lines, particularly in the screen scene where Lady Teazle is discovered in the apartment of Joseph Surface. A well-selected cast gives excellent support, standouts being William Schallert as Sir Peter Teazle; John H. Goldsworthy, John O'Malley, Wheeler Dryden, Charles Bianco, Naomi Stevens, Carol Brandt and Sydney Chaplin, latter in for a bit.

Booked for only five weeks due to Miss Wilson's film and radio commitments, "School" should prove to be highly profitable for the Circle group. Kap.

Simon Goldman, veepee and general manager of WJTN and WJTN-FM, Jamestown, N. Y., has been elected prexy of the Little Theatre of Jamestown, Inc. Goldman is also chairman of the radio committee of the National Assn. of Broadcasters.

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Bucks, Terrell's Off

Continued from page 70

SRO house. The 30-member package, one of the largest to brave the strawhat circuit, checked into the theatre last night (12), in preparation for three additional days of rehearsal on the local stage under the direction of Arthur Sircom, who has been handling the troupe in advance rehearsals.

Preem is slated to follow the usual pattern for the lively suburban D.C. strawhat, with a full dress array of government brass and w.k. names on hand. Name lure of the film star assures a sell-out for play's run in the 650 seat house, which will be scaled to \$3. Show will run through Saturday, June 24, with three matinees, and no show on Monday night.

Show moves to Richard Aldrich's Cape Playhouse, Dennis, week of June 26, and to the other Aldrich strawhat, the Falmouth Playhouse, the following week. Francis Compton and Hurd Hatfield will support Miss Goddard.

Bass Rocks Sets 9-Week Run

Boston, June 13.
Elihu Glass, owner and operator of the Majestic theatre in West Springfield, has taken over operation of Bass Rocks Summer Theatre in Gloucester.

The nine-week season will open July 1 with Richard Waring and Francesca Brunning appearing in J. M. Barrie's "What Every Woman Knows."

Show Shop's 10th

Hartford, June 13.
Show Shop, strawhat at near-by Canton, gets underway for its 10th season tonight (Tues.). House is operated by Mr. and Mrs. Stanley Cobligh, vet thespians.

First offering is "Enter Madame." House policy is no stars and no apprentices. It's an Equity company, with 12 members. Total of six shows will be offered, with each production going two weeks. House seats total of 340. Ducats are rated at \$2.40 top and graded to \$1.80 and \$1.20.

Director is Robert McBride, a former player at the strawhat. John Balmer is flack with Charles E. Stewart in charge of the box-office.

Woodstock, N. Y., Gets 2d

Woodstock, N. Y., June 13.
A new producing outfit has taken over the Maverick theatre here for strawhat presentations. Labeled the Loft Players, group will have to buck up against the Margaret Webster troupe at the Playhouse here. A company of 15 under the Jose Quintero's direction will present the offerings, the first of which, "Alice in Wonderland," is scheduled to bow July 5.

Included on the production slate are "The Glass Menagerie," "The Beautiful People," "Riders to the Sea," "Angel Street" and a new play titled "The Mailman." Group, which operated off-Broadway this past season, will set aside Friday nights as "Barter Night," enabling patrons to exchange food for tickets.

'Web' For The Spa

Saratoga, N. Y., June 13.
"The Web and the Rock," new play adapted by Lester Cohen from Thomas Wolfe's novel, and starring Kay Francis, will highlight John Huntington's fourth season at the Spa Summer Theatre, which will include almost 50% musicals in its bills. Only two of the latter type have been presented here before.

Huntington has booked "The Gay Divorcee," featuring Carol Stone, Jack Whiting and Leonore Lonergan, week of July 10; "Finian's Rainbow," with Fran Warren, July 24-29; and "On the Town," starring Nancy Walker, Aug. 7-12. All these names are new for the Spa stage.

The season opens July 3, with Diana Barrymore in "Light Up the Sky." Victor Jory in "The Spider" will follow. Show for the fifth week has not yet been chosen.

Resident company will include Clyde Waddell and Roderich Winchell, who have appeared here before. Donald Shirley returns as scenic designer; Robert Pryor, as stage manager; Klaus Kolmar as publicity director.

Marblehead Preps 'Town'

Boston, June 13.
The Marblehead Playhouse, Marblehead, Mass., will tee off its nine week season July 3 with Leonard Bernstein's musical, "On the Town" featuring Nancy Walker of the original cast.

Playhouse has been taken over by new management this season with William B. Cowen, Jr., as managing director; Gall Hilson, as co-producer, and Richard Barr, director. Other attractions skedded

by the new owners are "The Second Man," with Franchot Tone; "The Corn Is Green," with Eva Le Gallienne; "Goodbye, My Fancy," with Sylvia Sidney, and "Finian's Rainbow," with Fran Warren.

New Somerset, Mass., House

Somerset, Mass., June 13.
Under supervision of Alan Lee, the Somerset Playhouse, a newly constructed house, will begin operating here July 3 with James Dunn in "Harvey."

Among the shows to be presented is "The Devil Also Pays," a new play in which Angela Lansbury, Francis L. Sullivan and Richard Waring are scheduled to appear. Play, under the direction of Reginald Denham, will begin a week's run July 24. Show is slated for Broadway after a summer theatre tour.

Minnesota Straw Bowling

Minneapolis, June 13.
Group of "Brainerd - Nisswa, Minn., resort owners and business men is backing a new strawhat on Gull Lake, several hundred miles north of Minneapolis. It's called Pine Beach Playhouse and will be operated by Robert Gaus, former manager of the North Star Drama Guild, local civic theatre, and Leo Hartig, company director of the U. of Minnesota's touring theatre. Numerous civic and service organizations in the surrounding towns have pledged their support. Kendrick Wilson, Omaha Community Playhouse director, will direct the professional casts. Season will start June 28 and continue through Aug. 28 with "Born Yesterday" the opening offering and "The Hasty Heart" and "Years Ago" following.

'Dollar' For Malden Bridge

Albany, June 13.
"A Dollar Down," comedy by Richard Kirk, former Albany and Springfield, Mass. newspaperman, now on the staff of the travel bureau in the Division of State Publicity, will be presented at the Malden Bridge Summer Theatre in August, according to director Eunice Osborne. It's a first work by Kirk.

Kirk's play is also the first to be premiered at Malden Bridge, which opens the season July 1 with "Holiday." Miss Osborne's husband, Walter Wood, is producer there. They leased the barn theatre last year to the Valley Players of Cleveland.

Stix Exhibs

Continued from page 1

the cross-section is an accurate one.

It's not surprising that the majority of those polled preferred to deal in generalities, rather than use specific names. Typical, however, was the feeling of A. F. Bryan of the Berwyn theatre, Berwyn, Pa., who believes "today's young people are tired of seeing old (to them) people make love."

An exhibit in Arkansas, harried by poor product, rising costs and a boll weevil that he blamed for a 25% drop in business, snapped "most of the present big names are 40 years of age or over, and the new audience, which is made up of the kids of yesterday, do not care for these present stars and would support new stars."

One of the most pungent descriptions of better-known, but slightly older screen stars, came from M. Stanzler of the Wakefield, R. I. community theatre. He characterized them simply as "drab."

E. M. Scott, Jr., of the Milton theatre, Milton, Del., added sadly: "There are only a few of the old faces that draw 'em in any more."

Most recurrent phrase was "there is a new generation," with exhibits hammering away at the idea that Hollywood must continue to find and develop new faces because young people like to see their contemporaries on the screen.

Part of the dropoff in popularity of the older screen names was attributed by some exhibits to "too many poor stories." Fred E. Pennington of the Cozy theatre, Decatur, Mich., felt that "a couple of bad stories, and they go downhill fast." A theatre manager in New Mexico added that a few bad pix will start any star "tobogganing so fast practically nothing can save him. After all, there is very little as fickle as public opinion."

With recent headline events undoubtedly in mind—and linking these events to certain film grosses

—some exhibits dourly blamed "bad publicity" for the decline of certain former favorites. However, they were quick to admit that in many cases "bad publicity" failed to affect the boxoffice standing of screen names.

New Blood Never Hurt

A small percentage of exhibits seem to lean heavily on the theory that familiarity breeds contempt, claiming that older stars who "appear regularly on radio and television" hurt themselves at the box-office.

In general, however, theatre managers took the attitude that new faces are needed to bolster today's sagging boxoffice just as "replacements are necessary in any business," adding that rejuvenation never hurt any business. Some said flatly that the public has reached the saturation point as far as certain stars are concerned, particularly a few in comedy and vocal fields.

However, they added hastily, they do not believe that stars who have slipped should be arbitrarily turned out to pasture. The answer, most exhibits feel, lies in fewer—but better—pictures for the people in question. And the exhibits are certain that the studios must know which stars are meant.

The check of exhibits was deliberately limited to those in towns with populations under 5,000, since they comprise the majority of exhibits in the country. About 90% expressed the belief that motion pictures need a transfusion of new blood. Remaining 10%, in voicing disagreement, admitted that they were looking at the problem purely from a folksy, small-town angle. As one exhibit put it:

"There are too many unknown faces now. In general, people enjoy seeing people they are familiar with—particularly in a small town."

Houston Suicide

Continued from page 2

live." Fifteen seconds later a gunshot sounded and viewers saw all the ballplayers and the fans in the stands turn and look into the camera.

Gorman Erickson, station's staffer who was manning the camera in the announcer's booth, then turned it on Twente, who was seen slumped in the arms of the audio engineer, Lee Bennett. In addition to the coroner watching the game, the suicide's mother, Mrs. Julia Twente, was also at her set. She recognized her son and succeeded in getting to the hospital before he died. A waitress in a bar near the ballpark later told police that Twente had told her he was going to appear on TV that night, declaring, "Just watch me at the end of the fifth inning." That's when he killed himself.

According to police, Twente left a note to his children but it gave no reason for his action. Gottlieb explained that Twente, as an inveterate ball fan, had been in the announcer's booth several times previously, so that he didn't anticipate anything wrong when Twente showed up Sunday night. Game continued after a short break, with Gottlieb explaining to the amazed viewers at the end of the next inning just what had happened. Besides the thousands of viewers who sat in on the suicide, an estimated 6,200 were in the stands.

KLEE-TV has been carrying the ball games since the season started. Station, which was started by cattleman Albert Lee, was sold recently to the Houston Post, which takes over July 1.

J. Schenck

Continued from page 3

his interest in the Naify chain, he also is prez of United Artists Theatres Circuit. Twentieth prez Syros P. Skouras, however, has reportedly been trying to persuade Schenck to remain at 20th, presumably to take a hand in the pending divorce.

In petitioning the Government for the right to remain with 20th another two years, Schenck argued that, since that would be most of the time allotted the company for divorce, he should be given the same period to decide whether to remain with production or go into theatre operation exclusively. D of J is reported to have taken his plea under consideration.

Literati

BOM's Big Profits

Authors League was shocked recently to learn that Book-of-the-Month Club's net profit exceeds the total of all royalties to authors and all payments to original publishers.

It's likely that a campaign to better author royalties on book clubs may be started in the fall.

World-Tele-Sun Strike

Strike by the Newspaper Guild of New York (CIO) against the World-Telegram and Sun, which started yesterday (Tues.) at 5:30 a.m., was given front page banners by the competing Post and Journal-American. Circulation battle between the papers has increased since the Sun was sold earlier this year. The W-T&S announced it would not attempt to publish an edition at present as a result of the AFL mechanical unions' refusal to cross the picket lines of 500 employees.

The first major Guild strike in Gotham in 13 years followed the breakup in negotiations for a new contract with the Scripps-Howard daily. Principal issues are the union's demands for a 10% pay hike or an increase in minimum pay scales of \$4-\$10 weekly to raise the top minimum from \$110 to \$120. Guild also asks for arbitration of layoffs, one hour's extra pay for night workers, and that 90% of the editorial and business employees be members of the union.

Steve Canyon Statue

Milton Caniff's comic-strip figure, Steve Canyon, has become a giant 10-foot, 7½-ton statue which was dedicated last week (9) at Bedford, Ind., and is now on display in front of the Chicago Sun-Times building. From there the statue will be taken later this month to Idaho Springs, Col., for permanent installation at the head of a canyon officially named after the flying hero.

Statue is a gift to the state of Colorado from William G. Riley, president of the Indiana Limestone Co., Bedford. Webster Bundy, famous stone carver, executed the statue from a living model. Dignitaries who attended the dedication lauded Caniff, who attended the ceremonies, for his interest in the Air National Guard and Air Reserve training programs.

No Edge to Brass

Sec. of Defense Louis Johnson has issued a directive designed to lessen the advantage enjoyed by literary brass over freelance authors. Heretofore, men occupying high rank, either current or recent, could get all sorts of data denied the freelancer who came along. Hence magazine editors tended to give assignments for "service" subjects only to officers. This got so bad that many complaints were registered of favoritism. In fact, one body of opinion among Washington article writers is that the Secretary's new order doesn't go far enough. They hold all persons actively engaged at the Army and Navy as paid employees of the public ought not to be allowed to compete with "tax-payers."

This matter has implications outside Defense. The State Dept.'s habit of favoritism (especially James Reston and Anne O'Hare McCormick, both of the N. Y. Times) has annoyed more than a few around the Press Club, while J. Edgar Hoover's private literary career and chummy contacts with a few writers has also been extensively commented upon for a long while.

Nobody objects to "memoirs" and so on after leaving office but direct exploitation of "ins" to the detriment of professionals trying to make a living at writing is criticized.

'Stenographer' Funny Pic Book

Funniest among the current craze of picture books is "The Stenographer," with dialog by Leroy F. Lustig and photographs by William Richards (Greenberg: \$1). Where the unbilled model is going at 9:45, 2:30 and 4:50 develops into a very funny running gag, especially when topped with the loss of her key at an hour un-stated.

Book is bounded to simulate a stenographer's pad and in a crisis could be used for one. But until then it will be good for a lot of laughs around any office. But the boss better not bring a copy home. *Scul.*

The Irish Theatre

First of a series of 40c booklets on Irish life and culture to be published by the Cultural Relations Committee of the Irish Dept.

of External Affairs is "Theatre in Ireland," by playwright-actor Micheal MacLiammoir. It's a brief commentary on events leading to the foundation of the Abbey and Gate theatres, with an appraisal of the present position. Author suggests that one of the things the Irish theatre of today lacks is a great "school" of criticism.

Others in the series, skedded for publication soon, are "The Abbey Theatre" by Lennox Robinson, long a director of the Abbey; and "20th Century Irish Poetry" by poet Austin Clarke, who is Ireland's leading producer of verse plays.

CHATTER

Joel Graham has piece on "The Consul" in upcoming July Pageant. Emery Wister in Hollywood for a month to gander film studios for the Charlotte (N. C.) News.

Bob Presnell's latest novel, "Edgell's Island," will be published by the Dial Press in September. Dashiell Hammett, currently visiting his daughter in Hollywood, is working on another novel, "December 1."

Nancy Eugene Harmon, formerly on editor of Woman's Home Companion, appointed associate editor of Bantam Books.

The Daily Dispatch, New Kensington (Pa.) newspaper, has been sold to Mr. and Mrs. Alfred G. Hill.

Whittaker Chambers inked a pact with Random House to write a book about his life and experiences. To be titled "Witness," the tome is scheduled for October publication.

"Vienna's Golden Years of Music 1850-1900," reviews by the noted critic, Eduard Hanslick, edited and translated by Henry Pleasants, is set for fall publication by Simon & Schuster.

Bernard Schoenfeld, who recently co-authored the film "Caged," has turned out a volume called "The Gentle Ones," dealing with femme murderers, which Glode House will publish.

Lyle Rooks took over as West Coast editor of Photoplay mag, succeeding Ann Daggett, who has been promoted to editorship of True Experiences mag, another McFadden publication.

Paul Denis' column in the N. Y. Daily Compass being changed from N. Y. Tell-Tales to just Tell-Tales, to free him from having to emphasize N. Y. items. Also column is dropping serious items, sticking to light stuff.

Wall Streeter

Continued from page 4

merger was reached Friday (9) afternoon, only a weekend away from the scheduled June 12 starting date.

The hitch stemmed from the refusal of one of the banks backing Bernhard to go through with arrangements covering loans outstanding to FC as previously agreed. Without the bank complying, it is reported that FC would have been unable to meet certain fiscal requirements mandatory in the deal. However, the bank retreated from its position after the chain of talks.

Now past its starting date, ELC will be probably releasing more pix than any other distrib in the business. Sales chief William J. Heineman has scheduled a total of 43 releases for the six months from mid-June to October. Included in these are a number of British-made films from J. Arthur Rank and indie producers. Only six of the 43 are reissues.

Heineman is currently grappling with the problem of disposing of most of the FC exchanges throughout the country. All of them, with the exception of the Philadelphia office, which has been taken over by ELC in place of the EL branch, will be dropped as leases expire if no other method is worked out meanwhile. Some 12 FC exchanges have already been sub-leased to outside parties.

Taking over the management along with MacMillen, Bernhard and Heineman are Bernard Kranz, tapped as general sales manager under Heineman, and Sam Seidelman, foreign manager. Division sales chiefs are Milton E. Cohen, eastern; Edward E. Heiber, mid-western; J. L. Lutzer, southern, and James Hendel, Coast.

Series of regional sales meets will be held within the near future to lay down the policy for the newly-birthing company.

Broadway

Charlie Yates, the agent, confined to his home because of sunstroke.

Nat Pendleton, vet actor, sailed for France Saturday (10) on the De Grasse.

After his next CBS TV show, Ken Murray off for two months on the Coast.

Nina Foch to do "Philadelphia Story" and "Light Up the Sky" on summer circuit this year.

Ralph Bellamy writing intro to coming Alice Reinehart tome, "Mexico Is Like Peanuts."

Josh White's rendition of "One Meat Ball" is currently panicking 'em in Oslo, returning tourists report.

Bing Crosby docks today (Wed.) aboard the Queen Elizabeth after a few weeks vacationing in Europe.

Arch Oboler back to the Coast after confabbing with Decca execs on release of his album, "African Adventure."

Lawrence Wonderling, Le Vovray owner, purchased Greenwood Lake home, a stone's throw from Nick Kenny's.

William Brandt, in behalf of the Independent Theatre Owners Assn., turned over \$15,000 to the Cerebral Palsy Assn. of N.Y.

Humorist Harry Herschfield sworn in as honorary deputy police commissioner by Mayor O'Dwyer at City Hall Monday (12).

Eve Arden in from the Coast to play seven weeks in summer stock. Actress recently completed "Tea for Two" at Warners.

Douglas Shearer and Al Inman back to the Metro studio after checking into bugs in the sound systems of local Loew's houses.

Kathleen Ryan, who recently appeared in United Artists' "The Sound of Fury," in town for a week enroute to her native Ireland.

Faith Domergue, who co-stars with Robert Mitchum in RKO's "Where Danger Lives," given a luncheon by RKO at Hotel Plaza Friday.

Bing Crosby, Irving Berlin, MCA prez Lou Wasserman, concert singer Maggie Teyte and violinist Mischa Elman in from Europe on the Queen Elizabeth.

Barry Nelson flew to Puerto Rico for starring role in Ed Gardner's "Man With My Face," being filmed independently by Gardner on the island. Ditto John Harvey.

Jack Gregson, video emcee, being mentioned as possible summer pinch-hitter in the Bert Parks' "Stop the Music" chore; Gregson's "Auctionaire" series departs video in a fortnight.

Metro thespian Nancy Davis in town for 10 days of personal appearances and interviews to plug "Next Voice You Hear," film slated to preem at Radio City Music Hall, June 22.

Edward L. Bernays heads for the Coast Friday (16) with his wife, Doris E. Fleischman, enroute to Honolulu, where he'll act as visiting professor in public relations at the University of Hawaii.

Arnold Moss entrained to Quebec over the weekend for a featured role in Paramount's "Quebec," which producers Le May-Templeton are currently locationing in the Canadian city.

Bill Bertolotti's Greenwich Village spot is honoring town's top byliners via its new Newspaperman's Hall of Fame—autographed photos of the key newspaper gents to be permanently exhibited at his club.

Monmouth Park racetrack holding "Ken Murray Handicap" June 19, with TV star present to award trophy. Series of special star handicap races will be featured during season running from June 16 to Aug. 9.

Walter Kiernan, ABC network emcee, has been elected prexy of the Circus Saints and Sinners. New veepee is Reginald T. Townsend, v.p. of Lennen & Mitchell ad agency. Former N. J. Governor Harold Hoffman is secretary. RKO publicity chief Rutgers Nelson was re-elected to board of governors.

John Payne returning to Hollywood June 22 after winding up his personal appearance at the Paramount theatre. Thespians reporting to William Pine and William Thomas for starring role in "Passage West," which rolls July 7.

Richard Tucker, Dorothy Sarnoff, Ruggiero Ricci, Eugene List and Mischel Piastro conducting the Music Festival Symphony Orchestra will appear at Flushing Meadows Park, for the American Fund for Israel Institutions, Saturday (17).

Richard Altschuler, Republic foreign chief, and William Saal, exec assistant to prexy Herbert J. Yates, planned to London last week to set up publicity and promotion for opening of the company's "Sands of Iwo Jima" at the Carleton theatre June 30.

Oscar de Mejo, husband of actress Alida Valli, painted six canvases depicting highlights of Irving

Allen's recently completed Lew Ayres-Marilyn Maxwell starrer, "New Mexico." Oils may be exhibited in key cities to coincide with the pic's release.

Violinist Albert Spalding will be making his farewell appearance on the concert stage after 45 years of playing, when he appears as soloist with the N. Y. Philharmonic at the opening of the Lewisohn Stadium Concerts' 33d season Monday (19). Efreim Kurtz will conduct.

Film producer Robert Buckner and director Mark Robson pulled into New York from the Coast this week on a casting prowl for Universal's "Lights Out." Robson shooting his tests in the east and also scouting locations in Pennsylvania. Duo being joined in Gotham by Rufus LeMaire, studio exec.

Bucks County, Pa.

Garson Kanin and Ruth Gordon in for gander at "Smile of the World" at New Hope Friday (9).

Sam Wanamaker to try out "Parisienne" with Faye Emerson and Francis Lederer starred July 10 at Playhouse.

Manny Seff's daughter, Linda, in from Beverly Hills to serve apprenticeship at Playhouse; ditto Emily Kimbrough's kid, Alice.

Jackie Cooper and spouse Hildy Parks down to weekend with Theron Bamberger before sailing for London's "Mister Roberts."

Justin Herman commuting from Solebury home to Flemington this week, shooting short on that Jersey town for Paramount release.

St. John Terrell huddling with Lambertville Chamber of Commerce on possibility of producing pageant for centennial celebration this fall.

Hall Shelton stopped off to bid spouse Ruth Amos goodbye before driving to Coast to produce film. Miss Amos is in first two New Hope attractions.

Influx of Sunday (11) visitors included Bernie Hart, David Orrick, Doris Dalton, Milton Smith, Helen Claire, Lucille Watson, Ben Washer and Paul Dupont.

Phil Bourneuf and Frances Reid in for three-day stay with Tyson Nickmicks at Sycamore Farm after trek through Virginia battlefields. Former Playhouse thespians are featured with Maurice Evans in tour of "Devil's Disciple" next month.

Miami Beach

By Lary Solloway

New City auditorium manager will be Claude Ritter, of Birmingham, Ala. He beat out field of 30 applicants.

"Under The Gun" troupe on location here for background shots. Troupe includes John Conte and Audrey Totter.

Alan Gale preems his new Celebrity Club on June 15, with supporting show including Freddie Stewart and the Haydocks.

Florida Motion Picture Distributors conventioning at the Delano Hotel this week, with Col. Mitchell (Wometco) Wolfson official host.

Newest hotels to add shows are the Delmonico, with Jayne Manners featured, and the Martinique, with Milt Ross. DeCastro Sisters are at Sherry Frontenac.

Elks National Convention expected to hypo biz for cafes in July. Reopening by month's-end are Five O'Clock Club, Clover Club, Bar of Music, Kitty Davis and Paddock.

Mexico City

By D. L. Grahame

Mario Huarte topping floor show at the Casanova niter.

Simon Goldschlag, pic producer, on the job again after a major operation.

Marcos Redondo, Spanish baritone, booked into the Teatro Iris for solo recitals.

Thelma & Williams, Argentinian mentalists, topping at the Teatro Lirico and El Patio niter.

Radio station XEFI, Chihuahua City, has resumed after a 16-month strike, longest in Mexican radio.

Sergiu Celibidache guest conducting the Mexico City Philharmonic Orch at the Cine Palacio Chino, frontline cinema.

Representatives of Samuel Granat, big cinema chain operator, advertising \$1,200 reward for arrest and conviction of kidnappers of Granat's daughter, Norma, 6, who was released after two days holding.

Walter H. Manley and Eduardo V. Vidal, local Republic toppers, previewed "Sands of Iwo Jima" at the Cine Alameda. John Wayne, U. S. embassy, naval and military attaches and Mexican army and navy high brass attended,

London

Sylvie St. Claire doing a solo spot on TV.

Lou Wilson to Paris and Stockholm to look over some new acts. "The Beau Strategem" chalks up its 450th performance next weekend.

Alec Guinness here from Broadway to take up his role in "The Mudlark."

Herb Jeffries to Paris after a short stay in London boosting his own disks.

Maurice Duke here to sign up British boxing names for his "Fight of the Century" pic.

Henry Caldwell quits the BBC-TV Service to freelance, but continuing to produce the "Cafe Continental" series.

Mischa Auer is due here for vaudeville dates for Moss Empires and Stoll theatres, opening sometime in September.

London exhibs presented Sir Sidney Cliff with a dressing case in appreciation of his year as chairman of the local Cinematograph Exhibitors' Assn.

Kenneth Spencer back from U. S. and starts series of recitals in Switzerland, Germany and Israel, and has also been booked to appear at the Lucerne Festival July 4.

Buster Crabbe organizing a European beauty contest with finals to be held here in the summer and winning girl will be given a chance of competing for role in his next film.

"Laces of Venice," revue currently playing at Turin, Italy, with Rome to follow, is likely to come to the Saville theatre for a short season, if Bernard Delfont, owner of the theatre likes it.

William Saal and Richard Altschuler discussing advance plans for preem of "Sands of Iwo Jima," scheduled for the Carlton June 30. Altschuler following on with comprehensive tour of Europe through July.

J. Arthur Rank quitting the presidency of the British Film Producers Assn. at next month's annual meeting. He has held the chair for seven years and feels it is time there should be another prexy.

Laurence Olivier's next production, "Captain Carver," with Diana Wynyard and James Donald starred, follows "Venus Observed" at the St. James. The Christopher Fry verse play is being pulled in the first week in August as part of Olivier's policy of limited runs.

Val Parnell, managing director of London Palladium and Moss Empires, told Dorothy Lamour that her week of May 29 at the Glasgow Empire was the biggest since Danny Kaye played there two years ago. He wants her to return to the Palladium and Moss Empires next year.

Harry Armstrong, composer of "Sweet Adeline" and "Nellie Dean," and W. C. Handy, composer of "St. Louis Blues," currently at Billy Rose's Diamond Horseshoe, are being negotiated for English dates by Gino Arbib, of the Jack Hylton office, with Nat Karson, stagework producer for Metro at the Empire, likely to book them there for a month.

South Africa

By Joe Hanson

Alvin Cinema, opening at Camps Bay, as UA outlet.

"Snake Pit" banned in Kenya by Board of Film Censors.

Danny Kaye in "Inspector General" top drawing current pic.

Jack Daly, British music hall and recording star, opening South African tour in Johannesburg early June.

Over 273,615 handed to polio fund by John Schlesinger as proceeds of last year's drive by African Theatres.

General Smuts 80th birthday commemorated by African Film Productions with 20-minute short recording milestones in his career.

Wm. M. Bacher, director of "Leave Her to Heaven" and "Foxes of Harrow," in South Africa preparing for filming of Helga Moray's best seller "Untamed."

Las Vegas, Nev.

Mickey Rooney and wife here for rest.

Evelyn Knight heading the show at the Desert.

Vaughn Monroe orch and package show at Flamingo for week.

Standard Oil made short in color depicting Helldorado Week celebration.

Ritz Bros. vacationing and making life miserable for Desert Inn telephone operators with gag calls and pages to mythical characters.

Tito Guizar bringing back memories of early radio days at El Rancho Vegas. The Dunhills are in support.

George Jessel and Edward G. Robinson here as emcee and speaker respectively for big United

Jewish Appeal kickoff dinner at the Flamingo.

Joan Blondell and sister Gloria off to Hollywood after six weeks stay here. Former will start work immediately on new 20th-Fox picture, "For Heaven's Sake," with Clifton Webb.

Buenos Aires

Petrona Gandulfo, Argentine radio's cookery expert, to U.S. on study tour.

Cinemactor Hugo del Carril off to sing at Jo Baker's niter in Paris, and to make pix in Madrid.

Pianist Alexander Brailowsky inked for concertize at Colon theatre and over Belgrano broadcasting web.

Emanuel Silverstone, 20th-Fox International veepee here with Edward Cohen, for Latin-American distributors convention.

Association of Movie Commentators held dinner at Eva Peron niter to deliver awards for best pix and performances of 1949.

Legit actress Sofia Bozan feted at Maipo theatre by show biz names prior to May 29 wedding to millionaire business man. Couple will honeymoon in Europe.

A new production unit, Dibujos Animados America, was recently formed to make animated cartoons based on "Don Contreras," a local "Colonel Blimp" character.

Determined to get in all the playing time possible before American-made pix start coming into Argentina again, producers here are releasing their films practically immediately after completion.

The Ministry of Public Health has appointed a medical officer to supervise the making of "Marihuana," which is scheduled for Argentina Sono Film production. Film will be directed by Leon Kilimovsky and will star Pedro Lopez Lagar.

A remake of "Nobleza Gaucha," the first Argentine film ever made, is currently being produced by Artex, newly-formed production-distribution outfit under the supervision of Arnelo Santiago. Company, which also is producing "Wheat," will distribute German pix.

Raymond Borderie, French film producer, is currently visiting here in connection with the release of his picture "Nest of Heroes," based on the life story of French flyer Jean Mermoz. While in Buenos Aires, Borderie will talk to local producers about prospects of joint production in Argentina.

Pittsburgh

By Hal Cohen

Maurice Spitalny back on his feet again after operation.

Gloria Swanson comes here June 22-23 to plug "Sunset Boulevard."

Vince Barnett planned in from Hollywood to visit with his ailing mother.

Ada Lynne, Dorothy Blaine and Robert Lynn topping new show at Monte Carlo.

William Putch, actor-playwright, named head of Playhouse School for next year.

Joe Ruskin joining Genesee Valley Players in Rochester, N. Y., for the summer.

Irene Lynn, cashier at Regent theatre by day, sings with dance bands at night.

Eddie Peyton around again and teamed up with Ida Marshall in a new cafe act.

Jean Horgan draws title role in Playhouse's closing show, "Jenny Kissed Me," which opens Friday (16).

Johnny Kirby, his KDKA radio show over for the summer, pulls out next week for try in Hollywood.

Dave Kimmelman, Par exchange manager, and his wife will celebrate their silver wedding anni in New Orleans.

Carl Betz and Bruce Carlisle have signed with Guy Palmerton for his summer stock season at Worcester, Mass.

Scotland

By Gordon Irving

Tommy Trinder to head variety show in Glasgow.

Lena Horne now definite topper for show at Empire, Glasgow, in September.

Mollie Urquhart cast in comedy character role for new Anglo-American musical, "Happy Go Lovely."

Associated British Pictures to shoot new pic, "These Are My Daughters," on location in East Scotland.

Dundee Repertory Co. doing Alan Melville's London comedy success, "Castle in the Air," with Geoffrey Edwards in the Jack Buchanan role.

The Wilson Barrett Repertory Co., which plays Edinburgh, Glasgow and Aberdeen in rotation, extend its field to cover Leicester, England this fall.

Hollywood

Betty Jones recovering from an emergency appendectomy.

Ezra Pinza took a lease on Otto Preminger's home in Bel-Air.

Jon Hall and Frances Langford celebrated their 10th wedding anni. Cliff Clark sprained an ankle in a holdup scene in "Great Missouri Raid."

Hal Haughton in from Australia for exploitation huddles at Paramount.

George Templeton planned to Quebec to arrange for the shooting of "Quebec."

Bope Hope held a belated celebration of his birthday with his family in Palm Springs.

Billy Eckstine absolved of blame by Municipal Court in a recent hassle at the Oasis cafe.

Michael Doyle appointed associate professor of cinema arts at USC after 21 years in film business.

Pete Smith to Washington at President Truman's invitation to attend the Conference on Industrial Safety.

Alan Mowbray and Harry Joe Brown are candidates to succeed Ralph Murphy as Harlequin of Masquers Club.

Preston Foster staging a series of shows for hospitalized veterans while on location with "Tomahawk" in South Dakota.

Philadelphia

By Jerry Gaghan

Don Cornell heading the fourth anni show starting June 8 at Lexington Casino.

Harry Steinman, owner-manager of the Latin Casino, took over as personal manager for Phil Brito.

Cal Jones, WPZT director, is working with his neck in a cast as the result of a spill from a horse.

Harry Mulhern, treasurer of the Shubert, acting as manager and treasurer for the Lambertville, N. J., Music Circus.

Nancy Carroll and Claudia Pinza guested at fashion luncheon to aid women's division of Philadelphia La Scala Opera Co., Saturday (10) in the Warwick.

Stan Lee Broza, father and manager of Elliot Lawrence, will produce and emcee the "Yellow Cab Review," a telecast which will alternate over WCAU-TV and WFIL-TV.

Anna Maria Alberghetti, 13-year-old Italian soprano who recently made debut at Carnegie Hall, signed as a dividend attraction for Robin Hood Dell al fresco symphony series.

San Francisco

By Ted Friend

Mata and Hari at Mark Hopkins. Harry Owens orch into St. Francis Mural Room.

Gayle V. Grubb, KGO general manager elected director of Advertising Club here.

"Ice Follies" preemmed at Winterland on schedule in spite of fatal accident to two of cast in Oregon.

Lucius Beebe tossing cocktail party to make public announcement of becoming permanent Frisco resident.

Louis Lurie will chairman the United Cerebral Palsy Assn. benefit show here July 3. It will be held at the Paramount and will headline Bob Hope.

Rome

By Helen McGill Tubbs

The Paul LeBarons here from Paris.

Mischa Auer plans to open a restaurant in Rome.

Peter Ustinov here to play "Nero" in "Quo Vadis."

Antonio and Rosario playing a return date on June 5.

Dorothy Lamour slated to arrive here from London this week.

Gene Markey here for two days before going on to Cairo, Egypt.

"Liliom" being done in Italian at the Piccolo Teatro della Citta.

Pianist Robert Casadesu at the Argentina theatre for two concerts.

May Mann, wife of Buddy Baer, was injured in a bus accident here.

Jennie Jugo, German actress, is here seeing about some film work.

Enzo Staiola, child actor of "Bicycle Thief," signed for "I, Your Father."

The Samuel Goldwyns had an audience with His Holiness, Pope Pius XII.

Dorothy Nathan signed for the mother role in W. Lee Wilder's pic, "Three Steps North."

James A. Mulvey, Samuel Goldwyn Productions exec, visiting Rome on his European trip.

Leslie Bradley has finished his role in "Quo Vadis" and goes back to London for a British film.

Ferruccio Burco, 11-year-old

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Chatter

Continued from page 74

symphony orchestra conductor, off on concert tour of South America. Anthony Havelock-Allen made a quick tour of the Italian countryside for future picture location sites.

Violinist Josef Szigeti touring the principal cities of Italy with concerts in Torino, Milan, Naples and Rome.

First short to be made in Technicolor will be shown in Venice at the Festival this summer. It is "Non c'è Pace tra gli Ulivi," a Lux production.

The Open Gate Club, private club of Rome, will entertain top officials of "Quo Vadis" unit so that Rome society can meet toppers of the picture company.

Anthony Havelock Allen in from London. His Italian-made film's title has been changed from "Eagle and Hawk" to "Shadow of the Eagle."

Westport, Conn.

By Humphrey Douless

Mrs. Raymond Massey in from the Coast. Constance Hope visiting the Fritz Reiners.

John Hammond of Mercury Records summering here.

John Fearnley, casting director for Rodgers and Hammerstein, soon will be coast-bound.

London Philharmonic with Sir Thomas Beecham booked into South Norwalk in October.

Goldwyn sales chief Alfred Crown and 20th-Fox pub-ad topper Charles Einfeld summering here.

John C. Wilson hosting press Sunday (18) before Country Playhouse opening next Tuesday with "Second Man."

Big Broadway delegation expected for opening of Ben Boyar's and James Westerfield's Melody Fair at Danbury, June 20 with "The Merry Widow."

Madrid

By Ceeno Garr

"Red Shoes" in its fifth week at the Avenida here.

Rafael Deyon, film player and warbler of Radio Caracas (Venezuela), holidaying in Spain for a couple of months.

Hungarian star Trudi Bora and her Spanish revue company left for Mexico for a six-month tour, starting at Iris theatre, Mexico City.

Spain will be represented at Film Festival in Venice this year for the first time since the war. Pix selected are "Don Juan" and "Tales of Alhambra."

Ballet company of Marquis de Cueva, starring Hightower, Eglevsky, Skibine, Tallchief, Riabouchinska and Lichine at the Albeniz theatre for a week.

Works of Bernard Shaw, Tennessee Williams and other modern American and English authors will be presented for the first time in Spanish provincial towns by a new group, named Caratula.

Riviera

By Margaret Gardner

The Palm Beach Casino of Cannes reopened, featuring a puppet act from Churchill's Club in London.

Edith and Joyce, the two youngest Peters Sisters, were featured at opening June 7 of the night club of the Casino Municipal of Nice.

Martine Carol at the Martinez in Cannes, where she is making the French film, "Beware of Blondes," directed by Andre Hunebelle.

Jacques Fath at the Carlton. Georges Flament, at his mother's villa in Cannes, after several months in Rome where he made the pic, "Eleven Men and a Balloon."

Berlin

By Bill Conlan

Richard Eichberg will produce his second postwar film in Munich this fall.

Jane Walters, ex-Fred Waring singer, now with Special Services at Wiesbaden.

"Death of a Salesman" opens at the Hebbel theatre with Fritz Kortner in the lead.

Almost every week another film house is reopened in Berlin. Latest is the "Maison de la France."

Dorothy Lamour due here soon. She is making key spots throughout Germany for troop entertainment.

Ex-Met Opera singer, Emmanuel List, returned to the Staetische

Opera after 17 years absence from Berlin.

"Great Dictator" will be shown at Berlin's first open air house, "Die Wald Buhne," which opens this week.

Si Oliver's "Opus Number One" now number one on the hit parade program "Schlager de Woche." Show now originates from Titania Palace.

Director Henry Koster is interested in bringing film actress Sonja Ziegan to Hollywood. Her latest pic is "Eine Nacht in Sepeare" with Kurt Seifert.

George Kaiser's "Gardener from Toulouse" premiered at the Theatre Am Kurfurstendamm May 31. Hilde Hildebrand was rated excellent in the lead.

American films currently showing in Berlin include "The Heiress," "Conquest," "Dark Mirror," "Man Behind Iron Mask," "Captain Blood," "Snake Pit" and "Robin Hood."

Atlantic City

By Joe W. Walker

Ritz-Carlton opened its Old English Tavern with Nick D'Amico orch.

"Brigadoon" opened for week Sunday (11) at 4,600-seat Warner theatre. First real legit except Steel Pier theatre to hit town since "Oklahoma!" was brought in last year.

Crowd of 3,000 attended season's first open-air concert offered by the Atlantic City Festival orch last Friday (9) night at the Convention Hall. City sponsored this gratis concert, with others to be given twice a week through June and September.

Seattle

ZaSu Pitts here to star in "Late Christopher Bean" at the Cirque. Martin Keely, 74-year-old zitherist, now featured at Kirkpatrick's Cafe here.

B. J. Curran sold the Victory theatre in Rainier Valley to M. W. and Robert Anderson.

New aqua-theatre on Green Lake okayed by City Council, but cost will be \$235,000 instead of original figure of \$100,000.

Bill Shartin, former manager for Film Classics here, takes over as branch manager of new distributing firm of Eagle Lion Classics June 12. Wally Rucker retires from management of Eagle Lion office.

Chicago

Novelist Kathleen Winsor in town to autograph copies of her "Star Money."

Company agents and friends tossed a party for Fred Crowe, veteran Erlanger theatre manager.

Gloria de Haven flies in from Houston to take part in the Annual Knights of Columbus benefit at Chicago Stadium June 14.

Harry Stockwell here to rehearse for "Naughty Marietta," which opens 10-week summer season at the North Shore Music Theatre June 25.

Don Roth, owner of Blackhawk, in N. Y. looking over replacements for two cast members of "The Roarin' Twenties," revue at the restaurant. Leaving the show are Mimi Kelly and Lynn Joelson.

Australia

By Eric Gorrick

"The Two Mrs. Carralls" opens June 16 for the Fullers in Sydney. Melbourne city fathers have nixed any move to introduce Sunday pix.

Ealing's "Kind Hearts and Coronets" is a click at the Embassy, Sydney.

Harry Wren's "Hellzapoppin'" winding up a good Sydney run. Goes on road next.

Frank O'Connell, local newsman, joined staff of Hoyts' publicity department under Cliff Holt.

Vic Webb, British Empire Films gen. mgr., due back in his home-office June 10 after London visit.

Richard Davis, Republic rep., planned in for biz looksee. Davis later will be located in Hongkong.

Ealing studio's new pic, "Pre-lude," story of Aussie pianist Eileen Joyce, will soon be off the studio floor.

Arthur Askey playing "The Love Racket" at His Majesty's, Brisbane, after record Melbourne run for Dave Martin.

Joe E. Brown will continue his twice-weekly radio stint for Kelvinator during the run of "Harvey" in Melbourne.

Cold weather hurting biz at outdoor amusement park of Aussie. Trade, however, has been bright

throughout the so-called summer span.

Dan Casey, Universal general manager, doing so well in St. Vincent's hospital, Sydney, he will be back at desk shortly.

Dave Martin is taking his ice show to the ace Melbourne nabe St. Kilda for short run. First time a nabe has used a top attraction.

"Annie Get Your Gun," top Aussie longrunner for Williamson-Tait doing repeat dates in the keys. Comes into Empire Sydney, next.

"Annie Get Your Gun," longrun record-holder (3 years here), bows into His Majesty's, Melbourne, for a repeat. Sydney return date follows.

Dave Martin, chief of the Tivoli loop, will send his Ice Show to New Zealand for a run via the Keridge chain. Show is a hit in Melbourne.

Minneapolis

By Les Rees

Dorothy Shay into Hotel Radisson Flame Room.

Count Basie and his sextette into St. Paul Flame.

Bud Strawn's orchestra back at Excelsior Amusement Park.

Dr. E. W. Ziebarth, radio news commentator, off to Europe and middle east on radio station WCCO assignment.

Cedric Adams, WCCO radio personality, signed up by CBS for summer TV show, will plane back and forth to New York while doing weekly stint.

Dorothy Lewis' new ice show, "Let's Go Places," opening at Hotel Nicollet Minnesota Terrace engagement, co-stars her and Joe Jackson, Jr.

Because he didn't want to cross striking technicians' picket line, Roch Ulmer, vet KSTP announcer, resigned and will join KFEQ, St. Joseph, Mo., as production manager.

Learning that Victor Borge' at Hotel Nicollet Minnesota Terrace ribs the "Third Man" theme in his act, Anton Karaf, playing at Hotel Radisson Flame Room, sent the Danish performer an autographed record of tune. Borge's assistants, as a gag, played it when he pretends to turn on radio to hear his own composition.

Barcelona

By Joaquina C. Vidal-Gomis

Chelo de Mejico and her Guarachas at Rio nitery.

Professor Alba, magician, with medium Yu-li-San at the Calderon.

White ballerina Isora at the Buena Sombra nitery doing Negro dances.

Jorge Negrete, Mexican pic star, in Spain to film "Teatro Apolo" for producer Cesareo Gonzalez.

MARRIAGES

Margaret Jean Dugan to Michael Le Bell, Las Angeles, June 10. He's a television cameraman.

Rose Alexander to Richard Landau, Beverly Hills, June 11. He's a screen writer.

Frances Bowden to Osmond G. Dowling, Dublin, June 1. He's a broadcaster and editor of Radio Review.

Joy Shapiro to Norman Silverman, Philadelphia, June 11. He's branch manager for Republic Pictures in that city.

Barbara Bloch to Joseph A. Dammann, New York, June 8. Bride is with CBS-TV.

Betty Eddy to Capt. Gerald Welcker, New York, June 10. He's foster son of comedian Joe E. Brown.

Mary Tallas to Peter Xantho, New York, June 4. Bride is a legit actress; he's stage manager for "Clutterbuck," currently touring Brandt Circuit.

Patricia Allen White to Philip Barry, Jr., Wilton, Conn., June 11. Bride is legit and film actress; he's a stage manager and son of the late Philip Barry, playwright.

BIRTHS

Mr. and Mrs. Julian Blaustein, daughter, Hollywood, June 3. Father is a producer at 20th-Fox.

Mr. and Mrs. John Healy, son, Hollywood, June 3. Father is N.Y. rep on the 20th-Fox lot.

Mr. and Mrs. Larry Alexander, daughter, Chicago, June 2. Father is a WBBM announcer.

Mr. and Mrs. Gary Miller, daughter, Chicago, June 5. Father is with WBBM continuity dept.

Mr. and Mrs. J. Richard Loughrin, son, Chicago, May 23. Father is NBC Chi recording rep.

Mr. and Mrs. Kent Grant, daughter, Houston, recently. Father is on announcing staff at KNUZ there.

Mr. and Mrs. Buddy Allen, son, Miami Beach, June 5. Father is talent agent-booker.

Mr. and Mrs. Christy Wilbert, daughter, New York, June 13. Father is an account exec with the Charles Schlaifer ad agency.

OBITUARIES

JOSEPH A. BURKE

Joseph A. Burke, 66, songwriter, died June 9 at his home in suburban Upper Darby, Pa. A native Philadelphian, Burke was a charter member of American Society of Composers, Authors and Publishers (ASCAP).

While attending the University of Pennsylvania he composed songs and played piano in school orchestras. Later he served on the staffs of N. Y. music publishing houses and in Hollywood film studios. He wrote tunes for the film "Gold Diggers of Broadway."

Burke's song hits were many. Among his better known are: "Oh, How I Miss You Tonight," "Yearning," "Tiptoe Through the Tulips," "Painting the Clouds With Sunshine," "Dancing With Tears in My Eyes," "In a Little Gypsy Tearoom," "A Little Bit Independent," "Moon Over Miami" and "For You."

A daughter and son survive.

H. G. CHRISTENSEN

H. G. Christensen, 56, commercial film exec and director, died of a heart attack June 10 aboard his cruiser, anchored off Huntington, L. I. During the first World War Christensen was one of the Army's first instructors in aerial photography. Prior to entering the service he had been active in the making of training and sales films. During the recent war he directed a number of training pictures for the Armed Forces.

At one time Christensen had

DUKE ART, SR.

(1868-1950)

been prexy of the West Coast Sound Studios and veepee of the Associated Sales Co., in charge of its film department. He was a member of The Lambs, the Screen Directors Guild and the Society of Motion Picture Engineers.

His wife survives.

SALLY FISHER

Sally Fisher, 69, former legit actress, died June 8 in Twenty-Nine Palms, Cal., following a heart attack. In her long stage career Miss Fisher first gained note in Chicago in "A Stubborn Cinderella" and "The Goddess of Liberty."

On Broadway she appeared in "Mademoiselle Modiste," "Eva," "Watch Your Step" and other musicals. In vaudeville she played five years as a headliner in a sketch titled "The Choir Rehearsal," retiring to domestic life in 1919. She is survived by her husband, Arthur Houghton, formerly with the Production Code of the Motion Picture Assn. of America, and currently director of sales for Joseph P. Kennedy's Chicago Merchandise Mart.

ORSON LOFTIN HALL

Orson Loftin Hall, 73, former drama critic for the Chicago Journal, died in New York, June 12 of a heart ailment. Hall, who began his newspaper career on the Chicago Inter-Ocean, later joined the Chicago Journal as drama critic and editorial writer.

Hall, W. Frank Dunn and H. C. Deuter were left the paper when its owner John C. Eastman died in 1925. Hall remained with it until 1928, when it was sold to S. E. Thomson and John S. Bryan, who sold it to the Chicago Times the following year.

A sister survives.

CHARLES GILPIN, 3d

Charles Gilpin, 3d, 71, composer, died in Philadelphia June 8. In recent years he had been employed in the office of a construction firm.

A University of Pennsylvania graduate from the school of architecture, Gilpin joined the Mask and Wig club in 1896, and from 1902 to the mid '30s composed most of the music for the annual college musical. He also wrote music for "Listen, Dearie," and other Shubert productions.

Wife, daughter and a brother survive.

HERMAN BRANDSCHAIN

Herman Brandschain, 36, assistant editor of Broadcasting Magazine, died June 7, in the Veterans Hospital, N. Y.

Brandschain, a University of Pennsylvania Law School graduate and a Phi Beta Kappa, was formerly with the Philadelphia Record. Surviving are wife and a son.

WILLIAM WADSWORTH

William Wadsworth, 77, veteran actor, died June 6 at the Queens General hospital, N.Y.

He had been a prominent character actor for many years, having played with the late James A. Herne in "Shore Acres" and with Alice Brady in "Zander the Great." He also appeared in "Our Town," "The Wisdom Tooth" and "Abraham Lincoln,"—but his outstanding success, was in John Golden's production of "Three's a Family."

CHARLES W. DEMING

Charles W. Deming, 75, father of Norman Deming, production manager, died June 6 in Hollywood.

He was postmaster of Universal City for 15 years and was formerly associated with Universal where he organized the Studio Credit Union in 1922.

JOSEPH EGGLESTON

Joseph Eggleston, 43, commercial manager of WMC, WMCF and WMCT in Memphis, died in that city June 4.

Eggleston was widely known in network sales activities and was sales director of the NBC outlet there for the past 14 years. He leaves wife and two sons.

JOSEPH M. STANLEY

Joseph M. Stanley, 61, died in Drogheda, Ireland, June 2. He was an exhibitor and owner of Drogheda Argus and Monaghan Argus newspapers.

Survived by wife, former Abbey actress Eileen O'Doherty, and five sons.

DEDETTE LEE HILL

Deedette Lee Hill, 49, former vaude actress and widow of song writer Billy Hill, died of a heart attack June 5 in Glendale, Cal.

Mrs. Hill collaborated with her late husband on a number of songs, including "Wagon Wheels" and "The Last Roundup."

JAMES K. CLEMONS

James K. Clemons, 67, former song and dance man and in recent years a bit player in motion pictures, died June 5 in Hollywood. He was connected with the Shuberts in N. Y. for several years before moving to Coast.

CHARLES D. GARY

Charles D. Gary, 40, legit actor, died June 6 after a long illness at the veterans' hospital, Sawtelle, Cal.

Mother, 71, of H. E. and Andy Biorli, veteran theatre owners, died recently in New Castle, Pa. Sons own and operate the Majestic, Ellwood City, Pa.

Boyd A. Young, 60, technician at Warners for 20 years, died June 6 in Los Angeles.

Father, 73, of Herb Caen, San Francisco Examiner columnist, died June 5 in Sacramento.

Blaming TV

Continued from page 1

houses at least in part to the Federal 20% admission tax bite. Other industry leaders, while agreeing that the tax has played its part, believe that other reasons also exist.

They point out that some of the theatres were old and "tired" to their patrons, and so were closed down in favor of newer houses. In addition, it is believed that the shifting population tides since the start of the war have been responsible. Theatres that were once in well-to-do residential areas, they aver, now find themselves in rundown, out-of-the-way places. With a population decrease in such areas, these territories have become over-seated, and so shuttering of these houses is considered a natural development. Also responsible, it is claimed, are the 2,000-odd drive-in theatres now operating, which have taken much of the play away from the older, established houses in their areas.

On the TV side, Philadelphia is the fourth largest city in number of video receivers and Philly had 71 theatres closed, more than any other territory. On the other hand, such territories as New Haven, with a single shuttering; Cleveland, with nine and Salt Lake City with six, all have been strong video areas almost since the war's end.

"GREATEST ALL-TIME ATTENDANCE RECORD SINCE GLENN MILLER"

— Frank Dailey —
MEADOWBROOK

Art MOONEY

and his NEW DANCE
ORCHESTRA

The trade drive strongly behind the revival of good sound music for terping, Mooney has made the about-face and is meeting the trend of the times with a thoroughly pleasing and completely musical dance band. Too, there's a flow of neat in-the-younger sets. The band has been geared for the collegian trade and would make a better-than-average impression with the one-nighter crowds as well.

Mooney's MGM dishing plans have altered to make room for his accent on dance music. With his name possessing a high potential on the disk market, it figures that some good dance music sides should strengthen his salability. That old-hat showmanship tagged on to the shirttails of an essentially thoroughbred dance crew should do the trick for him. Hal Webman.

BILLBOARD

After riding the crest for a couple of years on the banjo-picking corn that gave him two smash disks, Art Mooney has returned to his pre-"Face" style with a modern, smartly-turned-out dance crew that carries a full quotient of listenability catching some of the lucrative college trade. Mooney again lays the stress on clarinet-lead ballad arrangements, adds some bright, rhythmic bounce things that never get out of hand and injects just enough banjo plunks to answer the inevitable requests for the two hits he's associated with.

Combination of Mooney's reversion to the clean, solid type of dance music that is a band must today, and his strong platter-made reputation, should pay big dividends for this outfit. It packs a potent appeal for all the varied types of terppers to be found on the one-nighter hotel and collegiate circuits. It pitches equally to the younger crowd who want a band to start their feet tapping and the oldsters who want their ears caressed.

Dave Allyn and Irene Stephens are distinct assets in the warble department.

Mooney's own contribution is a personality that registers strongly, plus a genial, humorous approach to the crowd. A band performance capable of successfully working any type of spot.

Rich.
VARIETY

WATCH FOR THE GREAT NEW
MOONEY BAND ON TV'S
"Cavalcade of Bands"
---JUNE 27---

Latest Record Release

"MISSISSIPPI"

Backed by "THE BREEZE IS MY SWEETHEART"

M-G-M RECORDS



MUSIC CORPORATION OF AMERICA

FILMS

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MUSIC

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VARIETY

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MAMMOTH TV MUSICAL LINEUP

Benefit Evil Crops Up Anew In Tele Shows

The Cerebral Palsy Assn. benefit show two weeks ago on NBC has stirred comment among agencies, performers and tele producers. General feeling is that unless benefit shows are curbed, free shows will become as serious an evil in the tele industry as they have in the cafe and vaudeville fields. More than that, a video show, because of the fact that it plays simultaneously in many cities before an audience numbering millions, can do more damage to standard shows and acts than a multitude of benefits in spots as large as Madison Square Garden, N. Y.

Major beefs come from talent agency reps who declare that acts appearing on a show of this kind cannot show to advantage on displays in the immediate future. This, they claim, was borne out by Mindy Carson's appearance the following night on the Ed Sullivan show. Observers feel that she lost her essential freshness by appearing two nights in a row. It's also felt that Martin & Lewis' stint on the Milton Berle show lost some of its effect since these comics did a variation of the punch-drunk fighter originally seen on the palsy benefit.

Another factor that's been worrying agents is the loss of exclusivity. They've been getting higher prices for their acts on the promise that certain acts would

(Continued on page 53)

Philco to Make 1,000,000 Tele Sets in '50; U.S. Seen Spending \$1,000,000,000

Atlantic City, June 20. Philco Corp. plans to produce and sell at least 1,000,000 television receivers this year, with advance orders on the company's new line already totaling over \$100,000,000 at factory level, exec veepee James H. Carmine told more than 6,000 dealers and distributors at Convention Hall here yesterday (Mon.) at the start of the company's three-day sales meet. Philco displayed 34 new TV models at the meet, including one with a new remote-control tuning device. Prices, as expected, average 25% less than the models introduced last January.

Philco prez William Balderston, painting a rosy future for his company as well as for the entire industry, predicted Philco sales for 1950 would reach \$300,000,000, marking a hefty jump over the \$215,000,000 in 1949. Figure, of course, would include radios and appliances, as well as TV sets. According to Balderston, orders on video receivers are averaging 25% over last January, while Carmine revealed that distributors have

(Continued on page 54)

Food Sponsor Spiels For His Own Products

Al (Tiny) Fairbanks, a food broker, has bought time on WOR-TV, N. Y., to sing and plug products he distributes, Strongheart Dogfood, Island Tapico and Boy-O-Boy Syrup.

Fairbanks, who calls himself "350 pounds of happiness," will also be available for other sponsors. He'll air Wednesdays from 8:30-8:45 p.m., starting June 28.

See Crime Probe Chasing Casinos Into Deep Freeze

Washington, June 20. Pres. Truman's order giving the Senate Committee investigating crime the right to delve into income tax records is expected to provide a further clamp on the operations of cafes with casino adjuncts. The President said Sen. Estes Kefauver (D., Tenn.), chairman of the Senate committee, had requested the data to aid the probe.

With this new weapon, Senate committee will be able to peruse transactions of operators of such cafes. Major question is whether operators of gambling rooms at the Saratoga Springs, N. Y., spa will get an okay to run under the circumstances.

Committee will be able to gander records dealing with income taxes, excess-profits taxes, capital stock, gift and estate taxes, and returns for any period including 1949.

Senate Committee's new weapon makes it possible to delve into all ties in connection with business affairs of those interested in casinos. Most gamblers have been extremely scrupulous in reporting income taxes since the conviction of Al Capone for tax frauds.

Order, however, specifies that information will be held confidential, but any portion relevant to pertinent purpose of the investigation may be submitted to the Senate.

EX-ACTOR CONG. LODGE TO RUN FOR CONN. GOV

Bridgeport, June 20. Congressman John Davis Lodge, former film actor, has been nominated as Republican party candidate to run for governor of Connecticut. As John Lodge he was active in Hollywood before the war, principally with Paramount, and made a number of foreign pictures. Lodge's wife is former dancer Francesca Braggiotti.

Lodge's Democratic opponent, incumbent Gov. Chester Bowles, was N. Y. advertising exec, founder of Benton & Bowles with William Benton, now junior U. S. senator from Connecticut.

57 B'WAY SHOWS MAKE UP ROSTER

By GEORGE ROSEN

One of television's most ambitious programming ventures is set to roll in the fall.

A bundle of 57 musical shows, representing many of the top Broadway successes over the past 30 years, has been wrapped up by Bernard Schubert. Over the past few months attorney Julian T. Abeles, an expert in theatrical and copyright law, has been at work on all the legal aspects and clearances, with resultant rights to the 57 properties obtained at cost of about \$150,000. Some of the rights on shows run as high as \$5,000 each. Rights include both live and kine.

Shows by George Gershwin, Cole Porter, Vincent Youmans, Victor Herbert, Franz Lehár, George M. Cohan, Arthur Schwartz-Howard Dietz, Rodgers & Hart, Oscar Straus and Johnny Mercer are included in the 57 productions, which will be adapted into a series of one-hour shows.

Weekly talent-production nut will amount to \$27,000. Harry Sosnik* has been pacted to handle the musical aspects of the series, with Charles Friedman lined up as producer-director. There will be a basic company, but with guest stars weekly.

Lineup of shows follows: "45 Minutes from Broadway"; "Little Nellie Kelly"; "Rosalie"; "Fortune Teller"; "Anything Goes"; "The Three Musketeers"; "Mlle. Modiste"; "Merry Widow"; "Follow the Girls"; "Dew Drop"

(Continued on page 46)

Esso Sponsoring Legit Touring Troupe Sent Out by Barter Theatre

Abingdon, Va., June 20. A legit troupe, sponsored in somewhat similar way as a radio series, is being sent on tour by Barter Theatre, of Abingdon, Va. With Esso paying at least the basic expenses, the show will travel by bus and trailer-truck, playing a repertory of live shows for adults and children. Performances will be given under canvas, with the audience sitting outdoors, for a price scale ranging from 15c for kid shows to a \$2.40 top for adult patrons.

The company, called the Theatre Fair of the Barter Theatre, opens July 3 in Ticonderoga, N. Y., then goes to Albany, Watertown, N. Y., Rochester and Niagara Falls for a six-week test tour. It will then lay off to rehearse additional shows, resume touring and ultimately work south to play through the fall and winter. The repertory, at the start, will include "Punch and Judy," "Wicked John and the Devil," "The Tempest," "Anna Christie" and "Three Men on a Horse."

At least eight performances will

(Continued on page 54)

WOV's Weil Beefs to Nets On Italo Whodunit Names

Italo-Americans are growing more concerned over the network whodunits' tendency to identify gangster and criminal types by Italian names. WOV (N.Y.) general manager Ralph N. Weil has written the four webs about it. All four chains—ABC, Mutual, CBS and NBC—have replied, declaring that they oppose such a practice and if they find it exists they'll correct it.

Typical of the replies was Mutual's, which stated that it tries to use neutral names and to rotate the names of criminals among various nationalities.

Harbach to Keep 'Human Equation' In ASCAP Payoff

Amid the oiling of the battery of International Business Machines which will grind out the writer payoffs under the new American Society of Composers, Authors and Publishers plan, Otto Harbach, ASCAP's new prexy, is aiming to keep the human equation alive. The big problem in the Society's newly mechanized structure, Harbach told VARIETY, will be "to take care of the veteran composers," who are now under a competitive handicap in the general clef race for performances.

It was the vet composers of the great hits and standards of yesterday who were responsible for the Society's formation in the first place and, according to Harbach, there's a debt owed to them that can't be erased by punch-cards running through machines. "Many of these writers can't be reactivated to the same level as the younger members, and let's not

(Continued on page 41)

SWANK BISTRO BELT EXPANDS ON VIDEO

Video viewers will get plenty of chance this year to see "how the other half" lives. With CBS-TV priming a show to originate from the Stork Club, N. Y. nitery, Robert Maxwell Associates this week set up a weekly half-hour program featuring Igor Cassini interviewing patrons at El Morocco, the Stork's competitor. Cassini is society editor of the N. Y. Journal-American, writing under the pseudonym of "Cholly Knickerbocker."

Maxwell, an indie package firm, signed seven-year contracts with both Cassini and John Perona, owner of El Morocco. Program will probably be aired via NBC-TV, with a cosmetic firm sponsoring. No time or day has been set. G. J. Pat O'Connor is to produce for Maxwell. CBS show from the Stork will have Peter Lind Hayes and Mary Healy doing the interviewing.

Europe Rolls Out Plush (But Costly) Carpet for Yanks

By ABEL GREEN

Paris, June 20. The American invasion of Paris and London is on again, and in spades. It's true of both talent and tourists.

The French, to whom tourism is perhaps the No. 1 national industry, particularly have their best foot forward to cater to the Yank dollar-bearers, with result that those inhibited midwesterners who traditionally got thrown by a French menu need have few qualms.

Paris and London, circa 1950, are expensive. Too much so. It has already reflected itself in gripes and quick checkouts to Italy, Spain, Vienna (said to be the cheapest tourist spot in Europe today), and even such hard currency countries as Switzerland.

From the Etoile to the Blvd. des Capucines in Paris, and from Mayfair to the West End (Savoy hotel), in London, the American is not only all over the map but a very welcome personality. Natives cater to the Yank as if he were a TV sponsor. The American influence, show-wise, is omnipotent.

Rodgers & Hammerstein's "Carousel" just opened in London and Irving Berlin finally got to see "Annie du Far-West" ("Annie Get Your Gun") at Maurice Lehmann's Chatlet, in Paris, where Lily Fayol does a creditable Gallic road com-

(Continued on page 55)

Show Biz Names Crowding Lecture Lists of Concert Bureaus for Next Season

Show biz names loom large again in the lecture divisions of the two major concert bureaus, Columbia Artists Mgt. and National Concert & Artists Corp. Columbia's tonsil adjunct, the Columbia Lecture Bureau, headed by Edna Glesen, as director, has lined up a varied list for the gabfest circuit next season. From the legit field it will offer producer Cheryl Crawford, playwright Clare Boothe Luce, actress Marjorie Hunt, designer David Ffolkes, critic George Freedley, monologist Mary Hutchinson, and Robert Porterfield, of Barter Theatre. From radio, Columbia has commentator Bob Trout, NBC producer James Harvey, CBS correspondent Eric Sevareid, scripter Robert Shaw, and CBS commentators Edward R. Murrow and Quincy Howe.

Others on Columbia's list are Adolphe Menjou, Elsa Maxwell, Burl Ives, folksinger Grace Albert, piano-humorist Henry Scott, N. Y. Times music critic Olin Downes, former Met soprano Helen Jepson, pianist Grace Castagnetta, WPA (Paterson, N. J.) disk jock John

(Continued on page 47)

D.C. Huddles Seen Healing Breach Between SAG, TVA on Performers

Washington, June 20.

Moves that may end the sharp jurisdictional battle between the Screen Actors Guild and Television Authority over representation of video performers were initiated here last week when both parties and the networks met with Cyrus Ching, head of the U. S. conciliation service. The informal talks, it's understood, finalized nothing, but another meeting will probably be held in 10 days. From it mediation of the dispute may be arranged.

It's believed that the networks were instrumental in setting up the parleys with Ching, feeling that all would suffer from a fratricidal battle between the east and west talent unions. SAG has said it is opposed to mediation of the jurisdiction issue (based on its demand for control of filmed TV), but that it is willing to mediate in the "gray area" of overlapping jurisdiction. The confab with the federal conciliator followed informal talks last month between the SAG, TVA and the webs and a preliminary meeting Thursday (15) with the National Labor Relations Board on whether separate hearings on both coasts or a consolidated hearing should be held.

Meanwhile, SAG this week mailed to members a detailed comparison between SAG and TVA video demands, listing 17 points on which it claims TVA "would undercut working conditions for motion picture actors."

SAG charged that the inferiority of TVA's proposals is based on its "complete lack of ignorance in contract negotiations for actors in motion picture industry."

JACK BENNY & CO. SOCK IN PALLADIUM RETURN

London, June 20.

Jack Benny, Phil Harris and Rochester, heading a sock comedy-laden show at the Palladium, which opened Monday (19), earned a rave reception which dwarfed Benny's ovation here during his previous appearance in 1948.

Program constituted surefire non-stop entertainment with Benny scoring on every line. Harris clicked with hit numbers and Rochester scored with songs and patter. Harry Kahne also scored on the show in a solo spot and came back in the latter part of the display to join the headliners' finale.

Luba Malina to Altar Between 'Roberta' Dates

Pittsburgh, June 20.

Singing comedienne Luba Malina will sandwich a marriage in between "Roberta" engagements here and in Dallas. She's currently doing the Jerome Kern musical for the Civic Light Opera Assn. at Pitt Stadium and next month goes to Texas for a fortnight in the same show.

One June 28, in New York, she's marrying Myron Sulzberger, Jr., Manhattan attorney. It'll be her first marriage and his second.

Miss Malina got here last week a day late for rehearsals. Rest of the company had assembled Monday (12) but she didn't close at the Versailles in N. Y. until that night and flew in immediately after to join the others.

Surprise, Surprise!

Chicago, June 20.

Liberty theatre, northside Triangle circuit house, advertised a triple feature last week as "three Hopalong Cassidy features never seen on TV."

Sen. Wiley Denounces Impeding of Rackets Pic By Racketeer Pressure

Washington, June 20.

Activity of "rat-criminals" in seeking to block shooting of Frank Seltzer's now completed film, "711 Ocean Drive," was denounced past weekend by Senator Alexander Wiley (R., Wisc.), member of the Senate gambling investigating committee, and a friend of the film industry.

Wiley pointed out that if racketeers are permitted to push around motion picture producers with impunity, their next attempt will be to silence the press and radio. Discussing the "tremendous influence of the underworld" in a statement, Wiley asserted:

"Recently, for example, an independent motion picture producer, Frank Seltzer, was working on a film entitled '711 Ocean Drive,' exposing the wire service-bookie racket, and was gathering footage on actual location in gambling centers in the west and on Federal property at Boulder Dam. The underworld, however, mobilized pressure through local officials at Las Vegas, Nev., to harass, threaten and impede operations, even attempting to put pressure on Federal Department of Interior officials who, fortunately, would not be intimidated. Film sequences were ultimately shot at Boulder Dam under the armed protection of U. S. Forest Rangers.

"This incident, completely documented by sworn affidavits, is a shocking commentary on the ability of these underworld punks to push the American people around. If a single company in the motion picture industry can be pushed around today, then newspapers can be pushed around the next day; radio stations, and so on down the line."

BERLE ASKS REST: POSTPONE WB PIC

Hollywood, June 20.

Warners announced the postponement of its Milton Berle starrer, "Call Me Doctor," at the comedian's request. Berle notified the studio that he needed rest and relaxation after a busy season on television.

Last year Berle had no vacation, hopping to the Coast for "Always Leave 'Em Laughing" immediately after his TV stint for Texaco.

Paris Ovation for Straus

Paris, June 20.

Oscar Straus, now 80, received an ovation at a Palais Chaillot concert, where he conducted the Conservatoire Cadets orchestra.

Following the concert, a Max Opuls-directed film, "La Ronde," was screened. Despite heavy advance publicity and an excellent Straus score, pic drew unfavorable comment.



WILL MAHONEY
THE INIMITABLE

Palace, New York—June 14, Variety said:

"Will Mahoney, a holdover from the preceding show, is the spark-plug of this 80 minute session. Spotted next-to-closing he scores with his eccentric, hoofing, prattling and gags before bowing off solidly."—Gibb.

Represented by
ASSOCIATED BOOKING CORP.

Wives of 'Unfriendly 10' In Speaking Tour To Plead Case of Mates

Washington, June 10.

Hollywood's "Unfriendly 10," on the eve of trial for the eight not yet convicted, are girding for a last-ditch battle to prove they have been guilty of no offense. At a press conference here today (Tues.), it was revealed that the wives of the 10 will plead their cause in speaking tours throughout the country, while their attorneys claim they will present "new and fundamental legal and constitutional questions and factual information not yet presented to the courts" to prove the defendants were not in contempt of Congress.

Scheduled trial of Alvah Bessie, Samuel Ornitz and Albert Maltz before Judge David Pine in Washington district court today, meanwhile, has been postponed until tomorrow through a routine change in the court calendar. As a result, the trial of Adrian Scott, Ring Lardner, Jr., and Lester Cole will be held Thursday (22) before Judge Richmond Keach, while Judge Edward Curran will hear the cases of Herbert Biberman and Edward Dmytryk Friday. John Howard Lawson and Dalton Trumbo, final two members of "the 10," who previously had received one year sentences, were removed yesterday from the D.C. jail to the Federal Correctional Institution in Ashland, Ky.

In New York Monday night, all eight of those not yet tried, with the exception of Scott, appeared at a rally at Town Hall, sponsored by the National Council of the Arts, Sciences and Professions, at which a resolution was adopted calling on President Truman to stop the trials of the eight and to pardon Lawson and Trumbo. A drive for funds to help defray costs of the trial and fines resulted in \$10,000 being collected.

Speaking tour of the wives was led off by actress Gale Sondergaard (Mrs. Biberman), who started today on a swing through the mid-west which is to culminate in a rally at Madison Sq. Garden, N.Y., next Wednesday (28). Defense attorneys Martin Popper and Robert Kenny, meanwhile, voiced their claims of new information, while the eight defendants issued a statement to the effect that "while they agree to abide by the points of law determined in the Lawson and Trumbo trials and to waive trial by jury, they did not waive either the right to trial by judge or the right of appeal."

Amos Meets Pres. Truman

Washington, June 20.

Freeman F. Gosden, the Amos of Amos 'n' Andy, spent 15 minutes with President Truman today (Tues.). The President suggested he try Texas State University to find a Negro to fill the role of the Kingfish for their new television show starting this fall.

Gosden revealed the show will have an all-Negro cast, and that the roles of Amos 'n' Andy have been lined up.

House Group Rushes Admish Tax Bill Into Shape by July 1

Washington, June 20.

House Ways and Means Committee, which has been chugging along since January on a tax bill which includes reducing the 20% admissions tax to 10% and the 20% bite on nitery tabs to 15%, hopes to get the bill into final shape and to report it out some time this week.

The committee is rushing in an effort to get the bill voted through the House by approximately July 1. Latter date has been set as an informal deadline by Senate leaders, who warned the Senate would have no time to act on a tax reduction bill this year unless it received the measure from the House by then.

The House Committee bill would reduce the wartime excise rates by approximately \$1,100,000,000. Big hitch has been that new revenue provided in the measure by tightening loopholes and certain new taxes would fall \$500,000,000 of equalizing that sum. The Committee on Monday (19) voted to increase corporation taxes about \$433,000,000 a year, which would provide most of what was needed to make new income balance excise cuts. President Truman warned earlier that he would veto any tax bill which did not provide approximately the same amount in new income as was dropped from excises.

The Democratic members of the Ways and Means Committee decided last week to slap on new corporation taxes to make up the difference.

In addition to cutting the taxes on general admissions and night spots, the bill also:

Eliminates the manufacturers' excise on raw film, cameras and other equipment used by Hollywood in connection with production of pictures.

Closes the loophole on collapsible corporations, whose outstanding example has been the Hollywood single picture corporations. Under the new measure, capital gains deductions would be outlawed for single-picture corporations.

Cracks down to some extent on writers and composers, by providing that all income from the sale of books, music, etc., must be taxed as personal income rather than capital gains. Heretofore, capital gains were okayed if the property was sold outright and not on a royalty basis.

JUDY GARLAND GAINS AFTER SUICIDE ATTEMPT

Hollywood, June 20.

Judy Garland was resting at home yesterday (Tues.), her condition reported as not serious, after she attempted suicide Monday night by slashing at her throat with a glass fragment.

Miss Garland was in a huddle at her home with her husband, Vincente Minnelli, and her business manager, Carleton Alsop, when she is reported to have rushed suddenly into the bathroom, broken a mirror and seized the broken glass to attempt suicide. Dr. Francis Ballard, who treated her, said she suffered "superficial lacerations."

Metro earlier had suspended the actress when she failed to report for rehearsals with Fred Astaire on "Royal Wedding." Jane Powell is reported as the most likely candidate to take over the "Wedding" role, with Miss Powell's next scheduled film, "Welcome to Paris," already temporarily postponed.

Miss Garland was suspended last year after she had completed half of "Annie Get Your Gun," with Betty Hutton replacing.

Show Biz to Fore, as Usual, To Help in Cancer Drive

Number of show biz figures have been lined up to help Dan Seymour, "We the People" producer, in the National Cancer Foundation fund campaign which he heads. Outfit is separate from the American Cancer Society.

Ilona Massey and John Reed King will chair the radio division with Morey Amsterdam and Kathi Norris heading the TV division. Other chairmen are Margaret Sulavan and Robert Taylor, pix; Mary Martin and Maurice Evans, theatre; Sammy Kaye, bandleader, and Dorothy Shay, supper clubs.

Test Ed Wynn On Multi-Cam Film Instead of Kine

Hollywood, June 20.

In a further move to pave the way for the anticipated shift in television program emphasis from live to film shows, CBS last week assigned film producer Jerry Fairbanks to lens the Ed Wynn show with his new multi-cam system. Fairbanks has been asked to ship a 35m print of the program to N. Y. for inspection by network execs there. If the print quality is found better than that of the standard kinescope, then the Fairbanks film will replace the kine for transmission of the show over the CBS eastern and midwestern nets next Tuesday night (27).

As a result, in addition to the three live video cameras covering the show, it was also lensed by five of Fairbanks' film cameras. Under the multi-cam system, each of the film cameras is equipped with enough film stock to shoot an entire 30-minute program. Through an electronic device, the director can see what each camera is shooting simultaneously and, if he wishes, make his camera cuts on the spot in the same manner that a TV director edits a show. Through use of the system, a film producer or director is said to be able to get the sustained action of a TV program, rather than shoot in the usual short takes of a Hollywood-type production.

CBS' decision to give the Fairbanks system a try on a commercially-sponsored program (Wynn stanza is bankrolled by Camels) is believed especially significant.

Previews, Glamor Spark H'wood Blvd.'s 'Motion Picture Week'

Hollywood, June 20.

Hollywood Boulevard resumes its best holiday glamor for "Motion Picture Week," a period of festivity sponsored by the Hollywood Chamber of Commerce and aided by the film studios and the boulevard theatres and merchants. The promotional spurge ties in with the Shriners Convention, which opened yesterday (19) in downtown Los Angeles with about 200,000 visitors pouring in from all directions.

Along the boulevard, decorated with flags, bunting, searchlights and public address systems, the theatres have scheduled previews for every night in the week, each attended by celebrities from the film lots. Theatres include the Pantages, Warners, Paramount, Egyptian, Hawaii, Vogue, Guild and Grauman's Chinese.

Welles' Paris 'Lobster' Rap at Hollywood

Paris, June 20.

"The Unthinking Lobster," a long one-act play written by and starring Orson Welles, premeed at the Edouard VII theatre here Saturday (17). Work, a satire on Hollywood, and rapping it strongly, was warmly received. Welles gives a convincing portrayal of a film director-producer.

"Time Runs," another one-act, pads out the bill. Play, Welles' version of Marlowe's "Faustus," is somewhat overlong and verbose in attempting to show that man creates his own hell on earth.

Both plays are well produced, with Welles and excellent supporting cast turning in fine performances. Plays are in English.

TV Nips Shriner Show

Hollywood, June 20.

Shriners' "Night of Stars" show, to be presented here tomorrow (Thurs.) night, was to have been televised and covered by newsreels, but plans were called off when producers refused to permit their stars to appear before the TV cameras.

Leroy Prinz, director of show, is also readying the musical, "Red, White and Blue," for the American Legion.

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INDIE PRODUCERS' TOUGH HAUL

Popkin-Justman Further Moves To Acquire UA; Kramer's Supply Line

Despite continued trade pessimism on the likelihood of Harry Popkin's consummating his deal for the takeover of United Artists, he and his partner in the negotiations, Joseph Justman, appeared to be nearing a decision this week. Daily meetings with a UA committee have reportedly taken negotiations to the point where a relatively minor difference in the amount of advance payment by Popkin remains the principal point at issue.

UA prexy Grad Sears' continued confinement to a New York hospital is delaying the payoff talks. It is said his presence is needed for the finalities, following negotiations conducted by Popkin, Justman and their eastern rep, Edward J. Peskay, with board committeemen Arthur W. Kelly, Vitalis Chalfin and attorney Charles Schwartz. Sears may be released from the hospital this week.

If and when the committee gets the deal from its present tentative memorandum stage to the contractual point, it will go to the UA board for okay. No difficulty is anticipated there. It then must go to owners Charles Chaplin and Mary Pickford for their approval and that's where the hitch may lie. Every previous negotiation has broken down at that point, although the UA situation this time is more acute than ever before.

12,000 Shares (60%) Control
The current haggling over the amount of Popkin's advance payment is not serious, since this sum is a relatively small one and only one aspect of the deal. Major points in the Popkin-Justman effort to get the 12,000 shares (60%) in the UA treasury provide that:

1. They guarantee to put up sufficient coin from week to week to insure continued operation of the company until it is on its feet. It is said now to be losing \$10,000 a week. Popkin and Justman are counting on having it on a paying basis in a year.

2. They guarantee to UA a continued flow of quality product. They feel that between 12 and 20 pix a year are all that is necessary, with emphasis on quality (Continued on page 20)

MORE MIDWEST FOLDS CAUSED BY SLUMP

Chicago, June 20.
Expected summer slump and present business conditions have finally hit the Balaban & Katz circuit. B&K will close the Alba, small-seater northside house, which had been operating on an evenings-only policy during the week and full-time weekends. Not yet known whether the house will be reopened in the fall.

Meanwhile, Essanex circuit is still pondering closing some of its houses, while the Schoenstadt chain, which closed three houses for the summer, is considering shuttering a fourth. Schoenstadt has 17 houses in Chicago.

Still another circuit has shut one of its Chicago houses for the summer and has reduced another house to a three-day week. Alliance Theatre of Illinois and Indiana closed its southside Roseland theatre for the summer on Sunday (18), and will operate its Parkway Fridays, Saturdays and Sundays only. This is the first Alliance house to be shuttered in over 10 years.

Goldwyn Guest Speaker

London, June 20.
Samuel Goldwyn was guest speaker tonight (Tuesday) at a private session of the British Film Academy. Academy also screened the American producer's latest film, "Edge of Doom," after which Goldwyn answered questions concerning Hollywood film activities. Session inaugurated a new policy of the Academy to invite outstanding film people, regardless of nationality, to speak. Acad also named Goldwyn an honorary life member, the first American producer to be so kudosed.

U Toppers' Coast Huddle

William A. Scully, Universal's distribution chief, is currently on the Coast in huddles with Nate Blumberg, company prez, and William Goetz, production chief. U's toppers are setting the company's releasing program for the fall and winter.

Blumberg will return east within the next couple of weeks. Scully is likely to precede him.

Big 3 Asks New Divorce Stay; Seek Sup. Ct. Hearing

Metro, 20th-Fox and Warner Bros. asked the U. S. Supreme Court yesterday (Tues.) for another crack at the divorce and divestiture provisions of their Government anti-trust decree. With the plea for reargument, the companies also moved for a stay of the divorce timetable until the court rules on a rehearing. If the stay is granted, the delay will extend well into the fall since the court is now in recess.

Plea to stall divorce will be heard by one member of the high court. The Government is already preparing to oppose the stay. Argument and a decision is likely next week.

The Government, in turn, is countering with a request of its own. If the court does decide for a reargument, the Dept. of Justice asks for renewed consideration of its appeal from the three-year lapse permitted the majors on divorce.

In the case of Warners, motion was filed to protect the company's bargaining power while it waits a tax ruling from the U. S. Treasury Dept. on a proposed consent decree now ready for signature. For the other two companies, the plea is a forlorn hope that the high court will both grant a rehearing and then reverse its own position taken several weeks ago. Rarely does the Supreme Court grant reargument motions.

All three applications were closely similar in the arguments put forward for a rehearing. The Warner petition, like the others, declared: "Where a decree such as this strikes down a business of (Continued on page 20)

'Bride' 2d Pic This Year To Go 6 at Music Hall

"Father of the Bride," which was set this week to run six weeks at the Music Hall, N. Y., is only the second picture this year to go that long. It could have held further except that both the theatre and Metro were anxious for a change of bill. The distrib wanted to get the film out into theatres in this exchange area while the Hall was desirous of launching a new bill with its annual Independence Day stageshow. Fact that "Next Voice You Hear," next booking at the Hall, is also a Metro production, simplified the switch.

Despite the general downbeat at Broadway first-run theatres, "Bride" will come close to the total gross established by "On the Town," another M-G film, which did six weeks over the last Christmas-New Year's holidays. It promises to gross \$840,000 or better, as against the \$873,500 hit by "Town."

Current Hall picture topped recent "Daughter of Rosie O'Grady" in the first four weeks, although the latter, a Warner musical, took in Easter week and had the annual Easter stageshow and pageant as an added help. "O'Grady" did \$573,000 in four weeks of its six-week run. "Bride" grossed \$578,000 in comparable period.

UNCERTAINTIES NIP FINANCING

Independent production, which has scraped through many a hard time in the past 30 years, appears to be facing the toughest period in its history. Prospects are that the quantity of indie filming may soon hit an all-time low.

Uncertainties concerning the principal distribution outlets for indie product—United Artists and Eagle Lion Classics—have compounded the already difficult situation. Financial sources which had heretofore been slow at best in advancing coin for independent production have now turned off the tap completely.

Banks and second-money investors, queried by VARIETY during the past week, all said they were taking a wait-and-see attitude pending advance of any further money. "How can we lend money for pictures to be released a year from now," was the universal comment, "when we have no idea what the status of the distributing companies will be then?"

References are to UA, which has been suffering a weekly operating loss and for which there are now negotiations for sale of control, and (Continued on page 16)

U.S. Looks Askance At Soviet Request To Gander Yank Pix

Although still dubious about any genuine interest by the Russian government in acquiring U. S. films for exhibition, American industry answered a Soviet request this week by sending another group of prints to Moscow for screening. Louis Kanturek, eastern European rep of the Motion Picture Assn. of America, left Prague yesterday (Tuesday) with 18 sample pix for the Russe capital.

This makes the third trip by Kanturek—plus one by Irving Maas, v.p. and general manager of the MPEA—in an effort to fulfill the deal made by Motion Picture Assn. of America prexy Eric Johnston in Moscow in November, 1948. Russians at that time agreed to buy a block of 20 films at \$50,000 each.

Execs of the Soviet film agency have since that time viewed more than 50 features in Moscow and have had reports on about 150 others by their reps in various world (Continued on page 18)

National Boxoffice Survey

Cool Weather Ups Biz; 'Bride' Big Champ, 'Annie' Second; 'Night,' 'Gunfighter' Next Best

Cooler weather and stronger product are boosting business in many key cities covered by VARIETY this session. Current upbeat appears to give weight to contention that film theatres are suffering from little excepting lack of product plus seasonal conditions. Added factor is that most lines of biz also are suffering and a general dip of public's purchasing power naturally is cutting into picture trade.

"Father of Bride" (M-G), which has indicated great strength on initial playdates, is taking over first spot in easy fashion, pushing "Anne Get Your Gun" (M-G) back into second position. "Bride" is fast to terrific in some nine keys while "Annie," playing in all 11 cities, currently shapes okay to great or gigantic. The two Metro pix are grossing better than \$534,000 between them.

Third slot goes to "Night and City" (20th), doing much better this stanza than on first dates. Fourth place is being captured by "The Gunfighter" (20th) although a bit uneven this week.

"Asphalt Jungle" (M-G) is landing fifth money but also is a bit spotty. This is surprising in view of virtually rave reviews it has been getting in many cities. "Caged" (WB) is winding up a strong sixth while "Robinson Story" (EL) is seventh.

Spyros Skouras Sees Big-Screen TV As Modern Stimulant to Theatre

By ABEL GREEN

Eva Braun Pic to Roll

Reportedly based upon the life of Hitler's paramour, Eva Braun, "The Magic Face" rolls in Vienna when director Irving Reis arrives in the Austrian capital. Megger sailed from New York Friday (16) on the Veendam.

Budget on the Mort Briskin-Bob Smith production is said to be \$900,000. Briskin is already in Vienna making preparations for actual shooting. Also en route abroad is Maurie M. Suess, who joined the venture as associate producer.

Up to \$7,000,000 Price Seen For RKO Theatres

Efforts of the syndicate headed by Harry Brandt to purchase the RKO theatre circuit from Howard Hughes may reach the point of consummation next week. Group topped by the New York chain operator is said to be the leading contender—and well may be the only one now—for acquisition of the RKO stock.

Should the deal be closed within the next week or so, details of the actual transfer would probably take until fall. That would be in keeping with prexy Ned E. Depinet's statement in the company's annual report this week that it desires to hold the circuit until as close to the end of the year as possible.

Total price for the approximately 1,000,000 shares of theatre company stock that Hughes holds still hinges on figures coming in from accountants working on the deal. Preliminary arithmetic makes it certain, however, that the sum will be in excess of the \$8.25 per share which was the previous top offer to Hughes. Thus the purchase price, it is believed, will be somewhere between \$6,500,000 and \$7,000,000. Brandt syndicate is said ready to pay this in cash, al-

(Continued on page 20)

Paris, June 20.
While in the French capital last week, Spyros Skouras, president of 20th-Fox, reviewed his enthusiasm for television and the picture theatre boxoffice. He sees video as the big post-1950 hypo to the b.o. "The picture business the past quarter-of-a-century has successfully utilized prologs, bandshows, radio names, name bands and big name acts from all branches of show biz as a stimulant," says Skouras, who now envisions big-screen TV as the middle-of-the-century hypo.

"Pictures have always needed something to keep 'em coming and I see television as the most modern stimulant to the theatre. I envision grosses will be bigger than ever, but above all, despite the addition of television, the motion picture will be the prime draw. In the depths of depression or the heights of prosperity, motion pictures have always needed some kind of boxoffice support. In good times, we've had name bands and acts. And in the depression, don't forget we have had banko, bingo, automobile giveaways, free dishes, banknote and the like. But through it all, in bad times and in good, the (Continued on page 16)

ANGLO DEAL, AD CODE TOP MPAA AGENDA

Discussion of the pending British deal and approval of a change in the industry's advertising code top the agenda of a meeting of the board of directors of the Motion Picture Assn. of America in New York today (Wednesday).

Huddle may determine whether or not the majors accept the proposal by the British government for revisions of the \$17,000,000 Anglo-U. S. film agreement. Change in the ad code prohibits exploitation in publicity and advertising of the misconduct of stars or other film personnel.

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(Complete Boxoffice Reports on Pages 11-13)

Exhibition for Big Circuits 'Still Safe'; RKO Theatres Off But Profits Healthy

In the face of declining attendance now carried over into the third year, the big theatre circuits are proving that exhibition is a safe bet for profitmaking in the industry. The stability of the chains, regardless of the threat of television and other factors which have driven down theatre patronage, give evidence that there still is a wide margin between current earnings and the point where only red ink is marked up in the ledgers.

That fact was demonstrated again this week when the annual report of RKO for 1949 was issued. While a breakdown of theatre earnings and attendance showed a steady decline in gross revenues, the circuit is still good for substantial profits which only a major collapse could threaten.

Earnings in '49 from the RKO theatres totaled \$6,986,385, an impressive figure even when allowance is made for a \$1,541,498 realized from capital gains in the form of theatre sales. Compared to this, the chain netted \$6,930,137 in '48. To complete the picture, the circuit grossed \$42,145,059 in the year just passed against \$45,301,845 in '48 and \$50,044,113 in '47.

Theatre buoyancy which is riding the still-declining attendance of the public has also been pointed up by profit reports of such other big circuits as Loew's, United Paramount and National Theatres. While Metro's distrib wing lost approximately \$1,000,000 in fiscal 1949, the consolidated company came up with a net take of \$6,744,761 attributable entirely to the theatre operations. M-G's profit for the first quarter of fiscal 1950 amounted to \$1,652,649 drawn chiefly from the companies theatres.

UP's first quarter as an indie circuit resulted in a net of \$3,193,000. This represents a slide of 18% from the comparative period of 1949, a fairly substantial dip but far from alarming in its proportions. Chain's second quarter is holding up well and it is understood that returns will equal or better the figure scored in the first quarter. As for NT, its profits are off somewhat, mainly because of a bad slide in business on the Coast. Improvement in its returns was recently reported by Spyros Skouras, 20th-Fox prez.

Various local sectors of the country have been hit sharply by a

Indie Producers, Exhibs Would Benefit from Bill To Aid Small Bizman

Washington, June 20. Independent producers and exhibitors who have been having difficulty in obtaining financing for production and expansion are the kind of business people who would be likely to benefit from the aid-to-small-business bill which the Senate Banking and Currency Committee now has under study. A similar bill has been introduced in the House, but has not received any consideration. Although the Senate Committee is now beginning to study the proposed legislation, there is very little likelihood Congress will do much about it unless small business strongly urges it.

Under the bill's first section, the Federal Government would insure, up to 90%, small business loans not exceeding \$25,000. The total of such insurance would be \$750,000,000. Loans would be made by local bankers, and theatre operators, for example, could borrow to improve or expand their theatres. Money could also be obtained, for instance, to install theatre video, a subset of considerable interest to exhibitors.

Section two would authorize private capital to establish national investment companies which could make larger loans and purchase common stock of businesses of a moderately speculative nature. Such corporations would have better tax terms than the normal investment trusts. This could provide funds for production and theatre expansion.

Still another section would permit some liberalization of the RFC loan policies to small business, opening that field as a source of money for independent production.

Maxwell, Hope Team

Hollywood, June 20.

Bob Hope's femme lead in his next Paramount picture, "The Lemon Drop Kid," will be Marilyn Maxwell, who recently toured with the comedian on his personal appearance tour.

Picture starts early next month with Robert Welch producing and Sidney Lanfield directing.

EL-FC Merger To Be Finalized 'In a Few Days'

Final signing of the Eagle Lion-Film Classics' merger is now "a matter of days" after two weeks of intensive maneuvers in which the question of a successful fusion of the two distribs was strictly touch-and-go. For a time it appeared as though Joseph Bernhard, FC chief, would find himself without either a merger or an organization as unexpected difficulties cropped up after Bernhard had already disbanded his own company.

Full day session of the principals was held yesterday (Tues.) when voluminous papers were examined. Lawyers will work on the merger until Friday (23) when another meeting is scheduled. Papers will probably be signed then.

Peculiarly, Eagle Lion Classics, the new company, has been operating as a de facto unit for the past week without legal blessings. Outfit took over FC and EL product as well as the sales staff drawn from both companies. Bernhard, however, had found himself in considerable difficulty in meeting preliminary requirements while EL already had complied with all the terms of the deal.

Actually, snarl rose from the fact that FC owes over \$1,000,000 on 10 pix on which the Chemical Bank & Trust Co. had made advances. The bank has been willing to go along with the merger since it believes its investment is improved by the new setup. FC's hands have been tied by clauses in its production deals which make it mandatory that the individual producers consent to the transfer of the piz to any new distrib. Among these films are "St. Benny, the Dip," "Guilty Bystander," "The Wind Is My Lover," "Pirates of Capri" and "Four Days Leave."

Both distribs had asked Chemical to obtain the necessary okays from producers but the bank felt that it was incumbent on the new distrib or FC to take that action. Consequently, last two weeks have been spent in a drive to get producer approval. Meanwhile, the merger was suspended.

Technically speaking, EL had the

U.S. Customs Nixes

Entry of Danish Sex Pic

U. S. Customs has refused to permit the importation of a Danish sex pic despite repeated efforts by the Danish ambassador in Washington and by Walter Gould, the producer's U. S. rep. Film is "Vi Vil Ha et Barn" ("We Want a Child"), made by ASA Film Studios, Copenhagen, and directed by Alice O'Fredericks and Lau Lauritzen.

Film is claimed by Gould (former United Artists foreign chief) not to differ materially from the numerous social hygiene pictures that have played extensively and with considerable commercial success in the U. S. Difference is that they didn't have to cross a border before they were shown, according to Gould and the Danish ambassador, Henrik Kauffmann, in representations to the State and Treasury departments.

Customs has been adamant, however, ruling that the picture "does not make sufficient educational or scientific contribution" to merit entry contrary to standing rules.

Pic has been playing with great success in Europe, and Gould is currently negotiating deals for its distribution in L. in America.

Warner Stock Gift

Washington, June 20.

Harry M. Warner, prez of Warner Bros., has gifted 2,900 shares of his company's common stock to undisclosed beneficiaries.

Warner remains the holder of 254,350 shares of WB common.

U, Col in Sock 1950 Advances

Film industry was handed a shot-in-the-arm during the past week when two big purely distribution outfits demonstrated that the sale of piz can still pay off. The one-two shot was administered by Universal and Columbia, both companies coming up with big advances in earnings for fiscal 1950. U and Col's performances are all the more significant because the divorcee axe is now a foregone conclusion in view of the U. S. Supreme Court's recent decision.

What particularly caught the industry's attention was the fact that the gain in each instance was not piddling. U transmuted a loss of \$465,242 for the first half-year of 1949 into a net profit of \$272,270 for the same stretch in '50. Col came up with a handsome net of \$1,455,000 for the nine-month period against \$452,000 in black ink for the corresponding stretch in '49.

Col's period ended April 1. Its operating profit before taxes soared to \$2,551,000 against only \$618,000 for fiscal '49. Common stock earnings came to \$1.89 per share on 654,311 shares outstanding. U's half-year period ended April 29.

Reports of both distribs again pointed up the growing chance that the industry will improve its net earnings total for 1950 as against that of both '48 and '49. If so, it will be the turning of the past two-year plateau which, in turn, follows.

(Continued on page 54)

WILL BE OUT JULY 15 JOE SCHENCK STATES

Hollywood, June 20.

With no word forthcoming from the Dept. of Justice on his request for an extension of his deadline for leaving 20th-Fox, Joseph M. Schenck last week stated he'd be pulling out July 15. Apparently studio is still hopeful of favorable action by the D. of J., however, since a spokesman added that the July 15 departure is Schenck's "present plan and may be subject to change."

20th exec reportedly sought the extension last week in keeping with delay the company itself recently won for divorcee of its theatres. Schenck is planning to devote himself to his exhibition interests, which include the United Artists Theatre Circuit, of which he's prez, and Golden State chain.

Ill. Allied Petitions Chi Mayor for Tax Cut

Chicago, June 20.

Allied Theatres of Illinois is petitioning Mayor Martin Kenelly of Chicago to remove the 3% city amusement tax on theatre admissions. A petition signed by all Allied members reminds the mayor of the present business slump and points out that if any business needs relief today it's the theatre business. It lists the number of theatres closed in Chicago by present conditions. The tax is characterized as a public burden.

Any action must come from the City Council, but Allied is working on Mayor Kenelly because of his influence over the council. Tax also applies to sporting events and bowling alleys, but petition asks only relief for theatres.

N. Y. to L. A.

Robert Alda
Alex J. Cohen
Faith Domergue
Nina Foch
Arlene Francis
Radic Harris
Fred Hearn
Irving L. Jacobs
Dave Kapp
Perry Lieber
Charlie Morrison
George Murphy
Alfred Palca
Don Sharpe
Lew Wasserman

No Guessing in Mex City

Mexico City, June 20.

There's no guessing about the other fellow's grosses here. In contrast to most other entertainment centers of the world, where estimating the biz racked up by a competitor's picture is a regularly-established sport, anyone in Mexico with the price can have today's first and second-run theatre grosses on his desk tomorrow morning. It's accomplished through the theatre employees' union, which nets a nice little dividend on the service.

Each evening when the house cashier or manager winds up, he or she is required by the union to phone in the day's gross. Union mimeographs the results and early next ayem has them on the desk of anyone who wants to subscribe to the service at 125 pesos (about \$14) per month. Virtually all theatre and distribution execs buy the info, which includes a weekly and monthly tally showing earnings to date and daily average for each pic.

Exhib Defendants Can't Use Decree As Wedge Vs. Distribs' %-Chisel Suits

Minneapolis, June 20.

Turner Registers Titles

Terry Turner, exploitation head of RKO, has registered "Thou Shalt Not Kill" and "Angel of Sing Sing" with the Motion Picture Assn. of America's Title Registration Bureau.

Both yarns were written by Emile Gauvreau, former editor of the N. Y. Mirror and the old N. Y. Graphic. Stories have a prison background. Turner declined to comment on how he was linked to the films' production plans.

Spain Rep to Hear 'Racket' Beefs On Import Licenses

Spanish government reportedly is offering a sympathetic ear to squawks of American distribs that the issuance of import licenses in Madrid has become "a legalized racket," Motion Picture Assn. of America execs are slated to huddle in Washington this week with a Spanish government rep in an effort to revise the system.

Both the MPAA toppers and Spanish officials privately agree that changing the setup is a formidable—and perhaps an impossible—chore. There are too many people with a vested interest in the present system to offer much hope of an improvement, it is said.

Nevertheless, John G. McCarthy, director of the international division of the MPAA, is scheduled to meet this week with Dr. Tomas Suner, of the Spanish economic ministry, who has been in Washington for the past several weeks negotiating an air agreement. Delay in completing that has pushed off the film talks that McCarthy started when he was in Madrid a couple months ago.

Suner is understood to feel that the American distribs are fully justified in their squawks about the import license setup. He is desir-

(Continued on page 16)

5 H'wood, 1 British Pix Get Legion 'B'

Some five Hollywood films and a lone British import all drew a Class "B" label from the National Legion of Decency this week.

Warners' "Great Jewel Robber" was said to "tend to glorify a criminal." Both "Bond Street," Monogram's British import, and "Congolaise" (ELC) contain "suggestive sequences." Paramount's "September Affair" reflects the "acceptability of divorce." Par's "My Friend Irma Goes West" has suggestive costuming, dialog and situations while "Destination Murder" (RKO) has a "low moral tone."

N. Y. to Europe

Bud Abbott
Jacques Chabrier
Lou Costello
Ania Dorfman
Abe Feder
Clifford C. Fischer
Sir Ernest Fiske
Hayes Goetz
Sol Hurok
Edward Johnson
Frederick Lonsdale
Christopher Lynch
Henry Morgan
Irving Reis
Victor Saville

Europe to N. Y.

Chester Conn
Mrs. Clark Gable
Philip Gelb
Oscar Hammerstein, II
Keith Herrington
Bill Johnson
Lawrence Langner
Jock Lawrence
Claire Leonard
Armina Marshall
Richard Rodgers
Roland Wagter

L. A. to N. Y.

Lola Albright
Eve Arden
Edward Arnold
Barney Balaban
Lex Barker
Barbara Bel Geddes
Alvah Bessie
Herbert Biberman
Sid Blumenstock
Jose Cabot
Louis Calhern
Lester Cole
Edward Dmytryk
Jim Donohue
Evelyn Dresden
Marty Friedman
Clark Gable
George Glass
Monroe Goodman
Dick Haymes
Russell Holman
Ring Lardner, Jr.
Jesse Lasky
Leonard L. Levinson
Gordon Lightstone
Albert Maltz
Lauritz Melchior
Sid Meshob
Harold Mirisch
Sam Moore
Oscar Morgan
Ted O'Shea
Hugh Owen
Louis Phillips
Micheline Prelle
Paul A. Rabourn
Harry Ruby
Joseph Ruttenberg
Alfred W. Schwalberg
Adrian Scott
Milburn Stone
John Sturges
Maurie M. Sues
Dwight Taylor
George Weltner
Chill Williams
Max E. Youngstein
Adolph Zukor

PROD. KEY TO BRITISH TAX RELIEF

N.J. Allied's Annual Convention Split On Key Causes of Nation's B.O. Slump

By IRA WIT

Atlantic City, June 20. There were as many reasons attributed to the current boxoffice slump as there were exhibs at the New Jersey Allied convention that ended here over the weekend. The Allied toppers were full of fight to battle the doldrums in revenues but a good number of the rank-and-file were in the grip of a "what's-the-use" attitude. It needs a pretty startling change in affairs to explode them out of their apathy.

It was the old story of whether or not television was doing it. Abram F. Myers, Allied board chairman, can't see video as the heavy. To his mind, the real reason is in that strange inertia of the public towards films and the belief that "films aren't as good as they used to be."

But Wilbur Snaper, re-elected head of the Jersey wing, who comes from an area saturated with TV, is sold on the terrific impact of video on flickeries in his hard-pressed area. Snaper told the press that only two areas in the country are holding up gross-wise, and that these two sectors are without tele.

Added to the confusion was an address by Truman T. Rembusch, Allied prexy, who flatly laid a good part of the blame for lax grosses to Hollywood. Rembusch blasted both the production center and the distrib in a talk that named names and instances. Rembusch thinks that Hollywood is Academy Award-gaga, so much so that the film-makers are shooting for critic and academy kudos and forgetting the b.o. needs.

Then there is the wing that is convinced that economic conditions are bad regardless of glowing re-

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6-Month Group Sale, At Flat, to Small Exhibs Gets Paramount OK

Paramount's Coast convention, which ended late last week, ruled in favor of continuing the company's policy of selling six-month groups of pix to small exhibs on a flat rental. Decision was made after a one-year test of the "security product plan" which the sales toppers found successful. Group of pix are being sold to over 3,000 indie exhibs with a 20% cancellation privilege included.

Convention also confirmed a Par policy on drive-in customers following a complete survey of the field which the company pushed through in the past couple of months. Under the plan now operative for another year, Par will only open accounts with ozoners on condition the first few pix are bought on percentage.

While the practice has raised scattered complaints, Par feels it must know the amount of business that a new drive-in account does before swinging into flat rentals. Only sound method of determining that fact is to kick off with several per-

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GOLDENSON STARTS SHOWMANSHIP MEETS

Series of informal luncheon meets were started yesterday (Tues.) by Leonard H. Goldenson in which the United Paramount Theatres chief intends to sound out various branches of the industry on problems of showmanship. Yesterday's conclave was staged with the trade press. Goldenson is primarily concerned with the need at this time of developing new talent and new screen personalities.

Role that the trade press can play in any industry-wide drive for new faces was discussed. Goldenson and UPT execs Robert M. Weitman, Robert H. O'Brien, Edward L. Hyman and Jack McNerney exchanged views with the press.

Acad More Choosey

Hollywood, June 20.

Candidates for membership in the Academy of Motion Picture Arts and Sciences will undergo closer scrutiny from now on. Charles Brackett, prexy, has appointed an eligibility committee consisting of Joseph Mankiewicz, Johnny Green, George Seaton and G. Carleton Hunt to report on the qualifications of all applicants.

Tightening of the rules, Brackett explained, is the result of the general feeling that Academy membership should "reflect the top people of the industry."

Govt. Depending On Exhibitors To Police Decrees

Atlantic City, June 20.

The Government's attitude on the all-important decrees which will rule the film roost, in the future became apparent here in the course of a talk by Harold Lasser, Dept. of Justice attorney in charge of film litigation in the New York office. While speaking as an individual, Lasser let it be known that the Government is depending in a large degree on exhibs throughout the country to police the decrees. The doors of the D of J are wide open for complaints by exhibs, Lasser said at the New Jersey Allied convention held here last week.

"The only way these decrees can be enforced," Lasser said, "is if you exhibitors tell us how they are being violated." The Government has no intention "of frittering away the gains made in the past few years. We are going to get a bona fide divorce, and by that we mean a real separation of theatres from distribution."

Lasser cleared up a number of questions which have been puzzling the industry. On price-fixing, he declared that if five or 10 exhibs have the same experience, the need to boost scales because of distrib terms, that fact could be construed as a violation of the decrees and "we could and would do something about it." He stressed that it is

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Rep Seeks AFM Release For Pix Video Distrib

Hollywood, June 20.

Republic is dickering with James C. Petrillo for release from its musicians contract, inked in 1946, in order to release for video a group of old Gene Autry oaters. Pact stipulates that no musical soundtrack made for motion pictures can be used for television, clause affecting pix made since 1946 and all films in studio vaults at the time of inking.

Pix now on video are those sold by majors or indies prior to AFM contract. Distribs handling these films never signed a Petrillo contract and do not produce films themselves, therefore are not bound to the musicians union in any way.

Autry made a total of 60 at Republic between 1937-42 and 1945-47.

J. B. Klein's Col Post

Hollywood, June 20.

Julius B. Klein announced, to the complete surprise of the studio's publicity department, that Nate Spingold had appointed him public relations consultant for Columbia on a "policy basis."

Klein, who has offices here, in N. Y. and Chicago, is currently in the east. He was onetime Under-Secretary of State. Most of his clients are in private industry.

CRIPPS OFFERS INVESTMENT IDEA

London, June 20.

British film industry, which has long been crying for relief from the heavy admission tax, was offered that possibility yesterday (Monday) if it agreed to a proposal to plough part of the proceeds back into production. Sir Stafford Cripps, Chancellor of the Exchequer, proffered the change.

Cripps proposal involves readjustment of admission prices, with reduction in cost of cheaper seats and an increase in others. The industry was asked to reply by Thursday (22). If favorable, the Chancellor said he would introduce the scheme in the House of Commons the same day.

Trade leaders, at a Cinematograph Exhibitors Assn. session, are arranging an emergency meeting. It is expected that they'll accept the offer.

Yank Reaction

American industry leaders, queried concerning the possible effect on Hollywood of this new incentive plan for British production, revealed that British Board of Trade prexy Harold Wilson, during the recent negotiations on the Anglo-U. S. films agreement, had specifically promised that any such scheme would also apply to U. S. production in England. The point is a vital one, since the British under the new agreement with the U. S. industry are also trying to push it into increased filmmaking in England.

Some trade observers were fearful of the effect of the never-give-up attitude of the British on building up their own production which is evident in the plan. They

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Bond Reported Exiting Warners

Clayton E. Bond, chief film buyer for the Warner Bros. circuit for the past 19 years, is reported set to resign within the next month. Bond denied the report when queried Monday (19), although it has been heard repeatedly in well-informed trade circles during the past few weeks.

Harry Kalmine, WB circuit chieftain, was not available for comment this week. It could not be learned what the new setup will be if Bond does leave, but it is understood the change would entail a promotion from the ranks at a considerably lower weekly pay tab than the \$1,500 Bond is reported getting.

Exec has been active in the industry for almost 40 years, starting as a booker for the Majestic Film Co., Chicago, in 1912. He later was Chi salesmanager for Paramount, branch manager for First National in Chi, buyer for Balaban & Katz and division manager for WB.

Reports have it that Bond has no plans set following his departure from the Warner circuit.

Salt Lake Theatre Op Tags Eight Majors With \$1,177,875 Trust Suit

Salt Lake City, June 20.

James A. Christensen and the Arcade theatre filed a \$1,177,875 anti-trust suit here in U. S. district court against eight major distributors and Intermountain Theatres, Inc., United Paramount subsidiary. Defendants are accused of setting up a monopoly on first, second and preferred run exhibition and holding the Arcade back to last run.

Named in the action are Paramount, RKO, Columbia, Loew's, Universal Film Exchanges, United Artists, Intermountain Theatres, 20th-Fox and Warner Bros. Picture Distributing Corp.

Most MPAA Members Favor Plan Of British While SIMPP Solidly Vs. It

'3 Steps' in Italy Start

Producer W. Lee Wilder rolled his "Three Steps North" in Italy last week. Slated for United Artists release, the film stars Lloyd Bridges, Aldo Fabrizi and Lea Padovani. In a 40-day shooting schedule, the picture will utilize natural backgrounds in Naples, Anzio and Amalfi.

Based upon an original by Robert Harari, "Steps" deals with the postwar adventures of an ex-GI who returns to Rome following his Army discharge. Dialog is entirely in English. Wilder is currently in Italy supervising production.

Korda Deal Would Make Col Top U.S. Distrib of Brit. Pix

After a months-long hiatus during which no new U. S. distribution deals for British product were made, Sir Alexander Korda last week inked a pact for release by Columbia of one of his London film productions. Deal for release by Col of a flock of additional Korda pix is understood to be cooking.

If the new contract is consummated, Col would move up and possibly surpass Universal and Eagle Lion Classics as leading distrib in U. S. of British product. Korda is expected to outstrip considerably J. Arthur Rank this year in the quantity of films he turns out. U and ELC split distribution of Rank product.

Pic on which agreement was reached last week is "State Secret," produced for London Films by Sidney Gilliat and Frank Launder. Douglas Fairbanks, Jr., stars in the film, which was shot in England and Italy.

Col's deal gives it distribution rights throughout the western hemisphere on a profit-sharing basis with Korda. However, it has agreed that the first \$150,000 of income shall go to Fairbanks. That represents the dollar commitment to the star by Korda for his services. Fairbanks had agreed to defer this.

Gilliat arrived in New York from London Friday (16) and went to the Coast for confabs with Col prexy Harry Cohn on cutting the

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ILGWU Pic's Biz Key To Release Dickering

General release will be sought by the International Ladies Garment Workers' Union for "With These Hands," the 47-minute film which it sponsored. Pic is now playing at Brandt's Gotham on Broadway, with the returns there being awaited before negotiations get under way for national distribution.

There's a possibility that Distinguished Films, the indie distrib outfit in which the Brandts have an interest, will handle the pic, unless it does exceptional biz. In the latter case, effort will be made to get a major release.

Pic (reviewed in this issue of VARIETY) got mixed criticism that veered to the favorable side. It was produced for the union by Jack Arnold and Lee Goodman.

Minsky to Par

Howard Minsky, former mid-eastern division manager for 20th-Fox, is moving into Paramount as a h.o. sales exec. Minsky takes over immediately. He resigned from 20th May 6.

Sales exec was a film buyer for the Skouras chain before going with 20th.

Indications were clear this week that a majority of the 10 member companies of the Motion Picture Assn. of America favor the pending British proposals for a new Anglo-U. S. films agreement, while the membership of the Society of Independent Motion Picture Producers is lined up almost solidly against the deal.

That leaves the question of acceptance or rejection of the British offer pretty much up to Hollywood labor. If the screams of the guilds and craft unions are loud and hearty, the majors may find it advantageous to join the indies in rejecting the pact.

Contrary to expectations based on previous labor reaction, industry in contact with Coast labor leaders said that there was a decided lack of heat in their attitude on the agreement. It was anticipated that they would be highly riled in light of the threat to Hollywood-workers posed by the British incentive plan for picture-making overseas.

Crystallization of labor's attitude awaits the return from overseas of Richard J. Walsh, president of the International Alliance of Theatrical Stage Employees. He's due in New York tomorrow (Thursday) and may take off for the Coast next week to consult with studio labor chief Roy M. Brewer and other craft and guild leaders. He is coming from England, where he has been in huddles with Tom O'Brien, head of the National Assn. of Theatrical & Kine Employees, and other labor execs. O'Brien was largely responsible for urging the incentive plan on Harold Wilson, prez of the Board of Trade, who

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Rank in Indie Deal With Pentagon For 27-Pix U.S. Release

In his drive for upped dollar revenues from the U. S., J. Arthur Rank, British producer, moved this week to get another 27 of his pix into American theatres. Rank closed a deal with Pentagon Pictures, indie releasing outfit, whereby the Yank company will have distribution rights to the films in the American market. All but four of the films have never been shown in U. S. theatres.

Making of the deal will in no way affect Rank's customary tieup with Universal and Eagle Lion. In all instances, both companies, which usually channel Rank's British pix, were given the opportunity of releasing them but passed it up for one reason or another. Hence, Rank was free to seek other outlets for the pix.

Pact with Pentagon, company headed up by H. David Frackman and Bert Goldberg, runs for seven years. Rank gets a flat sum in dollars as initial payment plus an undisclosed percentage of the profits.

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UA NABS MORE RANK BOOKINGS; SETS 2 PIX

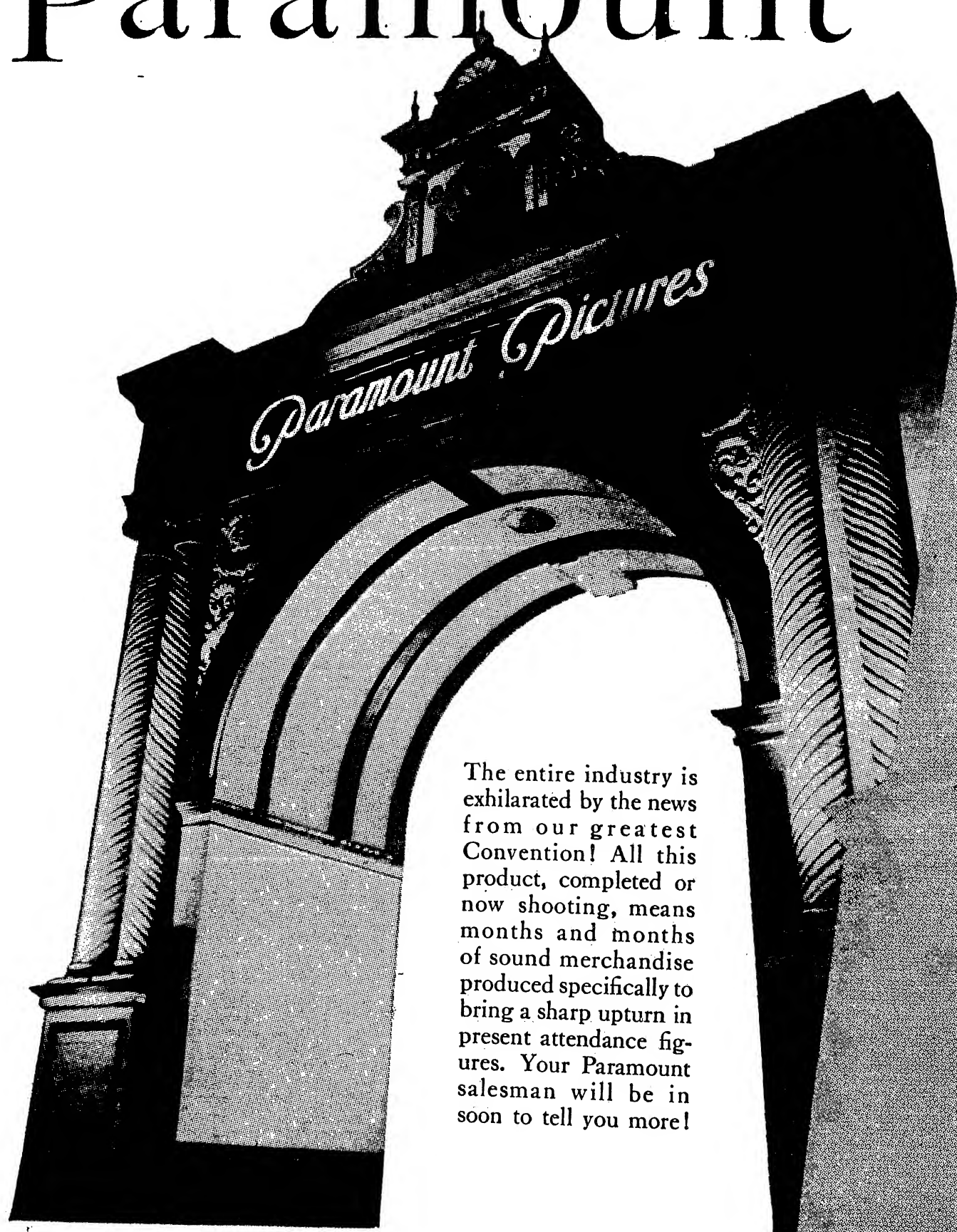
Pointing up an increase in playing time United Artists is obtaining for new product on the Odeon and Gaumont British circuits, executive Arthur W. Kelly disclosed in New York this week that Harry Popkin's "Ellen" and "I. G. Goldsmith's "Three Husbands" will open on the entire Odeon chain July 24. In line with existing British booking policy, both pix will be first shown at the New Gallery theatre, London, July 6.

Deal is the latest in a series of booking arrangements worked out between UA and the Rank circuits. Currently playing Gaumont houses following a run at the London Pavilion is Popkin's "Champagne for Caesar" and "D.O.A.". Two other UA pix coping playing time on the Rank loops are "Mrs. Mike" and "Johnny Holiday."

THE BIGGEST BOXOFFICE GATES OF 1950

—and far beyond, are coming in
Your Golden Future From

Paramount



The entire industry is exhilarated by the news from our greatest Convention! All this product, completed or now shooting, means months and months of sound merchandise produced specifically to bring a sharp upturn in present attendance figures. Your Paramount salesman will be in soon to tell you more!

**You Can Play
All These Important Attractions
Before The End Of 1950**

Cecil B. DeMille's Masterpiece

SAMSON AND DELILAH

Color by Technicolor. Starring Hedy Lamarr, Victor Mature, George Sanders, Angela Lansbury, Henry Wilcoxon

MY FRIEND IRMA GOES WEST

A Hal Wallis Production. Starring John Lund, Corinne Calvet, Diana Lynn, Dean Martin and Jerry Lewis—with Marie Wilson as Irma

THE LAWLESS

starring Macdonald Carey, Gail Russell

SUNSET BOULEVARD

From Brackett and Wilder. Starring William Holden, Gloria Swanson, Erich von Stroheim, Nancy Olson

THE FURIES

A Hal Wallis Production. Starring Barbara Stanwyck, Wendell Corey, Walter Huston—with Judith Anderson, Gilbert Roland

**And They'll Be Followed
By These — Plus Plenty More
Just As Great**

SEPTEMBER AFFAIR

A Hal Wallis Production. Starring Joan Fontaine, Joseph Cotten, Françoise Rosay—with Jessica Tandy, Robert Arthur

UNITED STATES MAIL

Starring Alan Ladd, Phyllis Calvert — with Jan Sterling

A PLACE IN THE SUN

A George Stevens Production. Starring Montgomery Clift, Elizabeth Taylor, Shelley Winters

DARK CITY

A Hal Wallis Production. Starring Lizbeth Scott, Wendell Corey, Viveca Lindfors, Dean Jagger, Don DeFore, Charlton Heston

FANCY PANTS

Color by Technicolor. Starring Bob Hope, Lucille Ball with Bruce Cabot, Jack Kirkwood

UNION STATION

Starring William Holden, Nancy Olson, Barry Fitzgerald—with Lyle Bettger, Jan Sterling

COPPER CANYON

Color by Technicolor. Starring Ray Milland, Hedy Lamarr, Macdonald Carey, Mona Freeman, Harry Carey, Jr.

LET'S DANCE

Color by Technicolor. Starring Betty Hutton, Fred Astaire—with Roland Young, Ruth Warrick, Lucile Watson, Gregory Moffett

MR. MUSIC

Starring Bing Crosby, Nancy Olson, Charles Coburn, Ruth Hussey—with Robert Stack, Marge and Gower Champion — and guest stars, Groucho Marx, Dorothy Kirsten, Peggy Lee and The Merry Macs

TRIPOLI

Color by Technicolor. Starring Maureen O'Hara, John Payne, Howard Da Silva—with Philip Reed, Grant Withers

BEYOND THE SUNSET

Starring Glenn Ford, Edmund O'Brien, Rhonda Fleming

MR. AND MISS ANONYMOUS

(tentative title)

A George Stevens Production. Starring Joan Fontaine, Ray Milland, Teresa Wright

A RELATIVE STRANGER

(tentative title)

Produced by Charles Brackett. Starring Gene Tierney, John Lund

THE GREAT MISSOURI RAID

Color by Technicolor. Starring Wendell Corey, Macdonald Carey, Ellen Drew

And To Be Filmed Early In 1951

Cecil B. DeMille's

THE GREATEST SHOW ON EARTH

Color by Technicolor. The story of Ringling Brothers, Barnum and Bailey Circus

(COLOR)

Story is somewhat idealistic, beginning with the sweatshop days of 1910, and following a cloak-maker through his first strike up to his retirement on a pension. The worker takes a beating when he protests vote-stealing at the polls. He goes through the Triangle shirtwaist fire, when 146 girls were burned to death. There's also the disastrous strike of 1926, instigated and led by

EXHIBS SOUR ON FORMULA PIX

Hays Rules for 4 'Underage' Majors On \$1,572,138 in French Film Coin

Will H. Hays, acting as arbitrator in the dispute among the eight majors on allocation of dollars remitted from France, yesterday (Tues.) ruled in favor of Metro, Columbia, RKO and Universal. Hays ordered Paramount, United Artists, 20th-Fox and Warner Bros. to kick back to the four winning companies \$1,572,138 which had been collected by them in dollars. In so doing, arbitrator found in favor of the so-called "underage" distributors and against the "overage" companies.

In return for these dollars delivered to Metro, Col, RKO and U in the U. S., these four companies must turn over to the other four companies francs in France at the rate of 119.3 francs per dollar. Because he found that the "overage" companies had rendered a service to the industry, Hays ruled that these distributors are entitled to receive interest payments from the "underage" outfits for the period from the date of remittances until refund in francs is made.

Former Motion Picture Assn. of America chief also decided that the entire cost of the long proceeding be borne by the "underage" companies. They are so designated because they had insufficient frozen francs on June 17, 1947, date when the majors were permitted to remit dollars by the French government under the Franco-U. S. film pact.

Dispute arose on an agreement reached by the eight companies for apportionment of remittable dollars in accordance with a gross billings formula. This was after the French government had fixed a blanket sum which the entire industry could remit. Because of extensive production in France prior to June, 1947, by Metro, Col, RKO and U, and the use of frozen francs for other purposes, these companies were unable to remit the full amount based on this formula. Other four companies benefited by remitting more than the formula provided.

Crux of the Hays ruling is that this agreement (on gross billings formula) was not superseded or modified by any other. A clear distinction was made between apportionment and division of the dollar total received from France and the mechanics of the remission of such funds. The most salient factor regarding the French negotiations is the extent to which it has been conducted as an industry matter. The interest of individual companies was de-emphasized for the interest of the industry.

Hays noted that 20th, although it is an "overage" company, sided with the "underage" distributors. His order, in effect, provides that each "underage" firm will receive a portion of the \$1,572,138 based on its gross billings.

Decision follows a long series of hearings at the MPAA office. Hays had the matter under consideration for close to 12 months before making his ruling.

CARELESS PROJECTION CITED BY M-G EXEC

Atlantic City, June 20. Exhibits are scuttling their own grosses by careless projection habits, Mike Simons, Metro sales exec, told New Jersey Allied conventioners here. Just back from a tour plugging "Annie Get Your Gun," Simons declared he saw the pic screened in theatres seven times "and in seven different ways." In some instances, he said, projectionists cut down the sound to the point "where there was no connection between the film and the audience."

"They saw shadows on the screen but didn't know what they were saying," Metroite cracked. "I looked for the exhibitor but he was nowhere, down the block doing something more important. I don't expect the picture to do much business in those cases."

20th Lensing 7

Hollywood, June 20.

With "Jackpot" starting and "Fourteen Hours" returning from its N. Y. location, 20th-Fox will have seven pictures shooting on the home lot in the next two weeks.

Others are "For Heaven's Sake," "The Halls of Montezuma," "Call Me Mister," "Half an Angel" and "The House on Telegraph Hill." Meanwhile, "I'd Climb the Highest Mountain" is working on location in Georgia and "The Bird of Paradise" is ready to start in Hawaii.

Cleve. Exhibs, Radio Co-op to Bring 'Em Back to B. O., Dials

Cleveland, June 20.

Entertainment's biggest local fireworks this July 4 will come in the lobby of Loew's State, when the theatre and radio station WERE introduce this city's first joint endeavor in "How to Win Back Patrons at the Boxoffice and the Radio Dial."

Initial move will be two-hour disk jockey dance in the State lobby, with WERE's Bill Randle spinning the disks. Called "M-G-M Dancing Party," the affair will start at 7 p. m. Program will be a Tuesday night repeat with a different disk jockey at the tables for each performance.

Frank Murphy, head of Loew's in this area, announced the initial venture that will eventually see each of the city's AM outlets sending talent and diskers into both downtown houses and an estimated 80 nabes that can handle live shows.

Murphy's announcement follows a series of meetings between radio and pic spokesmen, and union reps. According to Murphy, stagehands and musicians have okayed the lobby dance stint and have promised that they will cooperate as far as possible on the other ventures. However, both unions say that all radio-pic combos will be judged on their merits when the time arises.

Besides the disk-dance program, WERE's consultant director, Sid Andorn, reports that a 30-minute "Jr. Varsity" quiz show, featuring the station's sports director, Bob Neal, and a top sports guest will move into nabes for a Saturday noon show. Program will hit 16 different houses.

Those are the only two in-theatre projects definitely skedded. Two other acts have been performing outside theatres. Both are quiz stanzas calling for sidewalk interviews and are handled by WERE from in front of the Stillman theatre, and by George Gothberg, WRSR, from in front of the Coronet.

These features will be watched for a possible indication as to public reaction and test in meeting challenges presented by television and other entertainment rivals.

Meanwhile, both a pic and a radio committee are planning ahead for an extensive fall program.

NLRB Orders Election Of RKO Ad-Pub Aides

Washington, June 20.

The National Labor Relations Board last week ordered an election within 30 days to determine whether RKO advertising and publicity employees in New York wished to be represented by Local 114, Screen Publicists Guild, or by Local 230, Sign, Pictorial and Display Union, an affiliate of the Painters.

The action knocked out a contention by the Publicists that there should be multiple bargaining of screen publicity people among all the major company offices in New York.

WANT 'FAMILY' ENTERTAINMENT

By MIKE KAPLAN

Hollywood, June 20.

Formulas are for babies, not for business—and Hollywood should drop formula pix and concentrate on fresh, interesting films to lure back the audience it has lost to other branches of showbusiness. And the sooner the better, as far as the nation's smalltown exhibs are concerned.

Theatre managers checked in a cross-country survey are convinced that poor product rather than public poverty, and telegraphed plots rather than television, are to blame for the current national boxoffice decline. Almost unanimous in their belief that Hollywood needs new faces, exhibs also believe that these new faces must be put into interesting pix—with the emphasis on escapism—to lure video viewers out of the living room and back to the logs.

Exhibs polled believe, too, that there are a number of things Hollywood can do to make even the present product more palatable. Things like more advance publicity, more cooperative advertising, more personal appearances by stars, shorter pix to permit screening more short subjects. But the most important factor is good entertainment, something exhibs feel has been overlooked recently.

Almost without exception, polled managers of theatres in towns of 5,000 population or under came up with the same phrase when asked what they wanted most from Hollywood—"something different." And invariably, when asked to break down the phrase, they replied:

"Get away from blood and thunder stuff. Let's have more family-style entertainment."

An exhibitor in New Mexico, who preferred to remain anonymous, said bluntly:

"If people want depressing stuff, why do they go to baseball, basket-

(Continued on page 18)

WB Gets Heston On Non-Exclusive Basis, End Studio-MCA Rift

Hollywood, June 20.

Announcement that Warners had signed Charlton Heston to a player contract apparently explains the sudden peace treaty between the Burbank lot and Music Corp. of America. Understood the Heston pact calls for one picture a year for three years, starting with the top role in "Ethan Frome."

The Warners-MCA broke out several weeks ago when Heston signed with Hal Wallis after dickerings with Jack L. Warner. The signing was followed by an ultimatum barring representatives of MCA and other agencies from the Burbank studio.

McRae, Poitier Set For Korda's 'Cry' Picture

The other Negro actors will go abroad shortly to join Canada Lee, who is already in Paris in preparation for filming "Cry, the Beloved Country." Pic, to be produced by Zoltan Korda under the banner of his brother, Sir Alexander Korda, will be lensed in Johannesburg and environs.

Lee went to Paris several weeks ago. Charles McRae, now in "Lost in the Stars," Broadway musical based on "Cry, the Beloved Country," is due in London July 16. He'll leave with the rest of the picture's company the following day for South Africa.

Sidney Poitier, Broadway actor who recently completed a top role in 20th-Fox's unreleased "No Way Out," a film about anti-Negro prejudice, goes directly from New York to Johannesburg the first week in September. All three actor deals were agented by Peter Witte, following tests by Korda in New York and London.

Wald-Krasna Deal Focuses RKO's Vari-Priced Prod. Setup, a la GM

Hollywood, June 20.

Tentative inking of the Jerry Wald-Norman Krasna unit by Howard Hughes over the weekend brings into focus a new concept of filmmaking by the RKO production chieftain. He is reported planning to have groups of units operating in various budget categories ranging from \$200,000 to \$750,000-and-up.

Scheme has been compared to that of General Motors in grinding out cars in each price line, such as Chevrolet, Pontiac, Buick and Cadillac, with shadings within each group. Wald and Krasna would operate in the Cadillac class, along with Howard Hawks and perhaps some other producers, making pix in the \$750,000-and-up category.

In the lowest-budget group is the Filmakers (Collier Young-Ida Lupino) unit, working on \$200,000 product. Other producers on Hughes' rapidly-expanding list are Sam Bischoff, Edmund Granger, Danny Dare, Herman Schlom, Jack Skirball - Bruce Manning, Lewis Rachmil, Stanley Rubin, Harriet Parsons, Irving Cummings, Jr., Irwin Allen, Irving Starr, John Houseman, James T. Vaughn, Robert Sparks and Warren Duff.

In addition to those producers and the Wald-Krasna combo if their deal goes through, Hughes will have the product of two indies, Samuel Goldwyn and Walt Disney. Latter pair provide their own financing and are completely autonomous, while the others are financed by RKO and subject to Hughes' production control in varying degrees.

The Wald-Krasna deal provided that RKO pay \$150,000 to Warner Bros. to release Wald from his contract, which runs until April, 1952. Hughes, in return, got from the pair an option for eight weeks.

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JUDGE NIXES WALLIS SUIT TO HALT 'BULLS'

Los Angeles, June 20.

Robert Rossen won a decision against Hal Wallis in Superior Court where Judge W. Turney Fox denied Wallis' plea for an injunction restraining Rossen from continuing work as writer-director-producer of "The Brave Bulls" for Columbia.

Wallis claimed he had a prior contract calling for Rossen's services as a writer at \$50,000 for 15 weeks' work. Court ruled that Wallis did not hold an exclusive right to Rossen's services.

Texas Biz Up 50% Over '42, Sez O'Donnell

Dallas, June 20.

According to R. J. O'Donnell, veepee and general manager of Interstate Theatres, "the overall Texas picture gross for 1950 to date is 50% better than in 1942, and the total audience for motion pictures has increased 25%."

O'Donnell says there is nothing conclusive yet about the competition of television. "Possibly in some areas where television produces a series of sensations there has been competition," he thinks. "But we film men must remember that there was a six-month flurry over radio back in the late 1920's. It passed. Radio was here to stay, but so are the movies. In fact the motion picture went through a depression and then emerged bigger than ever."

MacDougall Quits WB

Hollywood, June 20.

Ronald MacDougall arranged a release from his \$2,000-a-week writing at Warners, following his current scripting chore on "The Front Man," a rewrite of "Winter-set."

MacDougall's pact was a no-option agreement with more than two years to run. Among his recent screen credits were "The Breaking Point" and "Bright Leaf."

File Towne Record

Chicago, June 20.

Attorneys for major distribs and Fox and Warner circuits will file the federal district court record of the Towne case with the Chi appeals court tomorrow (21). They are appealing the \$1,295,878 triple-damage award to the Towne theatre of Milwaukee, and also the equity decree laid down by district Judge John P. Barnes which limits first-runs in Milwaukee to two weeks and divests five affiliated "de luxe" houses.

Following distribution of the record to all parties, defendants (plaintiffs in the appeal) file briefs, and the Towne, through Thomas C. McConnell, its attorney, files answering briefs. A hearing date will then be set, probably for late fall or early winter.

MPEA's Jap Operation Cued by Current Try To Up Unfrozen Coin

Whether the Motion Picture Export Assn. continues to operate on behalf of the American majors in Japan will hinge on present efforts to up the ante now being derived from there. Agreement of a few months ago to continue distribution via MPEA was made with the proviso that it would be dumped if no more than the present \$1,600,000 yearly was forthcoming.

Irving A. Maas, v.p. and general manager of the MPEA, is now in the Far East in an effort to obtain sanction of Gen. Douglas MacArthur's headquarters and Supreme Command Allied Powers for conversion of additional coin. Pact by which the \$1,600,000 in earned yen is permitted to be translated into dollars expires June 30.

Maas left Tokyo yesterday (Tuesday) for Seoul, Korea, for government confabs there. He'll return to Japan next Saturday (24) and come back to the U. S. from there. No coin is now coming out of Korea, and Maas will endeavor to learn what the prospects are for thawing it.

'BLONDIE' REPLACED BY 'GASOLINE ALLEY'

Hollywood, June 20.

Columbia is discontinuing the "Blondie" series after 28 releases, with the newly-purchased "Gasoline Alley" series earmarked as replacement. Stars Penny Singleton and Arthur Lake will exit studio early next month upon expiration of current contracts. Other cast standbys, Larry Simms, Marjorie Ken and Danny Mum-mert, have been on a pic-to-pic basis.

Milton Feldman and Edward Bernds, producer and director, respectively, will have same chore on "Alley." Initial "Blondie," based on Chick Young comicstrip, was lensed in 1938. Last, "Beware of Blondie," was released last month.

Simultaneous with pact termination, homeoffice activated plans for reissuing first six of the series. Extensive campaign is prepped, based in part on fact that all of lot's current star power including Rita Hayworth, Glenn Ford, Larry Parks and Janet Blair, all appeared in smaller roles in early "Blondie" films.

DAFF ON TRADE BOARD

Al Daff, Universal's new foreign chief, has been elected to the board of directors of American-Australia Assn. and Chamber of Commerce, Inc. Outfit is rigged to work for improvement of trade and cultural relations between the two companies.

Daff is a native of Australia and broke into the film biz Down Under.

A VERY IMPORTANT MOTION PICTURE EVENT IS COMING...



It stars JAMES STEWART, and is in Color by TECHNICOLOR.
It has already received the Cosmopolitan Magazine Citation ... the Parents' Magazine Gold Medal Award ... the endorsement and nationwide support of the Bureau of Indian Affairs.

It will be presented to the public with an intensive national advertising campaign, in LIFE, LOOK, TIME and NEWSWEEK Magazines.

It will be launched in four Western cities, on August 6-9, with pride and showmanship.

Its *World Premiere* will be at the *Roxy* N.Y., on July 17

There's No Business Like **20** Business!
CENTURY-FOX

Break in Hot Weather Boosts Chi; 'Bride'-Hayes-Healy Rousing \$54,000, 'Comanche' Fat 12G, 'Night' Neat 24G

Chicago, June 20.

Cold weather over the weekend is boosting the Chicago boxoffice with a flock of new bills helping. Previous to the dip in the mercury, the heat had taken a heavy toll. About the best new entry is "Father of Bride" with stagershow, being great \$54,000 at the Chicago. "Comanche Territory" is fast \$12,000 at Grand, while "Love Happy" is nice \$15,000 at Palace.

"Gunfighter" looks fine \$25,000 at the State-Lake. "Night and City" shapes fancy \$24,000 at Woods.

Oriental, with "Rogues of Sherwood Forest" and "Jimmy Wakely in person, is good \$37,000. Holdovers are okay. "Asphalt Jungle" is neat \$9,000 in second frame at United Artists. "Eagle and Hawk" and "Destination Big House" looks tidy \$11,000 at Roosevelt in second session.

Estimates for This Week

Chicago (B&K) (3,900; 50-98) — "Father of Bride" (M-G) plus Peter Lind Hayes and Mary Healy topping stagershow. Great \$54,000 or over. Last week, "Caged" (WB) with Denise Darcel in person, \$41,000.

Garrick (B&K) (900; 50-98) — "Savage Horde" (Rep) and "Harbor Missing Men" (Rep). Okay \$6,000. Last week, "Story G. I. Joe" (EL) (reissue) and "Wrestling Jamboree" (Indie), \$5,000.

Grand (RKO) (1,500; 50-98) — "Comanche Territory" (U). Fast \$12,000. Last week, "Jackie Robinson Story" (EL) (2d wk), \$7,000.

Loop (Telereads) (625; 98) — "Winslow Boy" (EL) (2d wk). Trim 4,500 in 5 days. Last week, \$3,900.

Oriental (Indie) (3,400; 50-98) — "Rogues of Sherwood Forest" (Col) with Jimmy Wakely in person. Good \$37,000. Last week, "In Lonely Place" (Col) with Louis Armstrong combo and Eileen Barton onstage (2d wk), \$23,000.

Palace (RKO) (2,500; 50-98) — "Love Happy" (UA) and "Great Plane Robbery" (UA). Nice \$15,000. Last week, "Secret Fury" (RKO) and "Golden Twenties" (RKO), \$10,000.

Roosevelt (B&K) (1,500; 50-98) — "Eagle and Hawk" (Par) and "Destination Big House" (Rep) (2d wk). Trim \$11,000. Last week, \$14,000.

State-Lake (B&K) (2,700; 50-98) — "Gunfighter" (20th). Fine \$25,000. Last week, "Jamson and Delilah" (Par) (9th wk), \$11,000 at advanced prices.

United Artists (B&K) (1,700; 50-98) — "Asphalt Jungle" (M-G) (2d wk). Tidy \$9,000. Last week, \$12,000.

Woods (Essanay) (1,073; 98) — "Night and City" (20th). Fancy \$24,000. Last week, "Big Lift" (20th) (3d wk), \$8,000.

World (Indie) (587; 80) — "Faust and Devil" (Col) and (6th wk). Fast \$3,500 in final week. Last week, \$3,200.

'Gunfighter' Bangup At \$10,000, 'Rocketship' Big 9G, Standout in Cincy

Cincinnati, June 20.

Biz is nearly matching last week's generally favorable pace except the Capitol, where "Gunfighter" shapes brisk. "Asphalt Jungle" looks okay at Albee. "Rocketship X-M" looks big at Grand. "Night and City" is in moderate groove.

Estimates for This Week

Albee (RKO) (3,100; 55-75) — "Asphalt Jungle" (M-G). Okay \$10,000. Use of shots of Cincy waterfront, skyline and bridges in film rated special stories and art in dailies. Last week, "No Man of Own" (Par), same.

Capitol (Mid-States) (2,000; 55-75) — "Gunfighter" (20th). Brisk \$10,000. Last week, "Love That Brute" (20th), so-so \$8,500.

Grand (RKO) (1,400; 55-75) — "Rocketship X-M" (Lip). Big \$9,000. Last week, "Jackie Robinson Story" (EL), ditto.

Keith's (Mid-States) (1,542; 55-75) — "Night and City" (20th). Fairish \$6,500. Last week, "Sierra" (U), \$7,000.

Palace (RKO) (2,600; 55-75) — "Kill Empire" (Col). Moderate \$9,500. Last week, "Champagne for Caesar" (UA), about same.

Shubert (Mid-States) (2,100; 55-75) — "Sierra" (U) (m.o.). Luke-warm \$4,000. Last week, "Ticket Tomahawk" (20th) (m.o.), same.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Colt' Best Bet In Indpls., \$11,000

Indianapolis, June 20.

Biz at first-run houses here shows some improvement over recent lows this week. There's nothing big but "Colt 45" is doing okay at the Indiana. "Annie Get Your Gun" is holding up well in second week at Loew's. "Ticket To Tomahawk" at Circle, is mild. Cold, wet week-end helped trade.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65) — "Ticket Tomahawk" (20th) and "Guilty Bystander" (FC). Mild \$7,500. Last week, "Paid In Full" (Par) and "Under My Skin" (20th), \$8,200.

Indiana (G-D) (3,300; 44-65) — "Colt 45" (WB) and "Four Days Leave" (FC). Nice \$11,000. Last week, "Big Lift" (Par), thin \$6,500.

Loew's (Loew's) (2,427; 44-65) — "Annie Get Your Gun" (M-G) (2d wk). Dandy \$10,500 on top of hefty \$15,000 opener.

Lyric (G-D) (1,600; 44-65) — "Cargo Capetown" (Col) and "Mark Gorilla" (Col). Slow \$4,500. Last week, "Story G. I. Joe" (UA) and "Tillie's Punctured Romance" (UA) (reissues) \$4,000.

Wash. Improves; 'Annie' Hot \$25,000, 'Comanche' Robust 9G, 'Jungle' 18G

Washington, June 20.

Flurry of sock newcomers is helping biz along the main stem. "Annie Get Your Gun" at Loew's Palace stands head and shoulders above its competitors with smash, if not record-breaking, biz. "Winslow Boy" at Trans-Lux, shapes solid. "Eagle and Hawk" looks okay at the Warner. "Asphalt Jungle" is disappointing at Loew's Capitol despite shower of critical kudos. "Comanche Territory" is fine at Keith's.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85) — "Asphalt Jungle" (M-G) plus vaude. Disappointing \$18,000, despite raves from town's crits. Last week, "Skipper Surprises Wife" (M-G) plus vaude, \$18,000.

Dupont (Lopert) (386; 50-85) — "Robinson Story" (EL). Okay \$4,000 day-date with Little and with Negro nabe, Republic. Last week, "City Lights" (UA) (reissue) (4th wk), nice \$3,500.

Keith's (RKO) (1,939; 44-80) — "Comanche Territory" (U). Nice \$9,000. Last week, "Secret Fury" (RKO), \$10,000.

Little (Lopert) (285; 50-85) — "Robinson Story" (EL). Okay \$2,500 in day-date with two other houses, but not up to hopes. Last week, "City Lights" (UA) (reissue) (4th wk), \$2,000.

Metropolitan (Warner) (1,163; 44-74) — "Back to Bataan" (WB) and "Marine Raiders" (WB) (reissues). Fine \$6,000, better than first-runs of recent weeks. Last week, "South Sea Sinner" (U) and "I Was Shoplifter" (U), slow \$5,000.

Palace (Loew's) (2,370; 44-74) — "Annie Get Your Gun" (M-G). Hottest thing in town with big \$25,000. Last week, "Gunfighter" (20th) (2d wk), so-so \$6,000 for 4 days.

Playhouse (Lopert) (485; 50-85) — "Saints and Sinners" (Indie). Pleasant \$7,000. Last week, "No Sad Songs" (Col) (4th wk), dwindled to slight \$3,500.

Warner (WB) (2,164; 44-74) — "Eagle and Hawk" (Par). Satisfactory \$12,000. Last week, "Caged" (WB), \$13,000.

Trans-Lux (T-L) (654; 44-80) — "Winslow Boy" (EL). Brisk \$8,000. Last week, "Bicycle Thief" (Indie) (6th wk), nice \$4,500.

Mpls. Dull; 'Champagne' \$12,000, 'Blood' NG 8G

Minneapolis, June 20.

Boxoffice here continues to need blood transfusions as anemic grosses still prevail. Theatres are running out of alibis for offish trade. School vacation is helping this week. Aside from "Champagne for Caesar," the layout of major newcomers holds little calculated to help a slump. "Fortunes of Capt. Blood" is weak at Orpheum.

Estimates for This Week

Century (Par) (1,600; 50-70) — "Red Shoes" (EL) (3d wk). This one on third-run in city still is brisk \$5,500 after strong \$6,500 previous canto.

Lyric (Par) (1,000; 50-70) — "Kettles to Town" (U) (m.o.). Still forte at \$6,000. Last week, "Lives Bengal Lancer" (Par) and "Beau Geste" (Par) (reissues), good \$8,000.

Radio City (Par) (4,000; 50-70) — "Champagne for Caesar" (UA). Fair \$12,000. Last week, "Love Happy" (UA), sad \$9,000.

RKO-Orpheum (RKO) (2,800; 35-70) — "Fortunes of Capt. Blood" (Col). Weak \$6,000. Last week, "Secret Fury" (RKO), \$8,700.

RKO-Pan (RKO) (1,600; 35-70) — "Kitty Foyle" (RKO) and "Suspicion" (RKO) (reissues). Oldies getting fairly good play at \$6,000. Last week, "Baron of Arizona" (Lip), \$4,000.

State (Par) (2,300; 50-70) — "The Outriders" (M-G). Well-liked but only okay \$10,000. Last week, "Ma, Pa Kettle to Town" (U), good \$11,000.

World (Mann) (400; 50-85) — "Shadow on Wall" (M-G). Thin \$1,800. Last week, "Woman of Distinction" (Col) (2d wk), \$1,700.

'Bride' Sockeroo \$22,500, St. Louis

St. Louis, June 20.

Helped by sock bally, "Father of Bride" is zooming to highest gross for a mainstem cinema in months. It is racking up smash session at Loew's. This seems to be bolstering trade elsewhere. "Curtain Call at Cactus Creek" shapes fine at Fox as does "Woman of Distinction" at the St. Louis. Fact that public schools are out also is a bullish factor.

Estimates for This Week

Fox (F&M) (5,000; 60) — "Curtain Call Cactus Creek" (U) and "One Way Street" (U). Fine \$15,000. Last week, "Colt 45" (WB) and "Stage Fright" (WB), \$13,500.

Loew's (Loew) (3,172; 50-75) — "Father of Bride" (M-G). Sock \$22,500. Last week, "Skipper Surprises Wife" (M-G) and "Gun Crazy" (UA), mild \$14,000.

Missouri (F&M) (3,500; 60) — "Comanche Territory" (U) (2d wk) and "Eagle and Hawk" (Par). Down to \$8,000. Last week, "Comanche Territory" (U) and "I Was a Shoplifter" (U), fair \$10,000.

St. Louis (F&M) (4,000; 60) — "Woman of Distinction" (Col) and "Cargo Capetown" (Col). Trim \$15,000. Last week, "Eagle and Hawk" (Par) and "David Harding" (Col), \$12,000.

BALTO NG; 'LAWLESS' \$6,000, 'NO MAN' 9G

Baltimore, June 20.

Business here is in an uneventful groove with second stanza of "Annie Get Your Gun" drawing the week's top figure to Loew's Century. "Good Humor Man" is trying hard at the Town and fairish week looks for "No Man of Her Own" at Stanley.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60) — "Annie Get Your Gun" (M-G) (2d wk). Holding exceptionally well at \$16,000 possibility after a smash start at \$20,200.

Keith's (Schanberger) (2,460; 20-60) — "The Lawless" (Par). Slow \$6,000. Last week, "Shadow on Wall" (M-G), uneventful \$4,700 in 5 days.

Mayfair (Hicks) (980; 20-65) — "G.I. Joe" (UA) (reissue). Reaching for \$4,500. Last week, "Rock Island Trail" (Rep), \$4,400.

New Mechanic (1,800; 20-60) — "Gunfighter" (2d wk). Maintaining fair pace at \$6,000 after \$7,700 preem.

Stanley (WB) (3,280; 25-75) — "No Man of Own" (Par). Mild \$9,000. Last week, "Caged" (WB), \$10,800.

Town (Rappaport) (1,500; 35-65) — "Good Humor Man" (col). Modest \$8,000. Last week, "Desperados" (Col) and "Renegades" (Col) (reissues), thin \$4,200.

Weather Helps B'way; 'Leaf' Plus T. Dorsey Fair \$40,000 to Pace New Pix, 'Bride' Wow 140G in 5th Wk.

Much colder weather starting last Saturday (17), following rain at midweek, is giving Broadway first-runs a nice hypo this session. Additional rain Monday (19) and considerable rainfall yesterday (Tues.) are proving a further help. Big deluxe theatres began feeling the effects of the sharp drop in temperature Saturday night following a quiet matinee that day. Because most houses had just been dragging along earlier in the current business week, the unseasonable cold was doubly welcome.

There are only three new bills on tap besides the usual weekly change at the Palace, but most holdovers are running close to opening-week figures. Some houses are as strong or ahead of Saturday-Sunday trade for the previous stanza. Top money for a newcomer goes to "Bright Leaf," with Tommy Dorsey band onstage, at the Strand, where a fair \$40,000 is in prospect. However, this is stronger than this theatre has been doing of late.

"Wagonmaster" is heading for an okay \$12,000 at the Globe, better than many recent sessions at the house. "Woman on Pier 13" is fairly mild at \$11,000 for eight days at the Criterion, with "Tarzan and Slave Girl" announced to supplant on Friday (23). "Quicksand," with vaude, is producing a profitable \$20,000 at Palace.

Still the big draw and champion is "Father of the Bride," with stagershow, at the Music Hall. It is pushing up to nearly \$140,000 for fifth week, beating the fourth round by about \$7,000, and insuring a sixth session. Could hold longer probably but the Hall is anxious to bring in its Independence Day stagershow with "Next Voice You Hear," on June 29, while Metro is agreeable, feeling the picture should get into other houses of Greater New York area. "Winchester '73," with Jan Murray, John Payne, Patricia Morrison, Al Donahue band onstage, is holding nicely at \$52,000 for second week at Paramount. "Night and City," with Lucille Ball and Desi Arnaz heading the show, is doing likewise at the Roxy, with \$62,000 for initial holdover round.

"Asphalt Jungle," with Charlie Spivak band and Georgie Price topping stage bill, is particularly strong for second frame at the Capitol, with probable \$37,000, comparatively good after disappointing first week.

Estimates for This Week
Astor (City Inv.) (1,300; \$0-\$1.50) — "Robinson Story" (EL) (6th wk). Fifth stanza ended Monday (19) held well at around \$7,000 after \$7,500 last week. Stays only two days of sixth round, with "The Lawless" (Par) opening tomorrow (Thurs.).

Bijou (City Inv.) (589; \$1.20-\$2.40) — "Red Shoes" (EL) (8th wk). Perking up to fancy \$7,000 after \$6,000 in 86th round. Continues.

Capitol (Loew's) (4,820; 55-\$1.50) — "Asphalt Jungle" (M-G) with Charlie Spivak orch, Georgie Price heading stage bill (2d wk). Doing so well at okay \$37,000 in second frame that this combo is holding a third. First week light \$39,000.

Criterion (Moss) (1,700; \$0-\$1.75) — "Woman on Pier 13" (RKO). Not doing at all well with less than \$11,000 in prospect for eight days.

"Tarzan and Slave Girl" (RKO) opens Friday (23). In ahead, "Rocketship X-M" (Lip) (3d wk-6 days), \$6,500.

Globe (Brandt) (1,500; 50-\$1.20) — "Wagonmaster" (RKO). Doing considerably better than recent pix here, with okay \$12,000 likely. Last week, "Please Believe Me" (M-G), dim \$6,000.

Mayfair (Brandt) (1,736; 50-\$1.20) — "Rock Island Trail" (Rep) (3d wk). Down to \$9,000, but stays one more. Last week, mild \$10,500. "Destination Moon" (EL) opens June 27.

Palace (RKO) (1,700; 55-\$1.20) — "Quicksand" (UA) and vaude. Doing nice \$20,000 or near. Last week, "Four Days Leave" (FC) and vaude, slim \$13,500.

Paramount (Par) (3,664; 55-\$1.50) — "Secret Fury" (RKO) with Jack Carter, Gloria DeHaven, Ray Anthony orch onstage. Opens today (Wed.). Last week, "Winchester '73" (U) with Patricia Morrison, Jan Murray, John Payne, Al Donahue orch onstage (2d wk), held well at \$52,000 after okay \$60,000 opening week.

Park Avenue (U) (583; 90-\$1.50) — "Rocking Horse Winner" (U) (2d wk). Initial holdover round ending today (Wed.), is holding in

strong style at \$8,000, just a bit off from good \$8,500 opener. Holds on.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40) — "Father of Bride" (M-G) and stagershow (5th wk). Continues in sock fashion at \$140,000, ahead of fourth week's \$133,000. Holds a sixth stanza, and probably could go seven or longer, but mutual agreement by house and Metro is moving it out. "Next Voice You Hear" (M-G) and big July 4 stagershow open June 29.

Rialto (Mage) (594; 44-98) — "Arabian Nights" (U) (reissue). Opened yesterday (Tues.). In ahead, "Harlem Follies" (Indie) (2d wk) fell to \$4,000 after fair \$6,500 opener.

Rivoli (UAT-Par) (2,092; 90-\$1.80) — "Fortunes of Capt. Blood" (Col) (2d wk). Straightened up a bit in first initial holdover session to land \$10,000 after light \$12,000 opener, over hopes.

Roxy (20th) (5,886; 80-\$1.75) — "Night and City" (20th) with Lucille Ball, Desi Arnaz and Mary Raye and Naldi (2d-final wk). Doing comparatively better in second round at \$62,000 than moderate \$69,000 done in opening week. "The Gunfighter" (20th), with Robert Merrill, De Castro Sisters, Yvette, others, onstage opens Friday (23).

State (Loew's) (3,450; 55-\$1.50) — "Annie Get Your Gun" (M-G) (6th wk). Fifth stanza ended yesterday (Tues.) was okay \$18,000 after nice \$21,000 last week. Stays indef.

Strand (WB) (2,756; 55-\$2) — "Bright Leaf" (WB) with Tommy Dorsey orch, the Pitchmen topping stagershow. Looks to reach fair \$40,000 or near. Holds. Last week, "Return of Frontiersman" (WB) plus Cab Calloway and his revue, dim \$15,000.

Sutton (R & B) (561; 90-\$1.50) — "Winslow Boy" (EL) (3d wk). Second frame ended Monday (19) slipped to \$12,000 after socko \$14,000 opening week. Stays indef.

Victoria (City Inv.) (1,060; 95-\$1.50) — "Third Man" (SRO) (20th wk). Steadying a bit this round, with profitable \$8,000 or near after \$9,000 last week. Continues on, with "Our Very Own" (RKO) not opening until July 25.

'Lawless' Great \$15,000, Frisco; 'Colt' Big 18G, 'Jungle' Lively at 16G

San Francisco, June 20.

Start of school vacation here is not helping as much as expected. However, several new bills are doing nicely, with "Colt 45" and "The Lawless" standout. "Asphalt Jungle" shapes nice while "Robinson Story" is rated good.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85) — "G. I. Joe" (EL) (reissue) and "Humphrey Take Chance" (Mono). Dull \$11,000. Last week, "Secret Fury" (RKO) and "Great Plane Robbery" (UA) (2d wk), \$10,000.

Fox (RWC) (4,651; 60-95) — "The Gunfighter" (20th) (2d wk). Way off at \$11,000. Last week, \$23,000.

Warfield (Loew's) (2,656; 60-85) — "Asphalt Jungle" (M-G). Nice \$16,000. Last week, "Outriders" (M-G), \$13,500.

Paramount (Par) (2,646; 60-85) — "Colt 45" (WB) and "Man From Morocco" (Indie). Big \$18,000. Last week, "No Man of Own" (Par) and "Rhythm Hits Ice" (Rep), \$13,500.

St. Francis (Par) (1,400; 60-85) — "The Lawless" (Par). Great \$15,000. Last week, "Caged" (WB) (3d wk), slipped to \$8,000.

Orpheum (No. Coast) (2,448; 55-85) — "Robinson Story" (EL) and "Federal Man" (EL). Good \$14,500. Last week, "Ma, Pa Kettle to Town" (U) and "State Penitentiary" (Col), pleasing \$14,500.

United Artists (No. Coast) (1,207; 55-85) — "Quicksand" (UA). Oke \$7,000. Last week, "D.O.A." (UA) (2d wk), down to \$6,500.

Esquire (No. Coast) (955; 55-85) — "Kettles to Town" (U) and "State Penitentiary" (Col) (m.o.). Hefty \$7,000. Last week, "Comanche Territory" (U) and "David Harding" (Col), \$3,500 for third week downtown.

Clay (Roesner) (400; 65-85) — "City Lights" (UA) (reissue) (5th wk.). Down to \$3,600. Last week, big \$4,600.

Larkin (Roesner) (400; 65-85) — "City Lights" (UA) (reissue) (5th wk.). Off to \$3,800. Last week, sock \$4,700.

**Throw away
that CRYING
TOWEL!**

Here's what you need!
OPTIMISM

**It's in Variety's National
Box-Office Survey** (June 14th issue)

"ANNIE" is No. 1

"Annie Get Your Gun"

'BRIDE' strong No. 2

"Father Of The Bride"

'JUNGLE' makes it

"The Asphalt Jungle"

3 out of 4 for M-G-M!"

The Trade,
The Press,
The Public Agree
**M-G-M IS
BETTER
—THAN EVER!**



Det. Still Slow; 'Girl'-Stage NSH \$25,000, 'Caged' Tight 15G, 'Jungle' 9G

Detroit, June 20.

A strong stage show at the Fox is failing to push "Good Time Girl" (FC) plus stage-show. Disappointing \$25,000. Last week, "Love That Brute" (20th) and "Rapture" (FC), \$19,000.

Estimates for This Week

Fox (Fox-Mich) (5,000; 80-81)—"Good Time Girl" (FC) plus stage-show. Disappointing \$25,000. Last week, "Love That Brute" (20th) and "Rapture" (FC), \$19,000.

Michigan (United Detroit) (4,000; 70-95)—"Father of Bride" (M-G) (3d wk). Down to \$16,000. Last week, solid \$18,000.

Palmis (UD) (2,900; 70-95)—"Caged" (WB) and "Panther Island" (Mono). Bright \$15,000. Last week, "Woman on Pier 13" (RKO) and "Savage Horde" (Mono), bright \$13,000.

United Artists (UD) (2,000; 70-95)—"Lawless" (Par) and "Father Makes Good" (Col). Mild \$10,000. Last week, "House By River" (Rep) and "Gun Crazy" (UA), \$8,000.

Madison (UD) (1,800; 70-95)—"Sierra" (U) and "Big Sombraero" (UA). Fair \$9,000. Last week, "Singing Guns" (Rep) and "Change of Heart" (UA) (reissue), \$7,000.

Adams (Balaban) (1,700; 70-95)—"Asphalt Jungle" (M-G). Oke \$9,000. Last week, "Secret Fury" (RKO) and "Tillie's Punctured Romance" (Indie) (reissue) (2d wk), \$5,000.

Downtown (Balaban) (2,900; 70-95)—"Jackie Robinson Story" (EL) (3d wk). Slipping to \$6,000. Last week, \$9,000.

Westerns Perk Up K.C.; 'Colt' Lusty at \$12,000, 'Annie' Hep \$11,000, 2d

Kansas City, June 20.

Town is a stronghold of westerns, with one version or another in four of the six first-run situations. "Colt 45," at Paramount, likely will get a two-week run. "Sierra" is moderate at the Tower-Uptown - Fairway combo, while "Baron of Arizona" is solid at Esquire. In its second week, "Annie Get Your Gun" continues standout at the Midland. Only non-western downtown is "D.O.A." at Missouri. Weather dulled trade with highest temperatures of season, hitting 95 on four days in a row.

Estimates for This Week

Esquire (Fox-Midwest) (820; 45-65)—"Baron of Arizona" (Lip) and "Operation Haylift" (Lip). Solid \$3,500. Last week, "Fighting Command" (Indie) and "Fury in the Sky" (Indie) (reissues), \$3,300.

Kimo (Dickinson) (550; 50-75)—"Tight Little Island" (U). Fairly nice \$2,200, and may stay a second. Last week, "Red Shoes" (EL) (3d wk) in second time around was satisfactory \$1,500 at 65c top.

Midland (Loew's) (3,500; 45-65)—"Annie Get Your Gun" (M-G) (2d wk). Holding fairly well at \$11,000, big for second stanza. Last week, smash \$21,000, best here in many months.

Missouri (RKO) (2,650; 45-65)—"D.O.A." (UA) and "Barbaric Pirate" (Col). Medium \$10,000. Last week, "Johnny Holiday" (UA) and "Cry Murder" (FC), \$8,500.

Paramount (United Par) (1,900; 45-65)—"Colt 45" (WB). Got good start for \$12,000 on week, and enough to hold a second week. Last week, "Caged" (WB) (2d wk), good \$8,000.

Tower-Uptown-Fairway (Fox-Midwest) (2,100; 2,050; 700; 45-65)—"Sierra" (U). Light \$11,000. Last week, "Ticket Tomahawk" (20th), average \$13,000.

'Rocketship' Wham 11G, Denver; 'Robinson' 16G

Denver, June 20.

Although only fair, "Robinson Story" is landing biggest total coin here this week since playing in three theatres. "Rocketship X-M" is big at the Paramount. "Father of Bride" is so strong at Broadway it will hold a third. Two cloud-bursts over the weekend hurt trade.

Estimates for This Week

Broadway (Wolfberg) (1,500; 35-74)—"Father of Bride" (M-G) (2d wk). Big \$11,000. Holds again. Last week, smash \$16,000, and new record here.

Denham (Cockrill) (1,750; 35-74)—"Paid in Full" (Par). Poor \$8,000. (Continued on page 18)

Key City Grosses

Estimated Total Gross
This Week \$2,159,000
(Based on 23 cities, 201 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,300,000
(Based on 24 cities and 201 theatres.)

'Night' Smash \$25,000, Philly

Philadelphia, June 20.

Despite an almost complete lineup of new product, biz continues spotty in first-runs here. The coolest June weekend in 71 years helped some. Best newcomer is "Night and the City," which opened very strong at the Fox. "Annie Get Your Gun" maintained its fast pace in second week at the Randolph while "Father of Bride" is still strong in fourth semester at the Boyd. "Good Humor Man" is sad at the Stanley.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Woman on Pier 13" (RKO). Slim \$7,000. Last week, "Kiss for Corliss" (UA), \$4,000.

Boyd (WB) (2,360; 50-99)—"Father of Bride" (M-G) (4th wk). Fast \$12,000. Last week, \$15,000.

Earle (WB) (2,700; 50-99)—"Spy Hunt" (U). Dull \$9,000. Last week, "Wagonmaster" (RKO), \$10,500.

Fox (20th) (2,250; 50-99)—"Night and the City" (20th). Sock \$25,000. Last week, "Love That Brute" (20th), \$15,000.

Goldman (Goldman) (1,200; 50-99)—"Please Believe Me" (M-G). Mild \$9,000. Last week, "Johnny Holiday" (UA) (2d wk), \$6,500.

Karlton (Goldman) (1,000; 50-99)—"So Young, So Bad" (UA) (2d wk). Down to \$5,000 after nice \$9,000 getaway.

Mastbaum (WB) (4,360; 50-99)—"The Torch" (EL). Dim \$9,500. Last week, "The Capture" (RKO), \$9,200.

Randolph (Goldman) (2,500; 50-99)—"Annie Get Your Gun" (M-G) (2d wk). Big \$26,000 after rousing \$35,000 opener.

Stanley (WB) (2,950; 50-99)—"Good Humor Man" (Col). Sad \$9,000. Last week, "Caged" (WB) (2d wk), \$8,500.

Stanton (WB) (1,475; 50-99)—"Kill Umpire" (Col) and "Western Pacific Agent" (Lip). Okay \$10,500. Last week, "This Side of Law" (WB), \$9,500.

Trans-Lux (T-L) (500; 50-99)—"Cinderella" (RKO) (13th wk). School closing sustaining run here at \$5,000. Last week, fine \$5,300.

'Bride' Loud \$22,000 In Mont'; 'Midnight' 18G

Montreal, June 20.

New entries in most houses this week are helping to cheer up exhibitors here. Standout is "Father of Bride" with smash session at Loew's. "After Midnight" also is sock at Capitol.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"Believe Me" (M-G). Sad \$8,000. Last week, "Woman of Distinction" (Col), fair \$13,000.

Capitol (C.T.) (2,412; 34-60)—"After Midnight" (Par). Sock \$18,000. Last week, "Man With Horn" (WB) (2d wk), okay \$11,000.

Princess (C.T.) (2,131; 34-60)—"Outriders" (M-G). Fair \$10,000. Last week, "Robinson Story" (EL) (2d wk), big drop to mild \$6,000.

Loew's (C.T.) (2,855; 40-65)—"Father of Bride" (M-G). Smash \$22,000. Last week, "Big Lift" (20th), \$15,000.

Imperial (C.T.) (1,839; 34-60)—"Dakota Lil" (20th) and "Shop-lifter" (U) (2d wk). Down to \$5,000 after solid first at \$9,000.

Orpheum (C.T.) (1,040; 34-60)—"Champagne for Caesar" (UA) and "Tattooed Stranger" (UA). Slow \$4,000. Last week, "Johnny Holiday" (UA) and "Girl in Million" (UA), same.

Widmark As 'Courier'

Hollywood, June 20.

Richard Widmark's next starrer for 20th-Fox will be "Diplomatic Courier," a yarn about international skullduggery in the Balkans.

Liam O'Brien is doing the screenplay for production by Casey Robinson.

'Robinson' Sock \$30,000, Toronto; 'Eagle' \$12,500

Toronto, June 20.

With influx of top product, biz has zoomed this week to top returns, notably "Jackie Robinson Story" terrific in four-theatre combo. Also in the upper brackets are "Eagle and Hawk," "Damned Don't Cry" and "Asphalt Jungle." "Kind Hearts and Coronets" is doing near capacity.

Estimates for This Week

Danforth, Fairlawn, Humber, Odeon (Rank) (1,330; 1,165; 1,201; 2,390; 48-51.15)—"Jackie Robinson Story" (EL). Smash \$30,000. Last week, subsequent-run.

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 33-57)—"D. O. A." (UA) and "Square Dance Katie" (Mono). Big \$13,000. Last week, "Tarzan Slave Girl" (RKO) and "Harbor Missing Men" (Col), \$12,000.

Eglinton, Victoria (FP) (1,180; 1,140; 38-67)—"Beau Geste" (Par) and "Lives Bengal Lancer" (Par) (reissues). Big \$10,000. Last week, "Cure for Love" (Indie) (2d wk), poor \$6,200.

Hyland (Rank) (1,357; 46-77)—"Kind Hearts and Coronets" (EL). Near capacity \$8,000. Last week, "Tight Little Island" (U) (9th wk), \$5,000.

Imperial (FP) (3,373; 37-59)—"Eagle and Hawk" (Par). Fine \$12,500. Last week, "Kill Umpire" (Col) (2d wk), okay \$6,000 in 4 days.

Loew's (Loew) (2,096; 38-67)—"Asphalt Jungle" (M-G). Neat \$8,500. Last week, "Skipper Surprised Wife" (M-G), poor \$6,000.

Northern, University (FP) (959; 1,556; 38-67)—"Love That Brute" (20th). Light \$6,500. Last week, "No Sad Songs" (Col) (2d wk), ditto.

Shea's (FP) (2,386; 38-67)—"Damned Don't Cry" (WB). Nice \$9,500. Last week, "Secret Fury" (RKO), \$8,000.

Uptown (Loew) (2,743; 42-75)—"Please Believe Me" (M-G). Poor \$5,000. Last week, "Johnny Holiday" (UA), \$4,500.

'Annie' Sturdy \$19,000, L'ville

Louisville, June 20.

"Annie Get Your Gun" is the biggest thing that has hit the main stem in many weeks, but downpour Sunday (18), which knocked down all downtown grosses, will keep the musical from racking up terrific session. Still room to grab rousing total. "Big Lift" at Rialto is fairish.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Fortunes Captain Blood" (Col). Modest \$6,500. Last week, "Caged" (WB), okay \$7,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Big Lift" (20th). Fairish \$11,000. Last week, "Captain Carey" (Par) and "4 Days Leave" (FC), \$9,000.

State (Loew's) (3,000; 45-65)—"Annie Get Your Gun" (M-G). "Teed off to bumper biz, but took it on chin Sunday (18) with heavy downpours at showtime. But solid \$19,000 anyway. Last week, "Outriders" (M-G) and "Please Believe Me" (M-G), \$8,500.

Strand (FA) (1,400; 45-65)—"Bells Coronado" (Rep) and "House By River" (Rep). Light \$4,000. Last week, "Young Lovers" (EL) and "Golden Gloves Story" (EL), \$4,500.

State (Loew's) (3,000; 45-65)—"Annie Get Your Gun" (M-G). "Teed off to bumper biz, but took it on chin Sunday (18) with heavy downpours at showtime. But solid \$19,000 anyway. Last week, "Outriders" (M-G) and "Please Believe Me" (M-G), \$8,500.

Strand (FA) (1,400; 45-65)—"Bells Coronado" (Rep) and "House By River" (Rep). Light \$4,000. Last week, "Young Lovers" (EL) and "Golden Gloves Story" (EL), \$4,500.

'Annie' Cheers Pitt With Terrif \$26,000; 'Gunfighter' Rugged at 11G

Pittsburgh, June 20.

Looks like old times again at the Penn with "Annie Get Your Gun," the biggest thing in the straight picture fare here for a long time. Cinch for a second week here. "Gunfighter" is helping the Harris to its best week in couple of months while "Eagle and Hawk" looks fair at Stanley. Nothing big looks for "Rock Island Trail" at Fulton, however, in face of stiff competition.

Estimates for This Week

Fulton (Shea) (1,700; 45-80)—"Rock Island Trail" (Rep). No names and little business either. Will be lucky to go over \$4,000. Last week, "D.O.A." (UA), \$7,200 in 10 days.

Harris (Harris) (2,200; 45-80)—"Gunfighter" (20th). Generally good notices and with Gregory

Peck for marquee pull should grab around \$11,000, best here in couple of months. May hold for a few extra days. Last week, "Sierra" (U), \$5,000.

Penn (Loew's) (3,300; 45-80)—"Annie Get Your Gun" (M-G). Just like old times, and heading for terrific \$26,000. They were lined up around the block over weekend, and that has not happened here in a year or more. Stays second week and then goes to the Ritz for two more. Last week, "Asphalt Jungle" (M-G), \$12,000.

Stanley (WB) (3,800; 45-80)—"Eagle and Hawk" (Par). Fair at around \$10,000. Last week, "Caged" (WB), \$13,500, sizable here these days.

Warner (WB) (2,000; 45-80)—"Caged" (WB) (m.o.). Nice \$6,500. Last week, "Paid in Full" (Par), same.

Streetcar Strike Slaps L.A., With Shrine Meet No Help; 'Night' Dark \$36,000, 'Peggy' 19G, 'One-Eye' 17G

Los Angeles, June 20.

Downtown area deluxers are being sloughed badly by streetcar strike, with the Shrine convention apparently bringing in no additional biz. Result is that the overall gross picture this session is far from fancy. Best of new bills is "Night and the City," with moderate \$36,000 in five theatres.

Badly hurt by strike are "Kill the Umpire" with slim \$16,000 in two locations and "Johnny One-Eye" with \$17,000 in three. "Peggy" also is very low with \$19,000 in five sites.

"Annie Get Your Gun" continues to show strength in third frame for two houses, with \$27,000. It is especially fine at the Egyptian. "Caged" is down to \$21,000 for second round, three sites.

Estimates for This Week
Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,087; 2,048; 1,719; 1,248; 2,296; 60-81)—"Night and the City" (20th). Mild \$36,000. Last week, "Love That Brute" (20th), slim \$22,900.

Hollywood, Downtown, Wilshire (WB) (2,756; 1,757; 2,344; 60-81)—"Caged" (WB) (2d wk). Off to \$21,000. Last week, snappy \$39,600.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-81)—"Annie Get Your Gun" (M-G) (3d wk). Nice \$27,000. Last week, smooth \$32,400.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50-81)—"Kill Umpire" (Col) and "Destination Murder" (RKO). Slight \$16,000. Last week, "Good Humor Man" (Col) and "Armored Car Robbery" (RKO), \$19,200.

Los Angeles, Hollywood Paramounts, Manchester (F&M) (3,398; 1,451; 1,668; 40-81)—"Johnny One-Eye" (UA) and "Sideshow" (Mono). Third house added for run. Slow \$17,000. Last week, "Rock Island Trail" (Rep) and "Congolaise" (FC), only \$12,000.

Orpheum, Forum, Beverly Hills, Hawaii (Metropolitan) (2,210; 2,100; 834; 1,106; 50-81)—"The Torch" (EL) and "Kill or Be Killed" (EL) (2d wk-4 days). Down to dim \$9,000. Last week, good \$29,800.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 1,145; 60-81)—"Peggy" (U) and "Rhythm Hits Ice" (Rep) (reissue). Dull \$19,000. Last week, "Avengers" (Rep) and "Arizona Cowboy" (Rep), scant \$12,400.

Four Star (UA) (900; 60-81)—"Caught in Foreign Legion" (Indie). Small \$1,500 or near. Last week, "Pagliacci" (Indie) and "Cavalleria Rusticana" (Indie) (3d wk-4 days), \$700.

Fine Arts, Guild (FWC) (679; 968; 60-81)—"Adam and Evalyn" (U). Mild \$3,500. Last week, "Paloma" (Indie), \$1,300.

Hub Continues to Lag; 'Gunfighter' Dim \$11,500, 'Caged' Very Stout 20G

Boston, June 20.

Biz is still off here with several first-run houses back to reissue or second-run policy. New product is not getting much play with "Caged" at Paramount and Fenway fair and "Curtain Call at Cactus Creek" at Memorial slow. "Gunfighter" at Met looks dull.

Estimates for This Week
Boston (RKO) (3,200; 40-85)—"Spy Hunt" (U) and "Riders in Sky" (Col). Slow \$8,000. Last week, "Sierra" (U) and "Her Wonderful Lie" (Col), \$7,000.

Fenway (NET) (1,373; 40-85)—"Caged" (WB) and "Sleepy Time Gal" (Indie). Good \$6,000. Last week, "Lawless" (Par) and "Twilight in Sierras" (Rep), \$3,000.

Memorial (RKO) (3,500; 40-85)—"Curtain Call Cactus Creek" (U) and "Laughing Lady" (Indie). Not more than \$10,000, slow. Last week, "Love That Brute" (20th) and "Rapture" (FC), \$9,200.

Metropolitan (NET) (4,367; 40-85)—"The Gunfighter" (20th) and "Side Show" (Mono). Dull \$11,500. Last week, "No Man of Own" (Par) and "Pistol Packing Mama" (Indie), \$12,000.

Orpheum (Loew) (3,000; 40-85)—"Annie Get Your Gun" (M-G) (2d wk). Holding up fairly well with \$16,000 after oke \$20,000 last week.

Paramount (NET) (1,700; 40-85)—"Caged" (WB) and "Sleepy Time Gal" (Indie). Fancy \$14,000. Last week, "Lawless" (Par) and "Twilight in Sierras" (Rep), \$7,200.

State (Loew) (3,500; 40-85)—"Annie Get Your Gun" (M-G) (2d wk). About \$9,000 after neat \$13,500.

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Argentine Film Boxoffice Stays Good Despite Hoary Age of U.S. Pix

Buenos Aires, June 13. Motion picture grosses continue exceptional here particularly in view of the fact that the U. S. films being shown are several years old. "Spellbound" (SRO) at the Opera grossed \$9,000 in the first week of an 18-day run while "Casablanca" (WB) marked up over \$5,000 at the smaller Ideal in its first week after starting run on May 16. "The Egg and I" (U) did \$5,625 in the initial week at the 900-seat Trocadero.

Of the 12 first-run theatres, six are showing Argentine-made pix, some of which have done near-capacity biz.

"El Seductor" (Interamericana) grossed \$35,000 in the first two weeks at the Gran Rex. "La Vendedora de Fantasias" (Sono), now in its fifth week at the Ocean, broke the house record by doing \$38,850 in the first three weeks. "Arrabalera" (AAA), in seventh week at the Ambassador, had grossed \$37,500 in the first four weeks.

The entertainment board has nixed a reissue of "Dreyfus" for the city of Buenos Aires, which only means that the interest of fans will be whetted. Also that they will be driving over to see it in any of the provincially located suburbs. The picture was exhibited sometime ago in Buenos Aires.

'Sorrento' Smash Hit In London But 'City' Gets Cautious Press

London, June 20.

"The Golden City," new British musical, which was launched at the Adelphi last Thursday (15) is a triumph of staging over material. It is a magnificent spectacle, with brilliantly handled crowd scenes, exciting dances, conceived by Robert Helpmann, and colorfully costumed. Rave opening night reception, followed by a cautious press, indicates the show has even chance of succeeding.

Written and composed by John Tere, the story of the South African gold rush days lacks wit. Many numbers are too ordinary to click. Performances are variable, but Norman Lawrence makes a virile hero. Show is presented by Stephen Mitchell and impeccably produced by Michael Benthall and Robert Helpmann.

"Seagulls Over Sorrento," a naval comedy by actor Hugh Hastings, opened at Apollo, June 14, after short provincial tour. Show presented by George & Alfred Black and H. M. Tennent, Ltd., is well directed by Wallace Douglas and provides plenty of laughter with underlying serious theme. Ronald Shiner, fresh from four years of "Worm's Eye View," excels previous RAF characterization as a Cockney sailor with equally meritorious support from eight others in all-male cast. First night reception denotes it will defy heat-wave or other drawbacks. Press was unanimously favorable.

Turn Down West Germany Plan to Slash U.S. Pix

Climaxing a bitter fight over how much Hollywood product can be brought into western Germany, the Allied High Commission Friday (16) flatly rejected a request of the Bonn government's Minister of Economics that American film imports should be limited to 100 features. Of this figure, U. S. majors would be allotted 80 and independents 20. Suggestion also restricted all other imports to 70, of which the British were permitted 30.

In disregarding the request, the Commission explained that motion pictures are an information medium, and it's highly undesirable to limit their free flow.

Bonn Economics Minister maintained that unless the present 160 annual permits accorded Hollywood is sliced, accruing remittances would strain the west German economy. He also claimed that the domestic industry would produce 60 films next year, thus filling the breach. However, observers feel that this output will more likely be 20 than 60.

Idle Studio Workers In England to New Peak

London, June 14.

Unemployment among British film technicians has reached a new peak. Latest figures published in London last week by the Assn. of Cinematograph and Allied Technicians give the current total as 995, which is 183 more than in the last two months. New rise is mainly because of the closing of Gaumont-British Animation and also the Gaumont-British Labs, affecting several hundred workers. Since the figures were compiled, another 48 technicians have gone back to work, some of them on the union's first co-operative production, "Green Grow the Rushes."

30% Coin Freeze For Aussie Seen

Sydney, June 15.

Financial circles here hear that the Robert Menzies' government will raise the Aussie pound next month by 15%. Plan is proposed to permit more purchasing power abroad, especially in the British zone, although understood that Prime Minister Menzies has additional plans covering the revaluation of the Aussie pound in relation to the dollar. Current pound-dollar rate is in the vicinity of three dollars to the local pound.

He is expected to visit the U. S. shortly to float a major dollar loan for Australia. Local pic industry is hopeful that Menzies will soon unfreeze some of the impounded coin, presently scaled on 50% basis. Figure may change to 30% by the end of this year, leaving 70% out of country.

In the live talent field hopes are also high that the Aussie government will agree to a bigger dollar takeaway than that now operating—\$3,000 dollars per imported top-liner. It is also hoped that changed dollar takeaway would be the means of permitting more top-rank U. S. stars to play this zone, on the understanding that all earnings, apart from tax deduction, could be taken from this country.

SHARIN SEES AUSTRIA IN PRODUCTION UPBEAT

While Italy as a location site for American filmmakers is way out in front, Austria also has been coming in for producers' attention, according to Eugen Sharin who arrived in N. Y. last week with some shorts he made in Vienna for TV. He revealed that Sir Alexander Korda has been shooting "Wonder Child" in the Tyrol and two other big-budgeters may start soon. Sharin feels that studio space in Vienna will be at a premium soon and technicians' salaries are bound to jump upward.

Sharin's shorts include six in which the Salzburg Marionettes appeared as well as a similar number starring the Vienna Choir Boys. In a deal closed in New York Monday (19), Telinvest, Inc., took an option on the global rights of whole group. Pix were backed by Film Music, Inc., of Cleveland and Sharin feels that the one-reelers would have cost four times as much if made in the U. S. Sharin disclosed that he's readying a full-length feature in which the Vienna Choir Boys will be starred. It likely will start in August in the Austrian Alps.

U.S. Pix Ask New French Pact

Washington, June 20.

U. S. Embassy in Paris is expected to lodge a formal request with the French government to reopen the 1948 Franco-American films agreement. Embassy received authorization from the State Department this week to do this.

Under the accord, U. S. majors are allowed to bring in 110 pictures to France. Indies split 11 more permits among themselves. American companies probably will ask greater film allocation, reduction in French playing time quota and a cut in the duty.

'Carvalho' in Mild Preem

Edinburgh, June 13.

Directed by Sir Laurence Olivier, a new comedy, "Captain Carvalho," preemed here last night (12) to mild reception by crix. Play is set against a background of civil war in nameless European state. James Donald plays the romantically-inclined enemy captain, billeted in farmhouse and falling in love with farmer's wife (Diana Wynyard). Donald is standout as Carvalho. Australian Peter Finch plays a professor of biology. Richard Gooldeen is the farmer.

First-night audience liked the piece, with director Sir Olivier in attendance.

UA's 6,750-Seat Cuban Showcase

United Artists' Cuban showcase starting June 26 will be the 6,750-seat Blanquita theatre, it was disclosed in New York last week by the company's exec-vee Arthur W. Kelly. Covering some 14 pictures including "City Lights," the deal was negotiated by UA Cuban manager Henry Weiner with Tomas Hornedo, operating head of the house. It is part of a two-way booking arrangement which also embraces the Fausto theatre. Both houses will play UA product day-and-date.

Switch to films represents a policy change for the Blanquita which was built six months ago to house spectacular stage plays, ice carnivals, etc. Reportedly the world's largest theatre, it is located in Marianao, a Havana suburb. New format calls for a pattern similar to the Radio City Music Hall, N. Y.

Deal has several favorable aspects for UA. Not only does it assure the distrib to first-run Havana outlets, but the company is also likely to garner considerable advertising and publicity since the Blanquita's owner is newspaper publisher Alfredo Hornedo Suarez.

VIENNA STILL LEANS HEAVILY ON U.S. PIX

Vienna, June 13.

Because of the dearth of new Austrian and German films, the Viennese film houses are still relying heavily on Hollywood product, most of pix being synchronized in the German language. The theatres here are showing Universal's "Song of Scheherazade," "The Suspect," and "This Love of Ours"; Paramount's "Sign of the Cross"; 20th-Fox's "Stormy Weather," "Adventures of Casanova," "Dancing Masters," "Letter to Three Wives," and "Cluny Brown"; Metro's "The Yearling," "Cass Timberlane" and "Easter Parade," and Columbia's "The Swordsman," "Lust for Gold," "Last Round-Up" and "Louisiana Story."

By way of comparison, there are only two English pictures current being Eagle Lion's "No Orchids for Miss Blandish" and "Calling Paul Temple."

Current London Shows

(Figures show weeks of run)

London, June 20.

"Background," Westminster (5).
"Beau Strategem," Lyric (60).
"Brigadoon," Majesty's (62).
"Carousel," Drury Lane (2).
"Castle in Air," Savoy (28).
"Cocktail Party," New (7).
"Eliz. Slept Here," Strand (34).
"Excellency," Princes (4).
"Fallen Angels," Embassy (28).
"Follies Bergere," Hipp. (37).
"Golden City," Adelphi (1).
"Harvey," Piccadilly (77).
"Heiress," Haymarket (73).
"Holly and Ivy," Duchess (6).
"Home at Seven," W'ham (15).
"Ice-Capades," Empress (4).
"King Rhapsody," Palace (40).
"Knights Madness," Vic. Pal. (14).
"Latin Quarter," Casino (14).
"Mr. Gillie," Garrick (15).
"Oklahoma," Stoll (159).
"On Mon. Next," Comedy (25).
"Ring Round Moon," Globe (21).
"Seagulls Sorrento," Apollo (1).
"Steamboat," Aldwych (37).
"Traveller's Joy," Criterion (106).
"Treasure Hunt," St. Mart. (40).
"Venus Observed," St. J'm's (22).
"Way Things Go," Phoenix (16).
"Worm's View," Whitehall (165).
Closed Last Week
"Hat Trick," Duke York's (3).

London Cinema Trade Holds Nicely Despite Heat; 'Odette' Stout \$10,500, 'Dance'-'City' \$8,500; 'Stage' 7G, 3d

London, June 12.

'Two Jima' Mexico Preem Draws Attention 2 Ways

Mexico City, June 13.

Republic's grand ballyhoo for Mexican preem of "Sands of Iwo Jima" at Cine Alameda here, featuring battle-dressed regular Mexican soldiers, tanks and anti-aircraft units, sold the pic solid and garnered opening gross of \$2,890 at 57c. per but irked two dailies here. The papers charged commercialization of Mexican troops to exploit an American war picture.

Ballyhoo was engineered by Eduardo V. Vidal, Republic's local manager, and Walter H. Manley, of Rep's N. Y. office.

Hoyts After Brit. Films for Aussie

Sydney, June 7.

Ernest Turnbull, chief of the Hoyts' cinema loop, planes back to his home base June 10 after a rush London visit. It is understood here that Turnbull has made some deals for British pix to play on the circuit after Greater Union took J. Arthur Rank product away from 20th-Fox. Rank holds a big interest in GU and the distribution unit under its tent, British Empire Films.

Unconfirmed reports say that Turnbull has made a bigger deal with British Dominion Films for Aussie and may have a tieup with the C. M. Woolfe interests. Any product hooked by Turnbull would go through 20th-Fox, which has a big stake in Hoyts.

Recently, 20th-Fox secured the Aussie franchise for Republic product formerly handled by British Empire Films. This product will now go out on the Hoyts' chain. Local pic interests expect a major distribution deal to break soon for British Empire Films.

BOGART MAY DO NEXT PIC IN PARIS, LONDON

London, June 13.

After four days here, Robert Lord, Humphrey Bogart's partner in Santana Productions, left for a short trip to Paris and planned from there to Syria, surveying locations for their next production, "Si-rococo." After 10 to 14 days in Beirut, Lord will plane back to Hollywood via Cairo. Soon after his return, he will decide whether this picture, which is budgeted at \$1,400,000, will be made in Britain, France or Hollywood. If a European production, location work will be in Syria. If decided to do studio lensing in Hollywood, the Syrian locations will only be used if they are sufficiently distinctive to justify the additional expenditure.

Frozen coin will be used by both Santana and Columbia, which will distribute if the film is made in Europe. The only player set is Bogart, but Lord is looking over potential talent both here and in Paris. Curtis Bernhardt has been inked as director.

'Red Shoes' Star Heads Cast of 'Hoffmann' Film

London, June 13.

Powell and Pressburger have the original "Red Shoes" team for their new production, "Tales of Hoffmann," which goes on the floor next month. Moira Shearer heads the cast as Olympia, the puppet doll, while other prominent dancers are French ballerina Ludmilla Tcherina, Leonide Massine, Robert Helpmann and Frederick Ashton. Latter is also responsible for the choreography.

Sir Thomas Beecham has been inked as musical director and will conduct the Royal Philharmonic Orchestra. "Hoffmann" will be a film in which the score is the master with the visual film to be shot virtually silent.

With one or two exceptions the boxoffice dip expected from the heat wave, which arrived here last week, was not as drastic as had been expected. On the contrary, new bills did surprisingly well. Where double feature bills are running, the take was well up to average.

Outstanding hit of the week was the new Wilcox film, "Odette," which opened to a very substantial \$10,500 at the Plaza. This is excluding the opening Royal preem night, when the money went to charity. Other British winner was "So Long at the Fair," at the Leicester Square, first round being slightly less than \$10,000. Continues at substantial pace.

For the second time, a Metro pic at the Empire has been pulled after a fortnight, this being "Key to City," which did only \$10,600 in its second week, despite a big stage show. A new double bill, at the Odeon, Marble Arch, the British-made "Dance Hall" and Universal's "Sleeping City" opened to a handsome \$8,500. "Stage Fright" did average \$7,000 in third session at the Warner.

Estimates do not include admission tax. Admission prices listed are inclusive of tax.

Estimates for Last Week
Carlton (Par) (1,128; 65-\$1.60)—"Too Dangerous to Love" (WB). New low for season, with barely \$1,000 opening week. "My Daughter Joy" (BL). British-made Edward G. Robinson starrer, moves in June 16.

Empire (Metro) (3,099; 50-\$1.60)—"Key to City" (M-G) and stage-show (2d wk). Very modest \$10,600, well below average for house. "Father of Bride" (M-G) and new stageshow opened today (12).

Gaumont (CMA) (1,500; 45-\$1.60)—"Deported" (U) and "Double Crossbones" (U) (3d wk). Okay \$4,700. "Night and City" (20th), new British thriller opens June 15. Leicester Square Theatre (CMA) (1,753; 45-\$1.60)—"So Long at Fair" (GFD). Handsome \$9,800 in first week, lines despite heat wave. Continues.

London Pavilion (UA) (1,217; 45-\$1.60)—"Baby Makes Three" (Col) and "Man from Nevada" (Col). Opened at peak of hot weather to finish at modest \$3,300 in first week. Continues.

Odeon Leicester Square (CMA) (2,200; 45-\$1.60)—"Mrs. Mike" (UA) and "Johnny Holiday" (UA) (3d wk). Strong double bill, with \$7,000 this round. "No Sad Songs" (Col) and "Woman of Distinction" (Col) comes in June 15.

Odeon, Marble Arch (CMA) (2,200; 45-\$1.60)—"Dance Hall" (GFD) and "Sleeping City" (U). This Anglo-American double bill started off with a hefty \$8,500. Holding firmly.

Plaza (Par) (1,902; 65-\$1.60)—"Odette" (BL). Royal preem and rave notices got this big play opening week, with \$10,500. Continues indef.

Warner (WB) (1,735; 45-\$1.60)—"Stage Fright" (WB) (3d wk). Down to average \$7,000 after grossing \$9,000 in second round. Holds another week.

Monteux to Baton Ballet; Babilée Signed for U.S.

Paris, June 13.

Pierre Monteux, conductor of the San Francisco Symphony, will be guest conductor for the Marquis de Cuevas' Grand Ballet, when the troupe dances in Holland July 2-16. Monteux will conduct for Igor Stravinsky's "Petrouchka," for which he batoned when Serge Diaghileff preemed the work over 40 years ago.

Grand Ballet has a full summer of touring set, before it makes its first U. S. appearance in the fall. Troupe is currently in Spain, and will follow with visits to France (including a week in Paris at the Theatre des Champs Elysees July 31-Aug. 6) and Scotland (at Edinburgh Festival Aug. 28-Sept. 2). Ballet is set for a four-week run in N. Y., under Messrs. Shubert aegis, starting Oct. 30. For its U. S. tour, troupe has strengthened itself by signing on Jean Babilée, leading dancer of Ballets des Champs Elysees.

the big Warner Delivery!



Skouras Sees Big-Screen TV

Continued from page 3

motion picture remained the prime draw.

"That's why," Skouras continues, "I see television as a big factor to stimulate the boxoffice. It is modern, it is new, it has captured the imagination of the American public, and if we put on large-screen television the right type of shows, they'll leave their home television free shows, and their poor free pictures, which are at least 10 years old, and come into theatres in bigger numbers than ever to see motion pictures."

Working with Radio Corp. of America, Skouras is convinced that RCA's big-screen tests are now 90% satisfactory and, shortly following his return from abroad next week, the showman will stage important demonstrations for all major branches of show business. The N. Y. Roxy theatre—a 20th-Fox showcase—will be the origination point. Supplementary specialty acts will probably be utilized for demonstration purposes.

Super Stage Shows

Skouras envisions super stage shows, to run 55 minutes or so, including the cream of the crop of names, to be hooked up for theatre telecasts on a four-a-day basis.

Dream shows that read like a benefit can be booked and sold at average deluxer admissions when, for example, he can hook up 25 theatres with 60,000-100,000 seats per performance. On a four-a-day basis he envisions astronomic gross potentials.

Shows would be telecast live to insure that instantaneity. "It took radio a long time to acquiesce to tape-recording; in fact the Lever Bros. and Bob Hope just had a falling-out because that sponsor doesn't like recorded programs; so, certainly, for a long time these stage shows will have to be live. In time, who knows, they may be made acceptable on film, even in theatres, just as TV already envisions film as the logical program device," observes Skouras.

Skouras recalls that at one time, in the pioneer days of the Skouras Bros. in St. Louis, they employed 650 musicians for prologs. Then the novelty of sound obliterated that; then came the depression; then followed a resurgence of stage names, etc. But always the stage show was an important appurtenance to films. Skouras recalled that one day in 1946, from David Sarnoff's office atop the RCA Bldg., both looked out and saw the huge lines in front of the Roxy and Radio City Music Hall.

Things were still at their wartime peak, Skouras recalled, "But I asked the General, 'How much do you think the Music Hall would do without its stage show?' Sarnoff said \$40,000, and I told him, 'I think you're a little weak, so let's say \$50,000 a week, because the Hall is a national showcase. So it's obvious that the stage show accounts for at least 100% additional business, and more often it's 200% more.' Sarnoff still felt he wasn't selling himself short on the Hall, because he reminded me that, without the stage show, maybe he wouldn't get the choice product and possibly the Music Hall's business would be even less than \$40,000."

'Extra Value'

This was Skouras' demonstration of the importance of "something extra" for the film public. He stressed that now, more than ever, the public wants "extra value."

The veteran showman, who flew to Europe to make a talk on brotherhood before the International Conference of Christians and Jews at Unesco House, Paris, has also been doing the European film scene. It's a quick repeat, and upon rechecking and picking up loose ends he concludes that business abroad "is good." "In fact business at home is also good, but for the extent of the business being done, production costs are still too high, and we just have to do something, either by increasing the grosses or getting those costs down still more without impairing our quality."

But the occasional good picture can no longer do the trick. The habit must be reestablished, and if a succession of good product is not always feasible, Skouras counts on the best names from concert, opera, longhair music, ballet, musical comedy as well as the top varie-

ty, radio and video talent to maintain parity.

His company's package deal with Sol Hurok, the concert impresario, via World Artists, Inc., is part of his bid for longhair artists to hypo mass film theatre attendance. Skouras mentioned that he tried out film shorts made by Jascha Heifetz, Artur Rubinstein and Dimitri Mitropoulos in Santa Barbara, Pomona, Redlands and San Bernardino, Cal., and found public reaction excellent even on the poorest nights. Rise Stevens, Gregor Platigorsky, Marian Anderson, Jan Peerce and Patrice Munsel are among the other Hurok-World Artists-20th-Fox Film shorts talent who will be used either live (TV big screen) or in film version.

Skouras points to the tremendous grosses which the ballet theatre is enjoying. Also the top concert names the world over. He recalled the downbeat of the phonograph, and its later resurgence to new heights through the popularity of radio. Radio, and now television, he feels, have done much to elevate public taste from lowbrow to at least middle-brow, if not 100% highbrow acceptance standards.

The showman is pooling all these thoughts into big-screen television. He admits that the Federal Communications Commission has yet to grant 20th-Fox any special channels, and he may have recourse to American Telephone & Telegraph, land wires, "providing, of course," he admits, "these costs likewise aren't prohibitive."

Labor's Position

The proposition of labor's position in these giant group-theatre hookups must yet be resolved but he feels that it is to theatre labor's general welfare that the boxoffices prosper, hence that should be a minor hurdle following proper negotiation.

Skouras, ever political-minded, and attuned as he is to the international scene, likened Hitler, Mussolini and Russian appeasement to the softness into which the picture business had gotten. "But as soon as we created a strong Western Germany, achieved the Air Lift into Berlin, etc., that stopped that. And the same aggressiveness is now needed within our own business. In a measure that was part of our campaign with our Showmanship Meetings all this past year.

"And instead of worrying about television, the sooner we utilize television for the boxoffice the better."

Asked about the lesser theatres, he envisions TV hitting into the sticks just as did sound. But right now, from a practical viewpoint in the big territories where the cream revenue is derived, Skouras points to the fact that the first 1,000 theatres account for 55% of the gross; the first 4,500 theatres achieve 75% of the big picture's take; the first 7,500 theatres result in 87½% of the gross. So the rest of the 12½% is spread thin among the remaining 4,500 contracts, which the average 'A' picture writes.

"Give them quality shows, give them big league entertainment on top of pictures, and we'll pack our theatres as never before," concluded Skouras. "But it must be championship stuff. I see at least four baseball games on the sand lots or the backyards near my home, for free, but I still drive down from Westchester to see the Yanks or the Giants, and pay to get in. Why? Because it's a big league show, and the public always wants to see—and pay for—the best. That's what we will do with theatre television even though they'll get plenty of good free TV entertainment on their home receivers."

John Davis' Opinion

London, June 20.

A number of American distribution toppers, as well as Fay Allport, the Johnston office's London rep, discussed the b.o. situation here last week in a huddle at the Savoy hotel. Also present was John Davis, general manager for J. Arthur Rank. Cross-section of Anglo-American representation included such toppers as Metro's Sam Eckman, Jr., Universal's Ben Henry, Warner Bros.' Arthur S.

Abeles, Jr., Paramount's Jim Perkins and producer Herbert Wilcox. Davis' observation that "the one-out-of-four-or-five good pictures isn't enough" summed it up for both the British heads of the U. S. distributors as well as the British contingent. As g.m. of two giant theatre circuits, Davis observed that customers are so surfeited by several poor pix that they see in a row that when the really sock film comes along it's a losing battle to get them back in any sizeable numbers.

Silverstone Joins Skouras

Twentieth-Fox International prez Murray Silverstone planned to London Monday (19) to join 20th prexy Spyros P. Skouras. Duo will onceover company operations and business conditions in England and on the Continent.

Skouras has been abroad since the end of May, having flown over originally to participate in the International Conference of Christians and Jews' world brotherhood rally. Both he and Silverstone are expected to return at the end of this month.

Spain Rep

Continued from page 4

ous of further talks about it with the Yanks and is expected to make a favorable recommendation to his government, although he's said to be not too optimistic on any immediate improvement.

McCarthy, it is understood, will ask for (1) unlimited imports of American pix, (2) the government to take over the issuance of import licenses itself and (3) the setting aside of a fund by the government for the conversion of frozen Spanish earnings into dollars.

Under the present system, licenses are issued to Spanish producers, who in turn sell them to American distributors. The idea back of the plan was to stimulate domestic production by forcing Hollywood filmmakers, in effect, to subsidize it through the purchase of import permits for their product.

It hasn't worked out that way, however, because many speculators have gone into the field. They force the American companies to finance them, to give them all kinds of advantageous distribution deals elsewhere and go in for general skulduggery in order to get a permit.

Before the permit is issued to the producer for re-sale, a governmental committee must approve the pic he wants to make. That means that the Spanish pic to be produced, rather than the American product to be imported, is the criterion on which a license is issued. Committee has found very few projected Spanish pix worthy of production and, as a result, very few import licenses have been issued. That has still further pushed up their price and opened the way to rackets.

Obtaining of an import permit by an American distrib is no way opens the path to free convertibility of the coin his pic earns. When his pesetas are in he has to go to the black market to obtain dollar exchange for them at a severe discount.

In return for a change in this system, MPAA is offering to aid Spanish producers to find a market in the U. S. for their product. Mexican and other Spanish-language pix have broad distribution in New York, Los Angeles and southwest U. S., and the MPAA feels that Spanish-made films can cut into this market. MPAA's new foreign-advisory service will aid in this effort.

Korda Deal

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picture for the U. S. market. Producer will be at the studio about a week.

Korda's U. S. rep, Morris Helprin, is understood to have another deal near inking for distribution of "Interrupted Journey," starring Richard Todd and Valerie Hobson. Also available and reportedly included in negotiations with Col are "Bonnie Prince Charlie," "Small Back Room," "Small Voice," "Angel With the Trumpet" and "My Daughter Joy," plus some smaller films.

In addition, Korda will soon have ready and is negotiating release for "The Wonder Kid," starring Bobby Henrey; "The Wooden Horse," starring Leo Genn, and "Ultimatum," an atom scientist thriller.

Inside Stuff—Pictures

Guaranty Trust Co., N. Y., is always ready to do a favor for a customer. So when 20th-Fox was seeking a location in the Wall Street area to shoot scenes for its "Fourteen Hours," Guaranty v.p. Alan C. Abeel, who handles film company accounts, made arrangements for director Henry Hathaway's crew to use the bank's building.

Agreement was that the shooting was to be done over the three-day Memorial Day weekend so that the bank's business would not be disturbed. Came the holiday and Hathaway wasn't ready to start. Finally, he got underway and discovered the ledge of the building from which the central character was supposed readying to jump wasn't wide enough. That entailed calling in a contracting firm for a week to widen the ledge. Then the shooting finally did get started—and took two weeks. Now Guaranty is wondering how nice you've got to be to a customer.

Censorship is costing the film industry more than \$1,450,000 a year in fees collected by state, civic and provincial boards in the U. S. and Canada. Most of the annual fees in this country, amounting to over \$1,000,000, are grabbed in the states of New York, Pennsylvania and Ohio.

Heaviest grabbers north of the border are the Ontario censors, who nick the Hollywood producers for approximately \$150,000 a year. The other six Canadian provinces bring the yearly total up to \$450,000. Fees on British film censored in Canada, are only half as much as those on Hollywood product.

Action of the Maryland State Board of Motion Picture Censors in ordering the deletion of two scenes from "The Bicycle Thief," Italian-language pic released by Joseph Burstyn, was unrelated to a similar stand taken by Joseph Breen, Production Code administrator, although both objected to the identical sequences. Maryland board, according to chairman Sydney R. Traub, acted without knowledge of the Breen order. Board corresponded with the Motion Picture Assn. of America but only after it had already taken its step.

Two Jane Russell starrers, "Montana Belle" and "It's Only Money," on the RKO shelf since they were produced in 1948; will remain shelved for another year. Pictures were originally slated to follow "The Outlaw" into general distribution. Now they are destined to await the release of "His Kind of Woman," co-starring Miss Russell and Robert Mitchum. Three other RKO productions, all of the 1948 vintage, are still hanging around in the studio vaults. They are "Walk Softly Stranger," "Vendetta" and "Mad Wednesday."

Indie Producers' Tough Haul

Continued from page 3

to Eagle Lion, which is in the process of merger with Film Classics into Eagle Lion Classics. Despite the fact the EL-FC meld has actually physically taken place, repeated reports that the papers haven't been signed and that the two distributors might still split asunder have confused and disturbed financial circles.

In any case, the bankers and second-money men want to see what happens with the new EL-FC combo before they put up any coin for pix to be distributed by it. Fortunately for it, however, two banks—Chemical in New York and First National in Boston—are intimately tied up with the financial affairs of the two companies, so may be in the position of coming through with loans to protect their previous investments.

Aside from UA and ELC there are few places for an indie to turn for distribution these days. RKO has taken on some independents, but negotiations with chieftain Howard Hughes appear to be "difficult and erratic." Columbia also harks to the indies, but the deals it offers are so "tough" that most of them shy away.

Others Mostly Old Deals

The other majors have a few indies or semi-indies, but they are mostly on old deals. Except for perhaps a few special producers with outstanding reputations, such as Stanley Kramer or the new Jerry Wald-Norman Krasna combo, no additions are welcome to the Wallis-Hazen and Pine-Thomas units at Paramount, the Edward L. Alperson unit at 20th-Fox, the Milton Sperling, Cagney and Hitchcock-Bernstein setups at Warner Bros., several units at Universal and a few other autonomous or semi-autonomous outfits of varying degrees of activity.

Bank of America on the Coast, Security-First National of Los Angeles, Bankers Trust, N. Y., Chemical Bank, N. Y., and First National of Boston, which have been principal sources of coin in recent years, have all temporarily shut their ears to new deals. Other banks, such as the Guaranty and Irving Trust in New York, have considered no loan applications for several years.

Confusion concerning distribution now, with the resultant reluctance of the banks to advance first-money, has chased whatever second-money was around from private investors. This capital risk had been very leary, anyway, in recent years because of the uncertainties of the boxoffice. Film grosses have now come down to such levels that at present costs the chances of big profits are too slim to make the gamble worthwhile against the much greater odds on taking a loss.

Both UA and ELC are in fairly

substantial positions at the moment as far as quantity of product is concerned. Their difficulty lies in the fact that the great majority of the films aren't of a class to bring any important returns in the present market. UA is said to have sufficient quantity of product to run it through next January, while ELC might go on even beyond that. Big question is what happens after the present crop is gone. That's what both companies have been trying to answer in present negotiations.

Meantime, run-of-the-mill indies are all but out of business, with the survivors limited to those who have financing from their distributing companies or who have established sources of funds, such as Samuel Goldwyn, Kramer and a few who derive their major income from outside sources. Among the latter is theatremen Harry Popkin. A number of other men with other incomes who jumped into pic production a few years back, such as the Nasser brothers and the Nassour brothers, oilmen Glenn McCarthy and Jack Wraether, and a flock of others, have been inactive recently. Most of their investments proved flops.

Exhib Defendants

Continued from page 4

of other exhibs throughout the country have also sought to use the same defense.

Anti-trust laws permit a final decree in a Government suit to be used in private litigation as evidence of monopoly. Heretofore, exhibs have not been able to plead the decree because it only became final several weeks back. Volks' move was the first attempt to plead the decree as final since the High Court made it so.

Nordbye's Ruling

In reaching his decision, Judge Nordbye noted "the undeniable fact is that plaintiffs (Volks) are seeking to utilize the anti-trust violations as a bar to the collection of any damages which may have been caused by their own derelictions. Certainly, there is nothing in the history of the act or language employed which would justify the view that Congress intended that this section should be utilized by those who not only were not damaged by the law violator, but were intending to violate the benefits of this section in order to obtain a windfall for themselves."

Edward Sargoy, member of the industry law firm of Sargoy & Stein, and David Shearer, local attorney, repped the distrib. Leonard, Street & Deindard attorneys for the Volks.

UNIVERSAL-INTERNATIONAL PICTURES
UNIVERSAL CITY, CALIFORNIA
Inter-Office Communication

PRODUCTION OFFICE

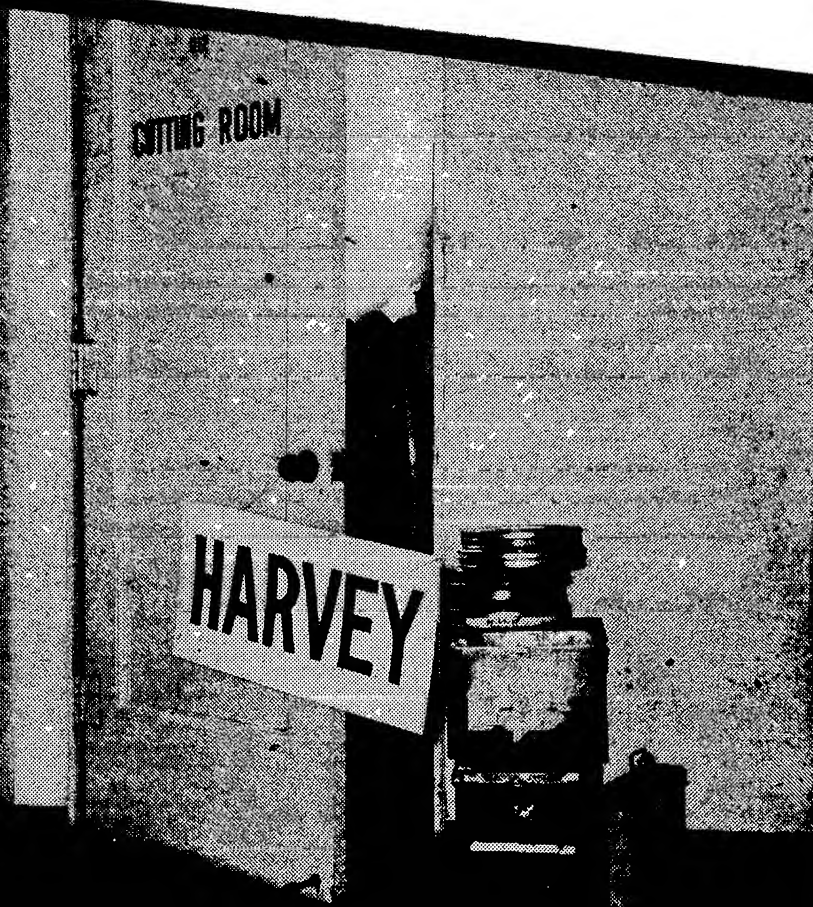
TO: ALL DEPARTMENTS

SUBJECT: "HARVEY" - PROD. #1636

PROGRESS REPORT #2

PRINCIPAL PHOTOGRAPHY HAS BEEN COMPLETED ON
"HARVEY"

NEGATIVE HAS BEEN DELIVERED TO EDITORIAL DEPT.
FOR CUTTING.



Film Reviews

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With These Hands

Communists, which almost wrecked the union.

Pic shows the benefits accruing through the union, in addition to a pension—health centers, free medical care, vacations at the ILGWU camp in the Poconos, free lectures and schooling, etc. Inter-spersed news shots—of World War I, of the late President Roosevelt reviving the nation during the depression and scouting its fear of fear—are cleverly woven into the story.

Performances, scripting and direction are all professional and high grade. Dialog is colloquial and flavorsome, never precious or phony. Sam Levene, as the central cloakmaker figure, brings warmth and breadth to his portrayal. Arlene Francis is sure and appealing as his loyal wife. Joseph Wiseman gives a graphic performance as the cough-ridden fellow-worker. Louis Sorin, as a sweatshop boss; Julius Bing, as another, and Alexander Scourby, as a doctor, bring supporting roles alive.

Bron.

Hoedown (SONGS)

Columbia release of Colbert Clark production. Stars Eddy Arnold, features Jeff Donnell, Jack O'Mahoney, Guinn "Big Boy" Williams, Carolina Cotton, The Pied Pipers. The Oklahoma Wranglers. Directed by Ray Nazarro. Screenplay, Barry Shipman; camera, Fayte Brown; editor, Paul Borofsky; songs, Eddy Arnold, Zeke Clements, Steve Nelson, Ed Nelson, Fred Stryker, Francis Clark, Bob Hilliard, Bill Hughes; musical director, Mischa Bakaleinikoff. Tradeshown N. Y., June 16, '50. Running time, 64 MINS.

It's a tossup as to who is kidding whom in "Hoedown." Opening scenes of this low-budget programmer unroll as a satire on outaners. Later, however, the cast does it straight. But played orthodox or burlesqued, the picture is a weak blend of action and rural rhythms that appears to have little b.o. value except in a few hinterland houses.

Name of the film's star, Eddy Arnold, will help draw trade to the wicket to some extent. One of the top cowboy crooners, his platters sell big. It's unfortunate that he's spotted in a story that's so feeble and embarrassing, for he's photogenic and his songs register nicely.

Contrived, yarn revolves around Jock O'Mahoney, a youthful hoss-opera actor whose studio gives him the gate. Accompanied by reporter Jeff Donnell, he stumbles on a hoedown operated by Arnold. Several bankrobbers on the lam move in and doltish O'Mahoney is given a going-over. However, he bags the thieves when a romantic inspiration suddenly gives him strength.

Performances are hardly realistic in view of the far-fetched Barry Shipman script. O'Mahoney does as best he can with a ridiculous role while Donnell, as the scribe, and Carolina Cotton, a blonde singer-yodeler, are adequate in furnishing the romantic interest. Guinn "Big Boy" Williams is fair as a ranch foreman.

Musical portion of the film, aside from the vocalling of Arnold and Miss Cotton, is augmented by The Pied Pipers, mixed harmony group, and The Oklahoma Wranglers. Tunes comprise standard bucolic ditties. Ray Nazarro's direction shows little imagination, and the production accoutrements supplied by Colbert Clark reflect the limited budget.

Gibb.

Forbidden Jungle

Eagle Lion release of Jack Schwartz production. Features Don Harvey, Forrest Taylor. Directed by Robert Tansey. Original story and screenplay, Frances Kavanaugh; camera, Clark Ramsey; music, Darrel Calker; editor, Reg Browne. A New York theatre. N. Y. dual, week of June 14, '50. Running time, 67 MINS.

Strictly for the minor half of a dual bill, this indie release will hold interest only for the indiscriminating family trade. Plot concerns itself with a noted explorer hunting down a wild jungle boy for a wealthy man who believes the lad is his grandson. Despite efforts of a former trader, now living in the village bordering the "forbidden" jungle home of the boy, to keep the explorer from finding him, the two meet and become friends. Explorer decides to return alone when he realizes that

civilization would wither nature boy. Clincher comes with the explorer discovering proof that the lad is actually the trader's grandson.

Animal scenes are almost all inserted stock clips that look entirely different in terrain from the studio-fabricated "jungle." Too much footage is devoted to showing the same shots over again, as well as to the repetitious antics of a trio of chimpanzees. Only real points of interest throughout the 67 minutes are several fights between a tiger and other animals, highspot of these being the cat's battle with a snake.

Cast struggles feebly against the impossibility of the whole thing. Production values are poor, with only the camera work adequate.

Rich.

6-Month Sale

Continued from page 5

centage films. Indicating the vast and recent growth of the open-airers, initial survey of Par showed 1,600 of these theatres. By the time the convention met, several months later, another 500 drives were listed by the exchanges.

The "huddles" at the studio did not result in any broad change in Par's selling policies. Main stress was placed on getting the best terms available and the choicest playing time. Speech by Barney Balaban, Par's prez, in which he pointed up the difficulties of a distributor in staying in the black, received a good reaction from Paramounters, who feel that the company chief had taken them in his confidence in airing certain important figures.

All Paramount execs, headed by Balaban, Adolph Zukor, Paul A. Raibourn, Alfred W. Schwalberg and Max Youngstein, have now returned to the h.o.

MPAA Members

Continued from page 5

made the proposal to the U. S. negotiating team recently.

Johnston, Arnall Huddle
Eric A. Johnston, president of the MPAA, and Ellis G. Arnall, prexy of SIMPP, huddled separately with labor leaders on the Coast last week. The two industry execs were requested by union toppers to avoid having their memberships take any decisive action until they talk with the labor groups again. Unionites indicated that they would send a rep east for the huddles. They're waiting for the return of Walsh before coming to any publicly-announced decision on attitude.

SIMPP members met on the British proposal last week and gave Arnall carte blanche to accept or reject it, following consultation with Gunther Lessing and James A. Mulvey. MPAA meets today (Wednesday) in New York. It is not believed it will take decisive action, and it may follow SIMPP's lead by putting the decision in the hands of Johnston.

Arnall, Lessing and Mulvey are all known to favor rejection of the proposal. They feel that it sets a bad precedent in that other countries will follow Britain and demand local production as a means of freeing blocked currencies. That would mean moving a large part of Hollywood's filmmaking overseas.

That's an academic objection, however, since it would hit the majors and Coast labor much more than it would the indies. Real crux is whether the bonus arrangement provided by the British for production there starts at the \$17,000,000 or the \$14,000,000 level.

Indies' Interpretation
Indies interpret the proposal to mean that the Yank industry will get the same \$17,000,000 out as under the current agreement. Under the new arrangement that hinges on there being the same quantity of U. S. production in England as last year.

Majors' interpretation is that the bonus arrangement starts with the first dollar of U. S. production in Britain, which would mean that the industry as a whole would be guaranteed only around \$14,000,000 in convertibility of sterling to dollars. Anything above that would go to the Yank companies that produce in Britain. British propose to allow convertibility beyond \$17,000,000 equal to 50% of all production expenditure beyond that of last year. There'd be a similar

50% penalty for decrease in production.

Majors claim that their production abroad would be subsidizing indie convertibility if the \$17,000,000 starting point were used. British don't care one way or the other, since the same amount of coin would come out. Thus, it is an intra-mural battle.

If the majors accept the pact and the indies don't, it will undoubtedly go into force anyway and the indies will eventually have to accept it. That's what happened with the present agreement. British signed up with the majors and then told the indies that if they wanted import permits they'd have to sign up. They signed.

Exhibs Sour

Continued from page 9

ball and football games—or sit home and play Canasta? Hollywood has been asleep long enough. The business is here—100,000,000 people looking for entertainment. Hollywood should wake up and give it to them. Bring out more comedies and good musicals. Avoid depressing stuff.

"Human stories" were requested by several exhibs who felt the film-going public would go only occasionally for fantasy. A southern manager suggested that Hollywood concentrate more on "stories of real happenings, like 'The Stratton Story,' or anything else taken from real life."

James A. Parker, manager of the Gordon theatre in Westwego, La., opined that Hollywood should "make new types of pictures to replace or supplement war pictures, jungle pictures and the like. In other words, something different. Many of the pictures now made are so near in story to each other that there is no audience interest in seeing them."

A North Dakota theatre manager suggested that Hollywood find a way to make these better pictures at less money—so they can be sold for less. "Superdupers," he muttered in disgust, "are not worth the playing time, and film costs are too high in comparison to admission charges. Exhibitors have lost enthusiasm because there is a negligible profit."

A California exhibitor was even more definitive, suggesting that fewer musicals be located backstage and that mystery pix get back to an adventurous flair rather than concentrating on gruesome angles.

Ray E. David, Hot Springs, S. D., exhib, urged producers to "develop something new, different, exciting—something that will definitely arouse curiosity and hold them in suspense."

Films based on atomic energy, jet planes and rockets, or comedies gleaned from the headlines of daily newspapers were advocated by a manager in the northwest, while a Georgia exhib plaintively asked Hollywood to tone down some of its gangster output.

GRIFFIS' B.A. ARRIVAL MAY GREASE ARG. DEAL

Arrival of Stanton Griffis, U. S. Ambassador to the Argentine, in Buenos Aires within the next few days may finally get the U. S.-Argentine film deal into operation after six weeks of repeated delays. American distributors are hopeful that Griffis will be able to galvanize the Peron government into effectuating the agreement made last month in New York with Ramon Cereijo, Argentine finance minister.

So far a series of protests to Direccion de Espectaculos, the Peron government's official bureau on entertainment, has raised plenty of dust but no action. Not a single American pic has been licensed to enter the country since the pact was signed, although distrib shelves have been bare for many months.

Stuart B. Dunlap, Metro's manager in the Latino country and chairman of the distrib committee, has been repeatedly put off on appointments to take the matter up with Direccion. In each instance, the government wing has postponed meetings with the excuse that the machinery required by the pact is so complicated that more time is required.

Film accord would permit unlimited import of American pix into Argentina. But the ban now running for the past 15 months remains unlifted until a system of licenses is created by the government.

Picture Grosses

DENVER

(Continued from page 13)

000. Last week, "Capt. Carey" (Par) (2d wk), \$7,000.
Denver (Fox) (2,525; 35-74)—"Robinson Story" (EL) and "Great Rupert" (EL), day-date with Esquire, Webber. Fair \$12,000. Last week, "Damned Don't Cry" (WB) and "Tyrant of Sea" (Col), \$11,000.
Esquire (Fox) (742; 35-74)—"Robinson Story" (EL) and "Great Rupert" (EL), also Denver, Webber. Fair \$2,000. Last week, "Damned Don't Cry" (WB) and "Tyrant of Sea" (Col), fair \$2,000.
Orpheum (RKO) (2,600; 35-74)—"Secret Fury" (RKO) and "Golden Twenties" (RKO). Fairish \$13,000. Last week, "Asphalt Jungle" (M-G) and "Storm Wyoming" (RKO), \$9,500.
Paramount (Fox) (2,200; 35-74)—"Rocketship X-M" (Lip) and "Colorado Ranger" (Lip). Big \$11,000. Last week, "Buccaneer's Girl" (U) and "Hoedown" (Col), fair \$6,000.
Vogue (Wolfberg) (600; 60-74)—"Heart of Vienna" (Indie). Modest \$2,000. Last week, "Jassay" (Indie) and "Springtime in Paris" (Indie), poor \$1,500.
Webber (Fox) (750; 25-70)—"Robinson Story" (EL) and "Great Rupert" (EL), also Denver, Esquire. Mild \$2,000. Last week, "Damned Don't Cry" (WB) and "Tyrant of Sea" (Col), \$11,000.

'Lift' High \$15,000 In Prov.; 'D.O.A.' \$10,000

Providence, June 20.
Majestic's "Big Lift" is living up to its name to lead the town with the only good gross this session. State is holding nicely in second week of "Annie Get Your Gun." Albee's "D.O.A." is fair.

Estimates for This Week
Albee (RKO) (2,200; 44-65)—"D.O.A." (UA) and "Rapture" (FC) with Dr. I.Q. on stage Wednesday nights. Fair \$10,000. Last week, "Foolish Heart" (RKO) and "Outrages Orient" (FC), good \$13,000.
Majestic (Fay) (2,200; 44-65)—"Big Lift" (20th) and "West of Wyoming" (Mono). Very nice \$15,000. Last week, "Colt .45" (WB) and "This Side of Law" (WB), \$12,000.

Metropolitan (Snider) (3,100; 44-65)—"Sierra" (U) and "Rugged O'Riordans" (U). Meek \$5,500. Last week, "Caged" (WB) and "Lucky Losers" (Mono) (2d wk), \$4,500.
State (Loew) (3,200; 44-65)—"Annie Get Your Gun" (M-G) (2d wk). Oke \$13,500. Last week, neat \$20,000.

Strand (Silverman) (2,200; 44-65)—"So Young, So Bad" (Par) and "Showboat Serenade" (Col). Opened Monday (19). Last week, "The Lawless" (Par) and "Cowtown" (Col), poor \$5,000.

SEATTLE

(Continued from page 13)

\$3,500 in 5 days. Last week, "Kill Umpire" (Col) and "Father Makes Good" (Mono), big \$10,800 in 9 days.

Liberty (Hamrick) (1,650; 59-84)—"Iroquois Trail" (UA). Okay \$8,000. Last week, "Comanche Territory" (U), \$11,000.

Fifth Avenue (Evergreen) (2,349; 59-84)—"Gunfighter" (20th) and "Young Lovers" (EL). Big \$12,000. Last week, "No Man of Own" (Par) and "Riders of Tucson" (RKO), okay \$7,000.

Music Box (Hamrick) (850; 59-84)—"Damned Don't Cry" (WB). (m. o.). Fair \$3,000. Last week, "Tight Little Island" (U), oke \$4,000.

Music Hall (Hamrick) (2,200; 59-84)—"Father of Bride" (M-G) and "Shadow on Wall" (M-G). Terific \$18,000 or near. Last week, "Secret Fury" (RKO), \$3,800.

Orpheum (Hamrick) (2,200; 59-84)—"Caged" (WB). Good \$9,000. Last week, "Damned Don't Cry" (WB), \$8,600 in 8 days.

Paramount (Evergreen) (3,039; 59-84)—"Robinson Story" (EL) and "Federal Man" (EL). Dim \$6,000. Last week, "Captain Blood" (Col) and "Beware of Blondie" (Col), \$5,500.

Goldwyn's Ad Giveaways

Samuel Goldwyn flackery has made arrangements at no cost to itself to hand out at exhib trade-screens of "Our Very Own" 5,000 copies of national ads for the pic. Ads are from Life, Look, Red-book and Family Circle.

Each of the ads is in a folder or accompanied by a letter showing the circulation of the mag in the particular area of the screening, in order to point up to exhibs that the national advertising is reaching their markets.

Omaha Off; 'Eagle' High At \$10,000, 'Fury' Oke 4G

Omaha, June 20.
With weather swinging from heat to cold, trade is in a mild slump here. Orpheum slipped to a light week with "Love That Brute" and "Under My Skin." Paramount with "Eagle and Hawk" shapes moderate.

Estimates for This Week
Paramount (Tristates) (2,800; 16-65)—"Eagle and Hawk" (Par). Good \$10,000. Last week, "Big Hangover" (M-G), \$9,800.

Brandeis (RKO) (1,500; 16-65)—"Cargo Capetown" (Col) and "Tanzan Slave Girl" (RKO). Fine \$6,500 or near. Last week, "Barricade" (WB) and "Rusty's Birthday" (Col), Mild \$6,000.

Omaha (Tristates) (2,100; 16-65)—"The Conspirator" (M-G) and "Dalton Gang" (Lip). Fair \$8,000. Last week, "Paid in Full" (Par) "Blonde Dynamite" (Mono), \$3,200.
Orpheum (Tristates) (3,000; 16-65)—"Love That Brute" (20th) and "Under My Skin" (20th). Light \$9,000. Last week, "Shadow on Wall" (M-G) and Frankie Carle staghew at 20-80c, very good \$20,000.

State (Goldberg) (865; 16-65)—"Secret Fury" (RKO) and "So You Won't Talk" (Col). Okay \$4,000. Last week, "Father Is Bachelor" (Col) and "Palomino" (Col), \$5,000.

Wald-Krasna

Continued from page 9

During that time they are to try to work out a deal with him by which they would produce a slate of 10 pix a year for RKO for perhaps five years. If the negotiations fail to crystallize, they are to pay back to RKO the \$150,000 handed WB for Wald's release.

During the eight-week period, an RKO announcement stated: "Wald has kindly consented to assist Mr. Hughes in certain of the RKO production operations and for this purpose Mr. Wald will move into offices at the RKO Gower Street studio today (Monday)."

While the Wald-Krasna unit will have the advantages of RKO financing, it will have a good bit of autonomy in selection of story material and casting. It will also share in profits of the pix it makes so that the two partners will be able to take advantage of the capital gains provisions of the tax laws. Fact that Wald wasn't able to work out a capital gains deal with WB during his 19-year tenure there was a major point irking him into a desire to move to another lot. Details of the profit-sharing arrangement and the degree of autonomy are the main points to be threshed out during the eight-week option period.

Brit. Tax Key

Continued from page 8

opined... that Hollywood studios, forced to produce in England under the Anglo-U. S. agreement, might find studio space or other facilities unavailable because of Britain's own increased production.

Likewise, they expressed pessimism on what any such artificial stimulant to domestic British production might do to the quota. With lapse of British production recently, quota has been cut to 30%, effective next Oct. 1. Any increase in the number of British films available would probably mean that Parliament would up the quota proportionately, thus cutting playing time away from Yank product.

U.S. Askance

Continued from page 3

capitals. They have maintained, however, that they can't find 20 suitable ones. Pix shown there are from a list of 200 made up by the MPEA.

Stalling by the Russians has pretty well convinced the Yanks that they don't really want to do business, but that they also don't want to call quits on the deal. MPEA has made every effort to fulfill the pact, so agreed to send the additional prints this week when Moscow indicated it wanted to see more samples.

LET'S ALL GET DOWN TO WORK

YOU sell the greatest entertainment the world has ever known!

YOU have, at your command, the finest advertising facilities ever developed, to sell this entertainment!

YOU are one of the SHOWMEN who have given the MOVIES more than half-a-century of unparalleled success . . . through SHOWMANSHIP . . . the kind of exciting Ballyhoo that TELLS ALL . . . and SELLS ALL, with whom it comes in contact!

MOVIES ARE BETTER THAN EVER!

. . . The real need is for more old-fashioned SHOWMANSHIP . . . the pre-war kind . . . that fought to get patrons . . . and worked to hold them.

There's nothing wrong with showbusiness that YOU can't cure with SHOWMANSHIP . . . SO . . . Let's ALL Get Down To Work! . . . Let's roll-up-our-sleeves and prove to our patrons, that . . .

MOVIES ARE BETTER THAN EVER!



NATIONAL *Screen* SERVICE
PRIZE BARY OF THE INDUSTRY

Briefs From the Lots

PITTSBURGH

Barry theatre, which recently went from grind to first-run policy, closed down for seven or eight weeks to install a cooling plant.

Mary Ellen Smith resigned her post at RKO exchange and is off for Los Angeles, where next month she'll become a bride.

Merger of Eagle Lion and Film Classics exchanges has eliminated jobs of Milton Broudy, EL salesman, and Donald Chaban, FC salesman; Mary Torbich, of EL office; George Curtz, FC booker, and two FC office girls.

Mr. and Mrs. John A. Reilly celebrated their golden wedding anniversary last week. Reilly, a vet in the film biz, started with the late Richard Rowland's Pennsylvania film exchange here in 1909. For the last 20 years he has been a theatre manager here.

Anthony Latella, former exhib who recently returned to the business with acquisition of Miami and Temple theatres in Springdale, is continuing operation of Harmony Music Co. of New Kensington.

Milton Lefton, formerly in film biz here is now managing the Cameo in suburban Los Angeles. For the 18th consecutive year, management of the Capitol at Nanty Glo turned over the house to the high school there for class day, baccalaureate and commencement exercises.

A. G. Constantin's American theatre at E. Liverpool, O., recently destroyed by fire, will be rebuilt at a cost of \$400,000. Constantin is also opening a new drive-in on Route 30 this month.

MINNEAPOLIS

Lone recent pictures to come through at boxoffice here in the face of biz slump are "Red Shoes" playing first regular scale date and "Ma and Pa Kettle Go to Town."

City council accepted explanation of Crystal theatre that nudist short to which police objected was shown inadvertently and renewed its license which was jeopardized after manager's arrest for exhibiting pic.

Theatre Associates, largest of non-profit buying and booking combines, lost another of its large accounts when Bennie Berger circuit withdrew. Previously the big Volk Bros. circuit had quit.

First break in admission prices in Twin Cities came with RKO Theatres cutting early morning scale from 50c. to 35c., a tariff that prevailed some years ago. It is being watched by the trade.

Twin City members of North Central Allied are beefing because 20th-Fox has given the Hillside, suburban drive-in, early availability on a number of its releases. Declare this is an injustice to conventional neighborhood and suburban theatres.

CHICAGO

Jackson Park theatre, which switched to a dual policy about a month ago, is back to single features.

Carl Kruger, indie producer, organized C-K Picture Co., with at-

torney Max Kopstein listed as president.

Herb Ellisburg, who joined Filmack Trailers as ad promotion man three weeks ago, upped to ad manager, replacing Harold Perlman, who resigned to go into exhibition.

I. E. Chadwick, Independent Motion Picture Producers Assn. prexy, addresses an exhibitors' luncheon sponsored by Screen Guild and Monogram, June 27 at the Drake.

Harry Bryan, Oriental theatre ad artist, resigned last week.

Ridge theatre, which under settlement of its anti-trust suit against the majors was to get first sub-run pix, started its new policy last week with upped prices.

RKO Theatres

Continued from page 3

though there are admittedly some "gimmicks" in the deal.

Deal has been cooking for more than three months now. What has taken so long is that the purchase price is based on a formula of earnings that must be applied separately to each of the theatres involved. Accountants are now performing that function and are said to be close to the end of their work. Final price to be paid Hughes will be the sum of the figures for each individual theatre.

Hughes has been stalling as long as possible in complying with the government order to rid himself of the theatre holdings. He now has until the end of this year. Since another court-granted extension beyond that is very unlikely, it is believed that the Texas oil-drill millionaire is about ready to make a deal. He paid about \$9,000,000 two years ago for the approximately 1,000,000 shares—representing 24%—of RKO stock. That means that if he gets \$7,000,000 for the theatres, the net cost of the studio and distribution company will be about \$2,000,000.

Big Circuits

Continued from page 3

b.o. slump. The small fry exhib who does business in one or two situations alone has been badly riddled if his theatres are located in affected areas. The big chains, however, which straddle large sections of the country are riding the current decline nicely.

The RKO report demonstrates that distribution takes the brunt when the b.o. slips. Almost \$2,000,000 of the \$3,000,000 dip in grosses was absorbed by distributors in the form of reduced rentals collected from the chain. Rentals paid by RKO theatres in 1949 totaled \$10,961,637, while the figure was \$12,608,200 in 1948.

Annual report was issued in conjunction with a proxy statement calling a meeting of stockholders for July 25 in Dover, Del. At that time stockholders will be asked to approve the company's action in winning a delay in divorce until the end of the year. Meet is also intended for the reelection of the company's seven directors.

Depinet's Letter

Letter to stockholders from Ned E. Depinet, RKO prez, points up the need to postpone divorce as long as possible because of the continued substantial losses by the distrib wing. In this regard, report disclose a loss of \$3,721,415 by the sales branch in 1949 against red ink totals of \$5,288,750 in 1948. Writeoffs on films and stories came to \$1,060,400 in the past year and \$3,357,371 in '48.

Further breakdown of distribution shows a steady decline in gross rentals. From a peak of \$73,851,680 in 1947, rentals worked down to \$65,590,801 in 1948 and \$52,147,872 in 1949. Domestic grosses amounted to \$39,120,126 in 1949 against \$48,242,605 in 1948, and \$54,897,725 in 1947. Overseas, total in '49 was \$11,524,175; in '48 it came to \$15,783,814 and in '47 to a high of \$17,247,476.

Two added advantages to postponing divorce were cited by Depinet. Company had saved \$2,091,000 in federal taxes in 1948 and \$1,759,000 in 1949 by including the losses of distribution. Moreover, a revolving production loan of \$8,500,000 would not carry into the divorced company because the

banks were unwilling to go along with the reorganization. Hence, the company would be forced to raise another loan at less favorable terms to retire the present one. Other course of action would be to pay off this loan from the \$10,000,000, which comes from the theatre chain upon divorce.

Depinet noted that studio cost cuts saved the company almost \$2,000,000 yearly on overhead alone. Despite this, the distribution company has faced difficulties because of the boxoffice decline and the dollar famine abroad.

Listed as top earner in the company during 1949 is Depinet with a stipend of \$106,930. Malcolm Kingsberg, recently-resigned theatre chief, received \$78,120; Gordon E. Youngman, veepee, \$52,020; and J. Miller Walker, veepee and secretary, \$33,060.

Consolidated net working capital at the end of '49 was estimated at \$51,500,000. Cash came to \$17,500,837 and Government bonds to another \$12,179,203. Released productions are figured at \$7,667,857; completed, unreleased pix at \$4,603,721 and films in production at \$7,845,541.

Big 3 Ask

Continued from page 3

making and showing pictures and might affect the livelihood and investments in thousands of theatres, the court in good conscience should not dispose of appeals on its own motion without oral argument and without briefs or without adequate opportunity itself to examine this new record.

Warners was referring to the summary action of the Supreme Court which resulted in an affirmation of the New York federal court's decision on the preliminary papers. Plea cited—"new evidence" presented by the majors in the lower court after the high court had previously sent back the case for new hearings. This evidence, company said, demonstrated that integration and ownership of theatres was not the cause of a control over the industry.

Three companies also told the Supreme Court that the lower bench had registered "a complete about-face" in its second decision which ordered divorce and divestiture. "Surely the rejection of competitive bidding by the Supreme Court affords no good ground for the expediting court to reverse itself on the divorce issue," reargument papers declare. The High Court, papers said, had directed a thorough consideration of the case on the merits and the lower court had failed to comply.

Metro petition pointed up the current b.o. difficulties of the industry and the fact that revenues are now "in recognizable decline." "Divorcement will definitely compel a material curtailment in making the superior quality motion pictures for which this country has become world famous over the years."

Reargument plea will be decided by the Supreme Court on the papers alone without any oral hearing.

Popkin—Justman

Continued from page 3

rather than quantity. To this end they have been talking with Stanley Kramer as an important source of product.

3. After a certain period, if UA has reached the point of desired stability, Popkin and Justman, who will have had managerial control in the interim, will get the 60% of the stock.

Popkin, Justman Would Stay East
Popkin and Justman said they are prepared to remain east indefinitely. UA's negotiating team was further decimated last Thursday (15) when Schwartz took off for his Lake Placid home for the summer, although he is prepared to return to New York at any time he is needed.

Understanding is that Sears is personally involved in the deal to the extent of his desire to keep the company operative and an assurance that he would remain its executive head under the Popkin-Justman control. Unless the Popkin-Justman deal—or some other arrangement—is consummated, danger always remains of the distributing company going to the sheriff. Chaplin and Miss Pickford have never shown any inclination to dive into their own pockets to meet its losses.

N. J. Allied's Convention

Continued from page 5

ports from the Dept. of Commerce and other Government agencies. People, they say, just haven't the coin to buy film ducaats after paying off for other commodities. If tele. has anything to do with it, it's because of the installment payments on those television sets.

Whatever the cause, it has obviously taken its toll on the fighting showmanship spirit of plenty of exhibs. A long line of speakers on various subjects detailed info to the theatre men. But the only topic that got a real rise out of the audience was the chances of large-screen theatre television, on which Richard Hodgson, Paramount's technical director on TV, spoke. His talk was greeted with questions in volume, something badly missing elsewhere.

At that Hodgson did not have too much of a rosy picture to paint. Total investment in tele, he told his audience, has now surpassed that of films, even taking into consideration the nation's 19,000 theatres. Tele's investment is estimated at \$3,500,000,000 against films' \$2,880,000,000. Potential home tele audience is 25,000,000, that of films about the same figuring 12,000,000 theatre seats and 2½ changes daily.

Hodgson was not too optimistic on the loose talk of star-studded programs for TV theatres. These "over-optimistic statements," he said, "might be possible if the economics of the situation works itself out." Theatres must be equipped with television equipment and personnel trained. This is not an easy task and certainly not an inexpensive one.

Blasts Distributors

Rembusch named Columbia, Metro and Paramount as chief offenders in selling practices with which he took issue. "There is an avaricious force at work within our industry," Allied prez declared, "a force that must be met with force. If that grasping confiscatory force is not stemmed, every exhibitor will face bankruptcy."

As illustration, Rembusch said that two years ago, distributors were happy to get 20% and 25% from drive-ins as gross rental. Last year, distributors upped their sights to 30% and 35%. "This year, so far, the demands of some companies have reached an alltime high by demanding as much as 50% of both indoor and outdoor theatre's gross," he asserted.

Allied topper accused Metro of seeking percentages in all situations on "Battleground" and "Annie Get Your Gun" besides depriving local exchanges of the power to allocate terms. Such a trend, he added, "could only bring about increased intra-industry strife and result in loss of playdates for Metro's pictures and boxoffice revenue for the entire industry." Columbia, he said, had lost from \$2,000,000-\$2,500,000 on "Jolson Sings Again" because of its early sales policy on the pic.

Turning his fire on Paramount, Rembusch charged the company with "coercing" increased admission prices on "Samson and Delilah." His assault on Par was preceded by a telegram sent to Alfred W. Schwalberg, Par's distrib veepee, by the convention. It declared: "If Paramount's 'Blue Print for the Future' includes any more pictures to be sold on terms of 'Samson and Delilah' there will be no future for the independent exhibitor. We insist you be realistic and recognize the terrible recession which has encompassed the exhibitor field, particularly in New Jersey, and ask that you instruct your local exchange managers to give immediate relief before New Jersey leads in the number of theatres closed in the U. S."

Those Academy Pix

Production, Rembusch declared, "has lost its ability to correctly assay the motion picture market." On the subject of the Academy, he added: "If you want proof of the lack of boxoffice effectiveness of Academy Award pictures, ponder the performance of the runner-up and winner of the Award, 'The Heiress' and 'All the Kings Men.' 'Ma and Pa Kettle Goes to Town' and the 'Yellow Cab Man' will never receive good critics' reviews, neither will they receive Academy Awards, but they turned in healthy national grosses."

Among the other speakers were Leon J. Bamberger, RKO exec, who

told of the Council of Motion Picture Organizations; Jonas Rosenfield and Sam Shain of 20th-Fox; William Allen, Baltimore exhib, and Arthur Greenblatt, sales manager of Lippert Productions.

Besides Snaper, other elected officers are Lou Gold and Sam Frank, veepees; Haskell Block, secretary; Lou Martin, treasurer; William Basil, sergeant-at-arms.

Govt. Depending

Continued from page 5

the pattern on any particular pic which would guide his department.

If the rentals are, continually higher to a small indie than a big circuit, the indie should come to the Government and tell it about that fact, Lasser said. Otherwise, his wing would have no knowledge of the abuse.

In response to a question by Trueman Rembusch, National Allied prez, Lasser said the Government could take criminal prosecution action against a defendant or individual named in the suit for decree abuses. Rembusch was particularly concerned with company personnel not designated as defendants. It was Lasser's opinion that action taken against an exec, on the ground that his underling was acting with his authorization, would halt any violation.

Paramount, Lasser conceded, won a better deal than would be handed other defendants in the form of consent decrees. D of J so acted because it felt the first consent decree would enhance its chances of winning the suit. Lasser contended that later results "worked out that way." Moreover, he added, Par acted before the suit was won and thereby was in a better trading position.

According to the D of J legalite, among the advantages of the suit victory, were the following:

1. Distribs having no affiliated outlets will have to increase their production and offer better terms to compete for exhibition business.
2. New territories will be open to indie operation.
3. Abolition of joint ownership and pools will enable indies to compete on an equal basis.
4. Freedom from discriminatory practices will enable the indie to buy better product, at better playing times, and utilize his showmanship better to compete with outside opposition.

Rank Deal

Continued from page 5

Deal covers theatrical rights alone. Britisher, if he so chooses, may make a separate tieup for 16m or television rights.

First three pix to be released by Pentagon will be "Men of Two Worlds," "London Town" and "Eureka Stockade." Aussie-made film, "Worlds" was to be released by Universal but the company backed down after some question was raised whether the story would cause protests from Negro groups.

New York Theatres

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LONDON SAYS "VIVE LAMOUR"

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Vive Lamour!

THE WILD APPLAUSE PROCLAIMED THE ADVENT OF
DOROTHY LAMOUR. NEVER HAVE I SEEN SUCH
PERFECT COMPOSURE. IN SHORT WE WERE UNDER
THE SPELL OF THE PERFECT AMERICAN WOMAN, AND
WHAT COULD BE MORE PERFECT THAN THAT?

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DAILY GRAPHIC

WITH A COMPLETE LACK OF
AFFECTATION, A SOOTHING
VOICE, PERFECT STAGECRAFT
AND A CHARMING MANNER,
DOROTHY LAMOUR SOON HAD
THE AUDIENCE ON ITS TOES
YELLING FOR MORE.

NEWS CHRONICLE

PLENTY OF SINGERS HAVE COME FROM
THE U.S.A TO THE PALLADIUM. BUT VERY
FEW HAVE HAD A PERSONALITY SO
IMMEDIATELY LIKABLE AS WELL AS
ALLURING — OR HAVE GIVEN SO
SPONTANEOUS AN IMPRESSION OF
BEING WHAT WE CALL A THOROUGHLY
GOOD SORT.

THE TIMES

MISS LAMOUR CARRIED HER FIRST
LONDON AUDIENCE BY SHEER
PERSONALITY. SHE ENDED HER
ACT IN A BLAZE OF GLORY.



The Daily Telegraph

SHE HAS GOOD LOOKS, A CHARMING VOICE, SHE
MOVES GRACEFULLY AND IMMEDIATELY GETS ON
GOOD TERMS WITH HER AUDIENCE. IN FACT SHE
IS ONE OF THE BEST OF THE PALLADIUM'S
AMERICAN IMPORTATIONS.

THE STAGE

DOROTHY LAMOUR OPENED HERE ON
MONDAY AND AT ONCE MADE GOOD.
SHE HAD A MAGNIFICENT RECEPTION
THE AUDIENCE CHEERING AGAIN
AND AGAIN. MISS LAMOUR IS ONE
OF THE BRIGHTEST ARTISTS
AMERICA HAS SENT US YET.

Daily Mail

FOR A FILM STAR DOROTHY LAMOUR
SHOWS A RARE COMMAND OF THE
STAGE. HER STYLE IS SIMPLE,
SOPHISTICATED AND DEMURELY
PROVOCATIVE.

THE STAR

LET IT BE SAID TOO, THAT MISS LAMOUR
IS EVEN PRETTIER ON THE STAGE THAN
ON THE SCREEN. IN A WHITE STRAPLESS
FROCK AND HER BEJEWELLED HAIR-DO
SHE LOOKS RAVISHING.

MAY 8th 1950
LONDON
PALLADIUM

NBC, CBS Still Fighting It Out On Audience Front in Counter Claims

NBC had some fresh ammunition to toss into the competitive race with CBS for audience supremacy, coming up with final returns from Broadcast Measurement Bureau's \$1,000,000 industry-financed Study No. 2.

Here's the gist of the NBC Story, based on the BMB survey.

On daytime listening, NBC enjoys a weekly margin of 1,500,000 homes. (30,771,450 NBC homes; 29,169,880 CBS homes).

On nighttime listening, NBC has a weekly margin of 2,500,000 homes. (32,772,490 NBC homes; 30,245,000 CBS homes).

CBS has rushed in with counter claims, asserting leadership daytime and nighttime, via the Nielsen, and accentuating that the CBS figures are "up to date." The CBS story reads:

Daytime: CBS, 30,443,600, as against NBC's 28,774,900.

Nighttime: CBS, 30,972,700, as against NBC's 30,077,300.

It's been NBC's argument that, so far as advertiser acceptance goes, it's the BMB network coverage data that cuts any kind of ice with the radio time-buyers, and to bulwark its BMB revelations, NBC is ready to promote to the hilt the results of a survey conducted by an academic researcher, showing that 90% of the time-buyers use BMB as their best source of information for web coverage; that only 10% prefer using some other measurement (Hooper, Nielsen, et al.).

CBS still points to its 16 out of Nielsen's Top 20 during the height of the past broadcasting season. So far as Columbia's concerned, that's top dog on anybody's kilocycles, BMB or no BMB.

As far as the trade's concerned, the Nielsen-Hooper rating picture appears to be one of confusion. With Hooper out of the national rating picture, the Nielsen sample, it's argued by many, while perhaps more representative of a cross-pattern of U. S. listening, is still too small. Noted within the trade, too, is the fact the agency-network hoppers aren't as "Pocket-piece-happy" as in the days of the green-cover Hooper book. A lot of people say they're unable to interpret the Nielsen charts.

ABC's Contract With Don McNeill Includes Wife and the Kiddies

Radio will be around for at least another two decades, says ABC, which this week signed Don McNeill, "Breakfast Club" emcee, to a 20-year contract. ABC has McNeill tied up for teevee too, with a commitment for the '50-'51 season in an hour-long show on Wednesdays at 9 p.m. Swift, Philco and General Mills, which back the "Breakfast Club," have options on the video stanza.

ABC, which had to fight off CBS and NBC to keep the performer who has been on the web for 17 years, gave McNeill the A-1 plush carpet treatment in N. Y. McNeill is in Gotham this week before leaving Friday (23) on a six-week trip to Europe.

The new contract also covers McNeill's wife and three sons. Latter will make occasional appearances on the show. In addition to boosting his take, the new pact gives the emcee more time off. He'll originate from Chicago nine months of the year, from N. Y. two weeks and on tour two weeks, with two months off each year.

Pabst's 13-Week Bangtail Series With Don Ameche

Chicago, June 20.

Pabst Brewing Co. has picked up 13 weekly half-hour periods on NBC to air the Saturday feature races from Arlington and Washington Parks here. Don Ameche has been pacted to emcee the bangtail series which bows July 8, 5:30-6 p.m. Actor will handle the color and interviews with Jack Drees calling the races.

Ameche, with a busy summer in radio ahead of him, takes over on ABC's "Breakfast Club" Monday (26) during Don McNeill's six-week vacation.

Robt. Coe to WPTR

Albany, June 20.

Robert Coe, formerly with WPIX, New York, has been appointed general manager of WPTR, 50,000-watt station controlled by the Schine interests. Russell David, vice-president in charge of engineering, doubled as general manager since March, when Fred R. Ripley resigned.

N.O. Charges May Involve WTPS

Washington, June 20.

Status of package advertising deals involving compulsory or voluntary combination rates may hinge on the outcome of the Justice Dept.'s anti-trust suit filed last week against the Times-Picayune Publishing Co., owners of the New Orleans (morning) Times-Picayune, the States (evening), and the Picayune and States (Sunday). The action was filed in the U. S. district court for the eastern district of Louisiana against the company and L. K. Nicholson, president, and other officers as individuals.

The department's complaint charges the company with acquiring a competitive newspaper (the States), combining the Sunday issues of both into the Times-Picayune and States, refusing to sell advertising in the morning and evening papers separately, requiring advertisers to purchase space in the Picayune and States as a unit at combination rates, and other practices.

The Times-Picayune case may well involve its radio station, WTPS (and WTPS-FM), whose license, in view of the Justice action, may be put on temporary status pending the court's determination. FCC, it will be recalled, has placed a large number of stations licensed to anti-trust violators on "temporary" until it has determined whether it should adopt a uniform policy respecting the

(Continued on page 34)

NO OLD GOLD, SO CBS SETTLES FOR SUSTAINER

CBS is settling for a new sustainer for the Friday night 9 to 10 time, which the web had hoped to reserve for the Old Gold-sponsored "Original Amateur Hour." Instead, OG picked up its ABC Thursday night period for a 13-week renewal, meanwhile setting its sights on a NBC switchover in the fall.

New CBS show is the hour-long Tin Pan Alley talent showcase called "Songs for Sale," starring Jan Murray, with Ray Bloch's orch. It premees June 30 and the following week goes on as an AM-TV simulcast.

Eulogy to a B'casting Pioneer

Linus Travers, exec veepee and general manager of the Yankee Network, last week went on WNAC, Boston, to pay the following tribute to the late John Shepard, 3d, founder of the station and the Yankee Network, while funeral services were being held in Brookline, Mass.:

"John Shepard was truly a pioneer in radio, not only in Boston but in the entire country. From the beginning, his enterprise and his courage combined to make him a leader in the growth of radio and in its development along a path of soundness and dignity.

"Everywhere that broadcasters gathered, the name of John Shepard was respected and admired. Not as a professional greeter, or as an industry charlatan but as a man of integrity and sound principles. A catalog of his accomplishments would indicate his influence reached every phase of the business—management, codes of practice, guardianship of free speech, independent operation, programs, talent and techniques. There is hardly an accepted practice in current broadcasting whose inception had not been influenced to some degree by the constructive thinking of John Shepard.

"Here in New England we are particularly indebted to him for his contributions to radio broadcasting. I'm sure that all our fellow broadcasters would join me in saying that he did more than any other in the formative days to stabilize the medium and establish it as indispensable part of our daily lives.

"In building WNAC and the Yankee Network, he introduced countless ideas designed to bring greater enjoyment to the radio families in our area. In the realm of sports broadcasting, news gathering and distribution, interviews and special events, his name will forever appear in the history of radio as an originator and pioneer. He was the first to do most of them.

"Mr. Shepard has gone. But whenever a microphone is opened and a transmitter sends out sound, this scientific miracle will forever be a witness to his contributions to its progress and its power."



HARRY SALTER
MUSICAL DIRECTOR
Stop the Music—ABC

WQXR's Cuffo Upstate Web For 11-Station Pickup

Sponsors of commercial programs on WQXR, N. Y., will have their airmers broadcast cuffo on 11 stations of the Rural Radio Network when the upstate New York web starts carrying the station's nighttime and Sunday shows on July 1.

Programs such as RCA-Victor's "Showcase," heard twice weekly on WQXR, will be aired as is, plugs and all. However, commercial spot announcements on the indie will be dropped for the RRN, with its individual stations substituting local announcements, commercial or otherwise. The RRN outlets will be free to leave in public service spots or to substitute others, as they choose. The stations will also carry

(Continued on page 34)

WNBC SETS EVENING 'TEX & JINX DIGEST'

"Tex & Jinx Digest," comprising excerpts from the Tex McCrary-Jinx Falkenberg early morning "Hi Jinx" shows during the last four years, has been set by WNBC, NBC's flagship, to take over the 6:30 to 6:45 p.m. slot cross-the-board. Show, which is taped and which consists mainly of interviews with guest celebs conducted by the husband and wife team, replaces the Henry Morgan show.

Beach Haven Realty of Brooklyn, meanwhile, has picked up the tab on the McCrary's Sunday show, aired from noon to 12:30 p.m. With the exception of the new "Digest," consequently, they are now completely sponsored by WNBC. Despite the much-publicized housing shortage, Beach Haven will plug a new 1,800-apartment housing development in Brooklyn. "Digest" is being sold on a participating basis.

Rush Into Daytime Network Radio Posing New 'Station Time' Problems

Jones to MacFarland Agcy.

Chicago, June 20.

Conrad Jones has been named media director at MacFarland, Aveyard & Co.

He succeeds Chandler Bates, who has resigned to join Pathfinder sales staff.

Ask FCC to Ban Permit Switches

Washington, June 20.

Strong opposition to a proposal to stop trafficking in frequencies by revoking permits where contracts to sell are entered into before the station is ready for program tests, was made before the FCC yesterday (19). Arguments against the restriction were presented by the Federal Communications Bar Assn. and several lawyers representing individual stations. The NAB, which had filed a brief opposing the ban, waived appearance at the hearing.

Vernon Wilkinson, of the firm of Haley, McKenna & Wilkinson, appearing as a friend of the court, told the Commission it is proposing to do by rule what Congress has refused to do by statute. The problem of preventing trafficking in permits, he thought, does not lend itself to an absolute rule. He cited various situations beyond the control of a permittee where a transfer is necessary and desirable while the station is still in the construction stage. Wilkinson is a former FCC assistant general counsel.

Vernon C. Kohlhaas, of Pierson & Ball, representing KOB of Tucson, Ariz., and a number of other stations, argued against the proposal on the ground it might discourage venture capital from the radio-television field.

'DRAGNET' BACKING BY L&M NOW SEEN IN DOUBT

Continued sponsorship of "Dragnet" by Liggett & Myers on behalf of its Fatima king-sized cigaret appears to be in doubt.

The Thursday night NBC-packaged cops-and-robbers series was one of the first to be sold in the network's counter-manuevering to stem the CBS program tide via low-cost programming to sponsors. However, it's understood the client hasn't been too elated with the rating of late.

Studios Nix Block On Taping of Name Stars

Hollywood, June 20.

Basic major studio policy of nixing all tape recordings for programs emanating outside of Los Angeles, put a crimp in Martin Block's plans to tape-record interviews with top name pic stars during his sojourn here. WNEF disk jock is concentrating on freelance thespis.

Studios decided on the ban several years ago because it was impossible to control programs outside Los Angeles and because practice led to a deluge of requests for taping that inundated the majors.

Policy is not aimed at Block, regarded as a topper in his field, nor will it affect his taping of programs with name stars not under firm studio contracts.

Peddler's Showcase

First of ABC's three special broadcasts on salesmanship will be aired Friday (23) at 10 p.m., discussing the advertising peddler.

Taking part will be Thomas D.A. Brophy, Kenyon & Eckhardt chairman; Benjamin H. Namm, of Namm's dept store, Brooklyn; Lee H. Bristol, Bristol-Myers Co. prez; and Clay Buckhout, Life mag ad manager. Robert F. Moore, of Columbia U., will moderate.

No matter what the plight of the networks on nighttime availabilities, the rush of major sponsors into daytime network radio continues unabated. It poses a problem for the webs, notably NBC and CBS, both of whom will go into the '50-'51 semester in the fall holding full skeds, so far as morning and afternoon time is concerned.

The question uppermost in the minds of the web sales execs is how to recapture additional segments from the stations. The networks are reconciled to the fact that the going won't be easy, for the lush coin, so far as the major affiliates go, comes from local clients on station-time programming.

CBS has already asked the affiliates to "go network" at 10 in the morning on the heels of Lever Bros. buying the extra 15-minutes of Arthur Godfrey, and while the response from the affiliates has thus far been heartening, the network realizes that capturing additional time won't be that easy.

Both NBC and CBS report that they are getting repeated inquiries from bigtime clients who want to embrace daytime radio for the first time. To satisfy them—and the webs are obviously reluctant to turn down any new biz—the burden of finding the additional time falls on the sales boys. In NBC, the pre-10 a.m. and noon to 2 p.m. segments are "station time," but the affiliates are riding the local gravy train at those periods. Ditto in the case of CBS, where it's a case of recapturing before 10 a.m. and 4 to 6 in the afternoon.

Red Foley Success Poses Problem for NBC; Star May Be Yanked from Show

NBC is in a peculiar dilemma with the success of its Red Foley show, cross-the-board at 9 a.m. The slot, which has long been used for a hillbilly music stanza, fed to a limited network, had been picked up by only 10-15 stations. However, with the recent skidding of Red Foley from WSM, Nashville, and the national upbeat in rustic rhythm, there are now 93 stations taking the stanza.

This has led the network to make a sales pitch on the show. However, since Foley is exclusively tied to Camel cigarettes, the "Grand Ole Opry" personality will have to be taken out of the 9 a.m. show if it goes commercial. Hank Williams and Cowboy Copas are being mulled for the stint.

N.Y. SYMPH REPACTED BY CBS FOR SUNDAYS

CBS last week signed a new contract for another season's pickup of the New York Philharmonic concerts on Sunday afternoons.

Previously there had been reports that the web and the symph, which has been carried on a sustaining basis for the past few seasons, may come to a parting of the ways after an affiliation of many years.

The web sales boys are trying to pitch it up for sponsorship.

Mike Henry as WKOW G.M. In First Atlask Move

Chicago, June 20.

The appointment of Mike Henry to fill the general manager slot at WKOW, Madison, Wisc., replacing Ralph Ammons last week, is the first shakeup at the station since the Atlask family move in June 1. At that time the Monona Broadcasting Co., WKOW owner, signed a five-year pact giving the newly-formed Atlask Amusement Co. managerial and advisory authority. Titular head of the management outfit is Les Atlask, Jr., WIND program director and son of Les Atlask, CBS central division veepee. John Carey, WIND commercial manager, is veepee.

Henry exits the general manager post at WWXL, Peoria, Ill., to take over at the Madison station. Prior to the Peoria assignment he had been a WBBM account exec here.

SRO DAYS OVER FOR NETWORKS

CBS—School for Engineers

They were still talking around CBS this week how the network staffers, from salesmen and lawyers down to stenographers and secretaries, doubled into the engineering aspects of broadcasting during last week's strike of IBEW union members. Some of them came out of it with a thorough on-the-air schooling as technicians.

Result was that, although a number of telecasts were lopped off, only 45 seconds of AM programming was lost during the entire period of the strike, and this (during the 6 p.m. Allen Jackson newscast) due to a minor mixup. Not a single agency registered a squawk over the manner in which the "white-collarites-turned-technicians" got the shows off and on.

Harry Ommerle, of AM sales promotion, did a particularly effective job in engineering the taping of "Candid Mike" and "We Take Your Word." Salesmen, guys in the legal and purchasing departments, and secretaries of the sales execs, were pressed into service as technicians and engineers.

Groaner Seen Slugging It Out With Groucho for Wed. Night's Highspot

It will be Bing Crosby on CBS fighting it out with Groucho Marx on NBC next season, with the Wednesday night at 9 time becoming the pivotal point in the major '50-'51 program slugfest.

With Marx taking over the same time on NBC that he had on Columbia, reports this week were that the way has been cleared for Crosby to move up a half-hour into the ex-Marx time on Columbia.

Just who finalized the decision isn't quite clear, but it's understood that at the time NBC succeeded in signing Marx to his \$3,000,000 contract, CBS board chairman William S. Paley indicated he'd slot Crosby as the Marx competition as a retaliatory gesture.

Around NBC, where elation still runs pretty high over the Groucho acquisition, they're wagering that Marx will win hands down, while the CBS boys are equally confident that the Groaner will whittle down his former back-to-back mate.

Chesterfield Still In Coma on Como

With Perry Como's Chesterfield contract still having a year to run, at a reported \$5,000 a week, the singer's radio and TV status for next season still appears to be up in the air.

At the moment it looks like Como, currently an NBC personality, will switch back to CBS in the fall (he was originally under contract to Columbia, which lent-leased him to NBC several seasons back at the behest of Chesterfield). The ciggie company has purchased three 15-minute weekly TV segments (7:45 to 8) on CBS, and indications are that Como will go into that time, although it's reported that the singer isn't too keen on doing several shows a week.

As for AM, there's some doubt that Como will get a Chesterfield showcase next season. His radio program the past season on NBC is being cancelled.

Johnson Waxes Skids For 'Fibber 'n' Molly'; Peddle Team for 21G

Hollywood, June 20.

It's no fib that "The McGee's" and Johnson wax are calling it off after a dozen years. Although no one will admit that the cancellation is firm, these facts speak for themselves:

Sid Strotz of NBC is offering the Jordans around for \$21,000.

Phil Leslie, for seven years co-writer with Don Quinn, has been given his notice.

The Jordans—Marian and Jim—and Quinn are under contract to NBC. Asking price is for radio only as the family team would rather forget about TV for a while. Neither they nor NBC cared too much about the test film they made some time ago.

PROUD WEBS NOW GRUB FOR BIZ

The SRO days in network radio are over. Unlike a couple of seasons back, when NBC, CBS and ABC could afford to be particular as to which program was slotted where, there's lots of time to be had for the asking—and nobody's asking questions as to "what's your show?"

Around the networks today one can see the open spaces even on an unclear day. NBC, which had the least available of the open commercial time segments, makes no bones today about inviting clients on a deal basis whereby the web will share in the program costs. That's a far cry from the '48-'49 era in broadcasting. The SRO prospects, however, are gloomier for next season, in the wake of year-end cancellations and those on tap.

CBS is in a less favorable position than NBC, sticking hard and fast to its program-time rate schedules. Friday night is wide open, the network sales boys encountering plenty of difficulty getting prospective clients to listen, despite the flock of program availabilities. Tuesday night from 9:30 on is in the sustaining columns. Ditto for Wednesday night. (Bing Crosby's Chesterfield show has been heard the past season in the 9:30 time, but it's scheduled to be moved up to 9 next season; Burns & Allen, sponsored in the Wednesday at 10 period the past season, will be moved out of the spot, now that they've lost their bankroll.)

The Props From Under

Garry Moore, who preems on CBS-TV later this month, cracked last week: "Just as I was solidifying myself in radio, they knock the AM props from under me and stick me in video." That reaction is about par for the course of the comedy talent front, where clients and agencies (or even the networks) are no longer interested in the strictly-radio potentials of personalities, but insist on trying them out for TV-size, as well.

Around the agencies, where the major accent is on TV, they're asking: "What's the competition doing?" If there's a reluctance among national bankrollers to pick up AM options for next season—and many are holding off on commitments—it's because they're concerned that the competing product may get to the TV post before them in establishing a video franchise.

The situation isn't conducive toward making the network boys happy, for there's only just so much time availability on TV, and radio is still paying the freight on video losses.

NEW SINATRA INTEREST KEEPS WEBS HOPPING

Frank Sinatra has become the newest object of bidding for radio and television networks' jockeying for exclusive contracts. Interest in Sinatra, particularly as a TV personality, has widened ever since the sock reaction accorded the Voice in his recent guest appearance on the Bob Hope Frigidaire show.

While CBS is also in there pitching, NBC appears to be in the favorite position. Sinatra was closeted with NBC execs last week, but so far there's no deal.

Now that he's no longer bound to any Metro commitment, Sinatra is free to go TV. However, he also wants a radio program for the fall.

Burnett's Kellogg Grab

Chicago, June 20.

Latest takeover by fast-growing Leo Burnett agency is Kellogg Co.'s Rice Krispies account, transferring from Kenyon & Eckhardt. This is third Kellogg product acquired by Burnett since first of the year.

Krispies is currently using twice-weekly participations on NBC's "Howdy Doody" which was launched June 6 under K&E and will continue under new agency.

There's Life in NAB Yet; Board Finds Effects of Recent Web Exits 'Not Bad,' Financial Status Good

Washington, June 20.

NAB board of directors, beginning a three-day meeting here today (Tuesday), found the affairs of the organization "not as bad as they look" in view of recent resignations of CBS and ABC and several independent stations.

Despite the loss of \$60,000 in revenue resulting from the withdrawal of the two nets, a spokesman said, the association's financial condition is actually better than it was at the beginning of the year, thanks largely to an increase in station dues. This increase, it was learned, has more than offset approximately 125 station resignations (including FMers who have surrendered their licenses to the FCC) in the last six months.

A series of staff resignations announced during the last week, including that of the general counsel, appeared to be unrelated to the loss of revenue but were for the purpose of setting the association's house in order prior to the board meetings. However, some saving is made possible by the move.

Resignation of Don Petty as
(Continued on page 35)

Sponsors To Emcees: 'Make Like Groucho'

Ever since the rating pull, coin payoff and general trade excitement engendered by Groucho Marx's "You Bet Your Life" quiz show, sponsors of similar audience participation programs have been sending out notices to the emcee talent, asking them, in effect, why they can't "make like Groucho."

The clients would prefer a soft-pedaling of the prize giveaways in preference to the "personality buildup" of their emcees. The performers, in turn, have become miffed at the request, pointing out that "it takes more than a script to make a Groucho."

Philip Morris was interested in sponsorship of Garry Moore in a nighttime quiz show if he would approximate the Marx technique. Moore cut an audition record and although the ciggie company liked it, Moore himself cancelled out, convinced, as he says, that "this wasn't it."

Lever Pressure Off on A&A Sale

The pressure has been taken off CBS by Lever Bros., in the sponsor's anxiety to shed the high-budgeted (\$33,000 a week time-and-talent) Amos 'n' Andy show.

A couple of weeks back Lever notified CBS it was anxious to get off the A & A sponsorship hook. Subsequently CBS has been peddling the show, but thus far without takers.

Lever has now notified the network that if it can't sell the team for radio, it will ride out another season in the Sunday night 7:30 to 8 period.

FORTUNE POPE BACK AT HELM OF WHOM

Fortune Pope, who launched the heavy Italian-language concentration of WHOM, Jersey City, when his family took the station over from the Cowles brothers in 1946, has returned to active operation of the indie. He's been elected president.

Generoso Pope, Jr., his brother, remains as executive veepee, but will not be active in the management. Two weeks ago the 22-year-old son of the late publisher of Il Progresso Italo-Americano was appointed to the Board of Higher Education by New York mayor William O'Dwyer. The mayor has been rumored slated to be named head of the new Pope charitable foundation.

Last week another brother, Anthony, took over as prexy of Colonial Sand and Stone Co., freeing Fortune for the WHOM spot.

Luckies Account Exec Switcheroo

Speculation on the BBD&O-Lucky Strike relationship became intensified last week with the revelation that the agency has switched account execs on the lucrative American Tobacco biz.

There was plenty of trade second-guessing last week as to why Jack Dunove was taken off the account, with Thackrey (Tex) Cummings, who previously handled the Goodrich account, shifted over to handle Lucky Strike. Dunove had been the American Tobacco account exec since BBD&O agency inherited the business from Foote, Cone & Belding several years back.

Some are of the opinion that, while the Donove-Vincent Riggio (ex-Lucky Strike prez) relations solidified the agency's hold on the account, Cummings and Hahn, Riggio's successor, are more closely attuned on program thinking.

Transcription Library Field Garnering More Big Names as Biz Perks

Transcription library field, cashing in on the boom in spot radio business, is attracting bigger names. RCA's Thesaurus will release "Music of Manhattan," with Johnny Desmond and Bette Chapel, backed by the Hugo Winterhalter orch, Aug. 1. Associated Program Service, subsidiary of Muzak, has signed Evelyn Knight and Mindy Carson and has resigned Vic Damone, each doing a quarter-hour, three-times-weekly show.

In the past eight months the RCA service has released stanzas featuring Fran Warren, Claude Thornhill, June Christy with the Johnny Guarneri group, Ray McKinley orch, Allen Roth orch, "Old New Orleans" with Jimmie Lytell and the Delta Eight, Arthur Fiedler's "Concert Hall of the Air," "Spotlight on Artie Shaw," and Frank Black and the Singing Americans.

World Broadcasting, the Frederic W. Ziv library service, is offering a battery of names, including Dick Haymes, Russ Morgan, David Rose, Eddy Howard, Lynn Murray, Ray Bloch, Three Suns, Helen Forrest, Monica Lewis, Mimi Benzell, Susan Reed, Lina
(Continued on page 35)

Douglas in 'Danger'

CBS this week was negotiating a contract with Kirk Douglas for the film star to do an adventure-type show called "Operation Danger."

If deal jells, it will go on for a summer ride and originate from the Coast.

Ackerman Inked To Unique CBS AM-TV Exec Spot

In one of the most unusual network deals of the year, Harry Ackerman, Coast program veepee for CBS, this week negotiated a long-term contract with board chairman William S. Paley whereby he fills the newly-created title of executive head of radio and television production for the web. He will continue to berth on the Coast, operating under program veepee Hubbell Robinson, Jr., with a sizeable hike in coin.

Unique aspect of deal is that it reportedly gives Ackerman an equity in the new AM-TV shows he develops on the Coast. Ackerman flew in Monday (19) to finalize the pact with Paley.

New Ackerman post ties in with the CBS concept on the important role the Coast will play in the TV future.

RWG Set to Fight 'Morals Clause'

Special membership meeting of the Radio Writers Guild in New York last week voted unanimously to express its opposition to inclusion by networks of a "morals clause" in freelance scripters' contracts. RWG also instructed the strategy committee to mull ways of combating the practice, "up to and including strike," and to report back to the membership on its recommendations.

Another resolution termed the
(Continued on page 34)

CBS AFFILIATES SEEN FOR MORE GODFREY TIME

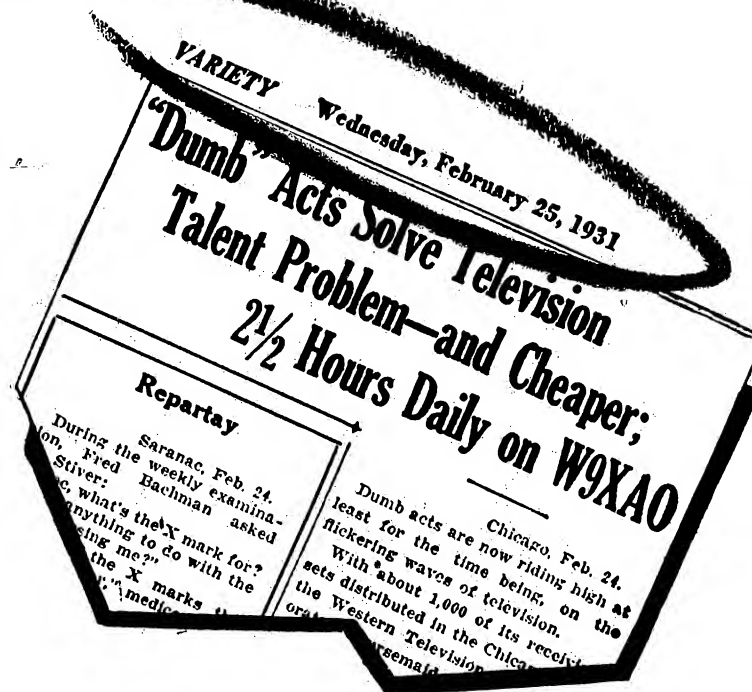
Those CBS alarms over recapturing the 10 to 10:15 a.m. period (station time) from the major affiliates to permit for an added 15-minute sponsorship of Arthur Godfrey for Lever Bros., apparently were for naught.

As of early this week, more than 100 stations responded to Columbia's pleas for the Godfrey pickup, starting in the fall, and it's anticipated that through the remainder of the summer virtually all of the remaining stations will have cleared the time of local commitments to permit for a full-web Godfrey ride.

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MCA-MORRIS

GIRD FOR TV LEAD

Only Three Spots Open as NBC Sets Its Strongest Summer Lineup to Date

NBC television is heading into the hiatus season with its strongest summer lineup yet. To date, the web has 24 half-hour periods fully sponsored in its 7 p. m. to midnight schedule, in addition to tagging bankrollers for three different 15-minute shows. Programwise, the schedule has been filled with the exception of three slots still open—Sunday night at 8 and 9, and Tuesday night at 9.

NBC's commercial strong spot this summer will be Anchor-Hocking's "Broadway Open House," which will remain Monday through Friday from 11 to midnight. Wednesday will be the heaviest-sponsored night, with Camels having its "Newsreel Theatre" from 7:45 to 8; Snowcrop, bankrolling Faye Emerson from 8 to 8:15; "Kraft Theatre" continuing in the 9 to 10 slot; Bristol-Myers riding it out with "Break the Bank" from 10 to 10:30; and the A-H show from 11 to midnight.

Completed summer lineup now has the web starting its Sunday networking operations with "Meet the Press" at 5 p. m. "Watching the World" takes over from 5:30 to 6, with the "Hopalong Cassidy" films, sponsored by General Foods, going from 6 to 7. "Leave It to the Girls" continues on a co-op basis at 7; "Armed Forces Hour" takes the 7:30 to 8 slot, and Sammy Kaye's "So You Want to Lead a Band" goes from 8 to 8:30. With both Colgate and Philco ducking

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Video Earns Its Stripes in Hub

Boston, June 20. Boston's two video stations passed their second milestones this month and from all indications they're pretty healthy babies. Since debuting in June, 1948, both WBZ-TV and WNAC-TV have made strides in programming, production, camera work and most important, advertiser appeal. With the city the fifth ranking video market in the country and serviced by only two outlets at present, it looks destined to become

(Continued on page 35)

Jerry Lester, Amsterdam Now Set as Regulars For Anchor-Hocking M.C. Role

Jerry Lester and Morey Amsterdam have been signed as regular emcees on the Anchor-Hocking "Broadway Open House" on NBC. Lester will be ringmaster Tuesdays, Wednesdays and Thursdays, while Amsterdam will go on Mondays and Fridays.

Show has also set singer Jane Harvey to work the program three nights weekly. Another singer to work the remaining time hasn't been set as yet. Just what nights Miss Harvey will perform, hasn't been decided as yet.

"Broadway Open House" has been in difficulties since its inception. Originally, Don "Creesh" Hornsby was signed as emcee, but he died shortly before the show was to start. Since then, show has been trying various emcees.

Norge Options Thurs. Night for TV Show

J. Walter Thompson, which has inherited the Norge refrigerator account, has an option on the Thursday night 8:30 to 9 time on NBC-TV. That's the period preceding the Ford-sponsored Kay Kyser show, also out of the JWT house.

Norge expects to get rolling in video in the fall, but is still shopping around the TV marts for a suitable program.

Soph Tucker's TV Shot

Chicago, June 20.

Jimmy Savage, Chi Trib. columnist, emceed a half-hour variety benefit show for the Chi Heart Assn., on WGN-TV Monday night (19).

Sophie Tucker, appearing at the Chez Paree, headlined the stint, with assists from Peter Lind Hayes, Mary Healy, Jimmy Wakely and others.

After 52 'Ranger' Telepix, Chertok Sees Gold Ahead

Hollywood, June 30.

Jack Chertok has completed 52 "Lone Ranger" films being made by his Apex Films for General Mills Foods. Chertok, who last week inked a contract to make 26 more of the films, said that he will break even on the initial package of 52 pix and will come out ahead with the 26 additional pictures which he starts rolling immediately. Chertok's "Ranger" pact is the biggest to hit television to date.

Apex started shooting the original 52 films just 11 months ago. Chertok's deal with General Mills calls for the Apex firm to get \$12,500 per half-hour picture. In teeing off with the series Chertok was spending from \$16,500 to \$17,000 per film. This unit was gradually cut down to where pix were costing \$14,000; or \$1,500 over budget. Following the midway mark Chertok had pix cut down to the actual breakdown figure, and is now bringing them in for an estimated \$11,000 per 30 minutes.

Apex is now shooting each film in two days as against five days when series first got under way. During the course of the past 11 months Chertok has learned how to cut productional corners and figures that with a crew that has worked together on the entire series, he will have no trouble in coming out ahead of the overall series. Chertok has seven writers churning out screenplays for these pix.

Films, though sponsored by General Mills throughout the country, are owned by the creator of "The Lone Ranger," George W. Trendle. Chertok has finished his participation in the deal once the pix are completed, but Trendle gets a further cut each time General Mills rebuys the pix as firm did recently by adding a second running of the package each week over ABC-TV.

NBC's 'Cameo,' 'Menasha' Set for Summer Ride

NBC-TV this week set two shows for a ride through the summer of the string of experimental packages that were auditioned during the last several months in the web's two showcase periods. Programs are "Cameo Theatre," which takes over the Monday night at 8 slot, replacing "Chevrolet Theatre," and "The Magnificent Menasha," which will be in the Wednesday night at 8:30 period.

"Cameo" video's version of the arena-type theatre produced for NBC by Albert McCleery, was tried out in the Tuesday night at 9:30 period. That time, subsequently occupied by "Armstrong's Circle Theatre," was used by the web as its major showcase slot. "Menasha," starring Menasha Skulnik, had its tryout in a Monday night at 10 period, in the open hour alternating with Robert Montgomery's "Lucky Strike Theatre." NBC, meantime, is still pitching its other auditioned packages, such as "Mr. Om" and the magic-detective series starring Chester Morris.

EYE DOMINATION OF VIDEO PROD.

Marge Kerr is resigning as talent buyer at N. W. Ayer agency to join the William Morris office and head the creative television program development for the talent agency.

The move follows by a week the revelation that Bob Gillham was moving into the rival Music Corp. of America to handle the creative aspects of radio-TV programming.

Over and above the Kerr-Gillham appointments, however, is seen shaping up the most intensive intra-trade rivalry since CBS' Bill Paley went gunning after NBC's top talent roster.

The William Morris-vs.-MCA jockeying for top dog position is on in earnest. For the first time the talent agencies are moving into production on their own, transcending their previous roles as strictly 10% talent peddlers. The WM-MCA competition in radio will be small compared to the rival agencies' blueprinting of plans to dominate the TV talent-production picture.

As one advertising agency executive put it: "It's no longer a case of buying a top name for a video show. From here on in, we buy the auxiliary talent and all the component parts that go with it—or it's no dice."

Impressive Claims

With its two-and-a-half-hour Saturday night spread (Jack Carter show and Sid Caesar-Imogene Coca "Show of Shows" operating out of the Morris talent stable) plus the Milton Berle Texaco show, it would appear that the WM boys have staked the most impressive TV claims to date.

Evidence of the talent agencies' determination to rule the TV roost is the byplay going on involving NBC and CBS. A year ago the lines were unmistakable—it was MCA in a close alignment with CBS and Paley (involving the multiple capital gains maneuvers), with the Morris office-NBC liaison equally as pronounced.

Today, however, MCA is courting NBC on its radio-TV programming, particularly bent on breaking up the Morris office stronghold in the web's TV program pattern. By the same token, the Morris office is talking plenty business these days with the CBS fraternity, with four shows currently under discussion, one reportedly involving Al Jolson for a TV series.

Battle of Singers On Cola Front?

Pepsi-Cola, via the Biow agency, is on the verge of a TV deal, with several shows now under consideration.

Tony Martin appears to be in the favored spot on program choice, although client and agency are also eyeing the upcoming CBS-TV "Stork Club" program and Faye Emerson.

If Martin gets the nod, it will mark a soft-drinks battle of the singers since the rival Coca-Cola outfit sponsors Morton Downey.

VIDEO GIVING CUPID ASSIST ON CHI SHOW

Chicago, June 20.

Now it's television giving Cupid an assist. Station WBKB and the Balaban and Katz theatres last week launched a city-wide search for a prospective bride and groom who would be given \$1,000 worth of prizes plus a week's honeymoon in New York.

Qualifications: The bride must be able to wear the wedding gown worn by actress Liz Taylor in Metro's "Father of the Bride" and the couple must be willing to have the ceremony performed on WBKB's afternoon Bill Evans show tomorrow (21). "Father of the Bride" opens at B&K's Chicago theatre this week.

It's Esso's CBS Sat. Grid Series Vs. Atlantic Refining's NBC Frays

Wiley Joins WCAU-TV

Philadelphia, June 20.

John P. Wiley joined the sales service staff of WCAU-TV yesterday (19) as a radio and television commercial representative.

Wiley, who came to WCAU in Sept., 1949, was formerly associated with the sales and merchandising staff of Kraft Foods, in Philadelphia.

Montgomery In Plans for Giant Jersey Studio

Robert Montgomery's Neptune Productions and Macy's, N. Y. department store, are planning to help ease television's studio space problem by building a studio which would be many times larger than any now existing in N. Y.

Studio, according to present plans, would be managed by Neptune, but available to any station or network on a rental basis. Under consideration as possible sites are a block-square parking lot on N. Y.'s Eighth avenue, which is owned by Macy's, and a large untenanted plot in New Jersey, across the Hudson from Manhattan. Construction cost estimated at \$6,000,000, would be underwritten by Macy's and WOR, Mutual flagship in N. Y., which the department store owns.

Deal is currently being talked over among Montgomery and radio talent agent John Gibbs, who are associated in Neptune, and Macy's prez Jack Straus. Montgomery's "Lucky Strike Theatre" series is now aired via NBC-TV, but that web reportedly would have no prior rights to the studio. It was through his work as producer on the show, however, that Montgomery first

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NBC GETS AUDITION PIC OF GROUCHO TELESOW

Hollywood, June 20.

An audition film of the Groucho Marx television show has been filmed by the Hal Roach Studio for NBC. In addition to filming the program for video this fall, NBC had the dialog taped simultaneously to test the plausibility of getting the radio program at the same time the filming of the video show is in progress.

This is a reverse on the usual procedure which has been the simultaneous filming for video of a radio show.

A Banker Looks at TV

Minneapolis, June 20.

Delegates to the American Institute of Banking convention here were told by John J. Barry, vice-president of the National Shawmut Bank, Boston, Mass., that television has within itself the power to change the nation's living habits acquired over the past century.

"Television bids fair to become so dominant a part of everyday living that all of our habits will be affected, habits which have governed our absorption of intelligence," said Barry.

"It will reduce the habit of the evening automobile ride for relaxation. Dining out will decrease as the nation keeps its eyes glued to television sets. "Television's impact is so great that advertising related to and tied back to images cast upon the screen will cash in on the resemblance value when displayed elsewhere."

It'll be one oil firm squaring off against another in television's eastern college football lineup this fall.

Esso this week signed to sponsor CBS-TV's schedule of eight Saturday afternoon games, starting Sept. 30 with the Army-Colgate contest from West Point. Atlantic Refining at the same time pacted to bankroll NBC-TV's series of College games. Latter web will have its choice of all games played by Ivy League schools, while CBS recently acquired exclusive video rights to all home games of Army, Navy and Columbia, from which it is culling the best.

CBS also is lining up a half-hour film series on college football highlights, which is being grooved for a late-evening, once-weekly slotting. Web is pitching the film show to Esso as a logical trailer for the following Saturday's live coverage. Film is to include the top games from all parts of the country. CBS sports chief Red Barber will emcee, and will have the leading grid coaches as weekly guests to detail the reasoning for various plays depicted in the film.

Barber, meanwhile, was also confirmed this week as chief announcer on the web's Saturday afternoon games. That means another announcer will have to be assigned the top job on CBS' radio roundup of football games, which Barber previously had handled. Connie Desmond, now sharing announcing chores with Barber on the Brooklyn Dodgers' radio-TV coverage, is believed the leading contender for that spot.

Jack Haley's Ford Summer Vaudeo

An hour-long weekly variety stanza starring Jack Haley and featuring guest stars goes in as the Ford summer replacement for the Kay Kyser show in the Thursday night 9 to 10 slot on NBC-TV. Haley program moves in on July 6 while Kyser lays off for 13 weeks.

NBC is packaging the show for J. Walter Thompson, agency on the Ford account, and is bringing it in for about \$8,500 a week, whereas the Kyser program, a JWT-produced package, represents a weekly talent-production outlay of nearly \$17,000.

Even at the reduced rate, the Haley show shapes up as one of the major summertime entries, since practically all of the regular vaudeo-revue shows do a hot weather fade.

Texas Family Claims 1,200-Mile Reception Of WTCN, Mpls., Show

Minneapolis, June 20.

What may be a record for long-distance TV projection sans coaxial cable, as far as actual evidence is concerned, is claimed by WTCN here.

WTCN boasts fan mail from Tyler, Tex., nearly 1,200 miles distant, to substantiate the claim. It's from a family in Tyler which wrote that on June 12 its TV antenna was swung slightly to the north and the Zinsmaster News Parade, WTCN TV, channel 4 here, came in clearly and sharply.

News parade is a regular Sunday night WTCN TV feature.

SO's Ohio Series

Cleveland, June 20.

Standard Oil of Ohio, through McCann-Erickson, has taken television time for its series "Let's Explore Ohio." The show is a 15-minute film presentation of Ohio road trips 75 to 100 miles long.

Stations carrying are WEWS and WNBK, WKRC, WLW-T, WBNS, WLW-C, WHIO-TV; and WSPD-TV.

Sen. Johnson Slaps Back at FCC's Webster on 'Color Timetable' Charge

Washington, June 20.

Chairman Edwin C. Johnson of the Senate Commerce Committee slapped back at FCC Commissioner E. M. Webster today (20) for indirectly charging him with setting a timetable for reaching a decision on color television. Webster said in a speech yesterday (19) in Atlantic City, N. J., before the American Taxicab Assn. that statements by certain individuals indicating a decision by early fall have given no consideration to the physical capabilities of commissioners to digest the voluminous record of the hearings. Webster referred to those "who have been kind enough to set up a suggested timetable" and schedule for the Commission.

Johnson told VARIETY he doubted that Commissioner Webster "is classifying me as the kind but irresponsible little helper, but if he is, I would remind him that he better read the utterances of members of the Commission if he desires to pin down the origin of the color decision timetable. I have made no predictions with respect to it, but I have repeated statements of Chairman Wayne Coy, Commissioner George Sterling and others."

Webster, in speaking of the "stupidous job" of making a decision on the color issue, told the taxicab convention: "Decisions of this magnitude are just not made over night. There are those—and incidentally they do not have any responsibility under the Communications Act—who have been kind enough to set up a suggested timetable and schedule for the Commission which, if followed, would mean a decision early this fall. Now, none of them has apparently given any consideration to the physical capabilities of the individual commissioners and the staff to digest the record, study the matter thoroughly, discuss it among themselves, and render a formal decision."

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Y&R's Option On Parks' Daytimer

Young, & Rubicam has taken a long-term option on the newly-auditioned Bert Parks TV musical stanza, designed as a major daytime TV showcase on a three-times-a-week basis. Clients most prominently mentioned as potential bankrollers are Borden's Bristol-Myers and Hunt Foods.

If Bristol-Myers buys the show, it will give Parks a two-way identification with the sponsor, since he already emcees the client's "Break the Bank" quiz show.

As auditioned by packager Louis G. Cowan, the new Parks entry shapes up as one of the more ambitious shows for the daytime program sweepstakes.

Clients Prefer 'Em On A Participating Basis

Indications that there are plenty of participating sponsors available for television were found this week by World Video. Indie package firm for the last month had been attempting to find a single sponsor to take over its "Mrs. America" weekly elimination contests on WJZ-TV (ABC, N.Y.). Outfit finally decided to try for participants and immediately came up with six of them.

As a result, the show will be aired Saturdays for the rest of the summer from 1 to 1:30 p.m., starting this week (24), with the finals scheduled for Sept. 10 at Palisades Amusement Park, across the Hudson river in New Jersey. Participants include American Limoges, Chambers Ranges, Wonder Bread, Palisades Park, House of Tre-Jur and the Hoyt Co.

Bakery Drops Faye

Arnold Bakers will drop the Faye Emerson show on CBS-TV at the end of its 26-week cycle next month. The 9-9:15 p.m. period will be used for another stanza to be built for the bakery.

Agency is Benton & Bowles.

Bill Farrell's Chi Show

Chicago, June 20.

Singer Bill Farrell has been signed for a half-hour Monday night video stanza over WENR. Farrell will sing and emcee the variety-patterned show, which will run for 52 weeks starting Aug. 7. Stint will be sponsored by Teletronics of Chicago, and there's a possibility it may become network, in which case it would be co-op sponsored.

Should Farrell have any theatre or night club dates during the 52 weeks, which is likely, he'll have to fly to Chi Monday nights to do the show.

ABC Wraps Up \$5,000,000 Tele Biz in 10 Days

ABC-TV wound up a fast 10-day whirl with new business that will bring over \$5,000,000 in billings on an annual basis. Among the new sponsors are Bendix, Minnesota Valley Canning, Chrysler, Dodge, Arthur Murray, American Safety Razor, Ironrite, Farmcraft, Procter & Gamble and Gruen.

"Dodge has bought the American National Theatre and Academy show for Sundays at 7:30 p. m., starting Oct. 1, through Ruthrauff & Ryan. Bendix will back "Chance of a Lifetime" on Wednesdays at 7:30 p. m., starting Sept. 13, via Tatham Laird. Minnesota canning has picked up "Art Linkletter's Open House," Fridays at 7:30, starting Oct. 6, through Leo Burnett.

American Safety Razor and Farmcraft will back "Sugar Bowl," musical variety, on which Chico Marx is slated to star, on alternate Thursdays at 10 p. m., effective in early October. Agency is Ruthrauff & Ryan for both clients. Ironrite will bankroll a show still to be selected on Monday at 7:30.

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Sohio Out of Cleveland Browns Picture Due To ABC Football League Tie

Cleveland, June 20.

ABC's tie-in with the National Football League for televising professional grid games has taken Standard Oil of Ohio out of the picture as the local television-AM sponsor of the Cleveland Browns' games.

Sohio, through McCann-Erickson, sought to televise all Browns' games outside of Cleveland to a network of Ohio stations including Toledo, Columbus, Cincinnati, Cleveland and Dayton. However, Commissioner Bert Bell ruled this constituted a network and was in violation of the League's policy of permitting Sun Oil to handle to exclusive rights of the "Game-of-the-Week." Sunoco had picked two Cleveland Browns' tilts. Sohio could have taken the remainder of the Browns' games, but this would have put the Ohio firm in a secondary spot to a rival gasoline.

WERE, in arrangement with Cleveland Browns, will handle both broadcast rights and will delegate television rights. Station has asked WNBK, WEWS and WXEL for availability in television, with a decision expected soon.

Station officials say several bids already have been received. They, along with McCann-Erickson spokesmen, point out that the League's policy is in direct opposition to professional baseball, which caters to local sponsors as against a network sponsor tie-up. Feeling in Cleveland is that by next season television-AM rights will no longer be at the discretion first of the network and league, but rather with the local sponsor who can meet the estimated \$25,000 tab being shelled out in the current telecasting rights for the "Game of the Week."

LOU WALTERS FORMS TV PACKAGING AGENCY

Lou Walters, operator of the Latin Quarter, N. Y., has formed a tele packaging agency, Television Creations, Inc. Martin Goodman will be Walters' sales rep.

Walters is expected to package a Latin Quarter revue based on his N. Y. cafe. In addition, he has signed Carl Timin, who has worked in films, songwriter Phil Charig, choreographer Natasha Kamerova, and arranger Georges Kameroff.

Crosley Adds Phone Quiz, Extends Groaner Shows, To Offset Summer Slump

Cincinnati, June 20.

Bucking the traditional summer-layoff bugaboo, the Crosley TV network is extending its own Saturday night wrestling shows and adding a musical phone quiz series, with a minimum \$1,000 merchandise jackpot, for the warm season.

Robert E. Dunville, operational chief, has given the greenlight for a full year's packaging of the weekly grunt-and-groan operas for servicing to more than the 17 outside stations already in line. They extend from Boston to San Francisco.

Originating in the huge studio of WLW-D, Dayton, the wrestling programs are piped to Crosley's WLW-T, Cincy, and WLW-C, Columbus, and edited to an hour film feature, with allowance for local commercials, in 13-week packages. Russ Landers, based at WLW-T, does the film handling for client stations.

The prize phone quizzer kicked off June 17. It is being produced here and carried by the other Crosley stations five hours weekly at varying times from 6:30 to 9:30 p. m.

Bernard Barth, program coordinator for the Crosley web, stated that the giveaway telecasts will be on a participation basis "as a further move by Crosley stations to continue the saturation in three local markets, where time sales have continued at near-winter highs." Programs will use staffers for a small orch, a vocal quartet and solo warblers to provide clues with sound and sight aids. Appliances, food and clothing are included in the prizes.

'DEMAND,' 'DET. WIFE' SET FOR CBS SKED

"By Popular Demand," a talent search program featuring Robert Alda as emcee, was set this week to take over the Sunday night 7:30 to 8 slot on CBS-TV for the summer. It will replace "This Is Show Business," sponsored by American Tobacco, which takes off for a summer hiatus.

CBS this week also set "Detectives Wife," costarring Lynn Bari and Donald Curtis, to replace the Camel-sponsored "Man Against Crime" in the Friday night 8:30 to 9 period. Show, which will mark Miss Bari's video debut, is a Television Production Associates package. Web thus has only the Wednesday night 8 to 9 slot still to fill on its summer schedule.

'Sing It Again' Set For Fall Video Bow

"Sing It Again," CBS version of the musical jackpot program, has tentatively been set to make its television bow in the fall as a weekly offering in the Friday night 10 to 11 slot. Only factor now standing in the way is lack of a sponsor, but the web is confident one will be lined up before the fall season starts.

CBS originally had planned to simulcast "Sing It," which has been aired on radio for the last several years on Saturday nights. Web found it impossible, however, to find a suitable parallel time on both AM and TV for the program, so decided to air it as two separate shows. If the plan goes through, consequently, it will follow the pattern set by "Stop the Music" on ABC, which is broadcast Sunday nights on radio and Thursday nights on video.

Should "Sing It" take over the Friday night position on TV, "People's Platform," now holding the Friday night 10 to 10:30 period, will be shifted to Sundays at 5:30 p.m. Household Finance Corp. will return in the fall to bankroll the latter program.

Mundt Pushes for Bipartisan Group On TV to Tell U.S. Story Abroad

Washington, June 20.

Implementing his plan to establish TV networks to fight the cold war, Sen. Karl Mundt (R-S.D.) last week introduced a bill to create a bipartisan Commission on Cooperative International Relations. It will, among other things, explore new techniques, with emphasis on possibilities of video, to tell the American story abroad. The Commission would be required to report its findings by Feb. 1, 1951.

In a speech to the Senate urging that the United States "get off the defensive, off the negative, and onto the positive" in fighting communism, Mundt said he considered television "one of the new and dynamic and dramatic coldwar weapons available to us on our side of the conflict. It is one device at least for carrying the message of America to the areas we are trying to win and to keep and to reinvigorate and to brace up, and to associate ourselves with in some kind of forward-moving action in the cold war. It is now available."

Lapue Into MCA TV

Maurice Lapue, of the Music Corp. of America cafe department, has been transferred to the tele sector as assistant to Johnny Greenhut, head of the guest shot division. Transfer is in keeping with MCA's policy of getting agents familiar with personal appearance work into the television department. Greenhut also came from MCA's cafe department.

Confirmation of the appointment of Commissioner George Sterling for a second term on the FCC is expected by the Senate this week. The commissioner's nomination was unanimously recommended by the Senate Commerce Committee last Friday (16). Sterling's term expires June 30.

Prior to the committee action, Sterling was subjected to the "Tobey Treatment" at hearings on his appointment, with Senator Charles Tobey (R., N.H.) subjecting the commissioner to sharp questioning on events which led to the television freeze. Tobey explained that appointments of commissioners provided the committee an opportunity to inquire into FCC operations, over which it has jurisdiction. He had also questioned Commissioner Edward Webster when the latter came up for reappointment last year. Tobey elicited from Sterling an admission that there would be no freeze today if the Commission had given consideration to a warning three years ago from its own technical experts. The commissioner was shown a memorandum written to him when he was FCC chief engineer in June, 1947, by Edward Allen, chief of the Technical Information Division, regarding interference problems which could be expected in the VHF band. When Tobey asked what would be the situation in TV today if the recommendations in the memo had been followed, Sterling replied: "There is no question that, setting aside the color issue, we would not have a freeze. We would have more stations on the air but we would have less stations to allocate."

Failure to heed the Allen memo (Continued on page 35)

Coast Colleges Mulling Plan to Offset B.O. Loss On Airing Football Games

Hollywood, June 20. Pacific Coast Conference football will be televised this season if the universities in Seattle, San Francisco and Los Angeles can get together on a single course of action and the stations elected to carry the games will guarantee the boxoffice loss due to television. This decision was forthcoming from the PCC meeting last week. Ruling affects the U. of Washington, Seattle; Stanford and the U. of California, San Francisco, and the U. of Southern California and U. of California in Los Angeles. These are the only cities in which there are television stations. If these schools cannot get together on terms among themselves, no games will be beamed. It is expected that the schools will get together, but whether or not sponsors in each city can be found to pick up what will be an exorbitant tab, is purely speculative at this point.

It is likely that the USC-UCLA games, which went for a mere \$77,000 last season, will come close to \$300,000 when colleges figure in their gate losses for the season. Plan will be to average out the gate receipts over the past 10 years and thus come up with a relatively close figure as to what each college should draw this year.

WOIC in D.C. Sold to WTOP

Washington, June 20.

WOIC here has been sold by General Teleradio, Macy's subsidiary which also owns WOR and WOR-TV, N. Y., to WTOP, the Washington Post station, subject to FCC approval. Announcement was made today (Tues.) by Theodore C. Streibert, WOR prexy, and Philip L. Graham, WTOP prexy.

Sale of WOIC, which went on the air in January, '49, is viewed as pointing up the importance of AM sustaining video stations' losses. Without an AM adjunct in Washington, it's believed, the WOR interests found WOIC's operation too much of a drain.

WOIC will keep its CBS-TV affiliation. The Washington Post owns 55% of WTOP stock with CBS owning 45%. Operations will continue as at present, with Gene Thomas (a former WOR exec) slated to remain as general manager.

NBC TRIES COAST SALES JOB WITH HOFSTRA POLL

Recently-completed NBC-Hofstra College survey, which underscores television's amazing sales impact, was carted to the Coast over the weekend by a trio of the web's execs to do its selling job there. Execs included video sales chief George Frey, veepee Edward Madden and Dr. Thomas Coffin, researcher under whose supervision the study was conducted. They planned to make the same presentation to Hollywood agencies and potential sponsors that they made earlier in N. Y. and Chicago.

With the NBC video network virtually sold out for the fall, it's believed the web is pitching the survey to Coast agencies in an attempt to line up more local business for KNBH, its owned-and-operated outlet in Hollywood. Also involved is a try at getting some of the Hollywood agencies and clients to come in on the web's daytime TV schedule, which is to tee off in the fall from 2 to 5 p.m. across-the-board.

NBC PRESENTS

Programs for the Fifties

The Nineteen-Fifties present a sharp challenge to radio. To meet changing conditions within the industry, and we do mean television, radio programs must be reappraised, reshaped and repriced. They must deliver maximum listeners *at the lowest possible cost* . . . and most important, they must sell for the advertiser as never before. NBC offers for your approval its own "Programs For The Fifties," confident that they fulfill these requirements. For further details and prices, call NBC Radio Program Sales, Circle 7-8300, Extension 291.

NBC PROGRAMS FOR THE FIFTIES

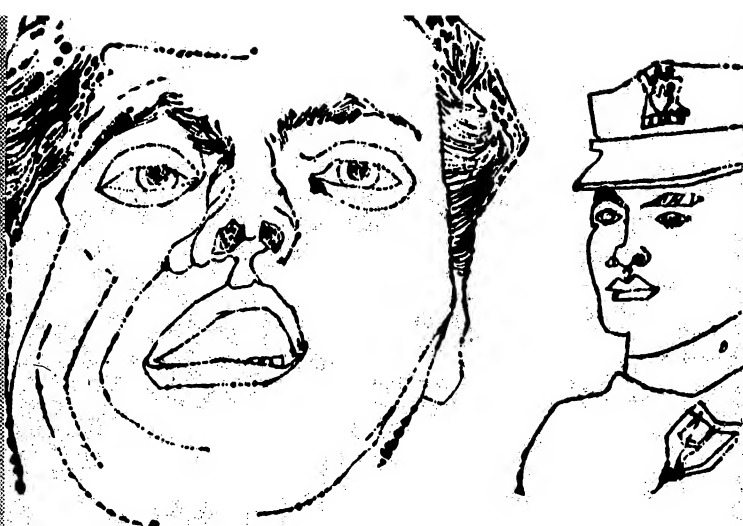
Here is the greatest selection of low-cost programs ever offered by any network . . . 36 sparkling new shows . . . each one created with originality, executed with showmanship, priced within reason . . . 3 dozen hit comedies, mysteries, musicals and dramas, a show to suit everyone's taste, and pocketbook.

10 NBC Radio Productions are already sponsored by advertisers who have discovered that an NBC Package Program gives them their

money's worth, and more:

DAINGEROUS ASSIGNMENT . . . General Mills
DIMENSION X . . . General Mills
DRAGNET . . . Fatima Cigarettes
HALLS OF IVY . . . Schlitz Brewing Co.
NIGHTBEAT . . . General Mills
ONE MAN'S FAMILY . . . Miles Laboratories
PENNY SINGLETON SHOW . . . General Mills
RICHARD DIAMOND . . . Rexall Drug Co.
SARA'S PRIVATE CAPER . . . General Mills
TALES of the TEXAS RANGERS . . . General Mills

But there are many more to choose from, and on the following pages we present just a few for your inspection. Note their variety, the scope of their appeal, and remember that they are available at prices that make good advertising sense.



WANTED

These powerful dramas use the actual voices of witnesses to tell the true stories of America's *wanted* criminals. An ultimate in realistic reporting.



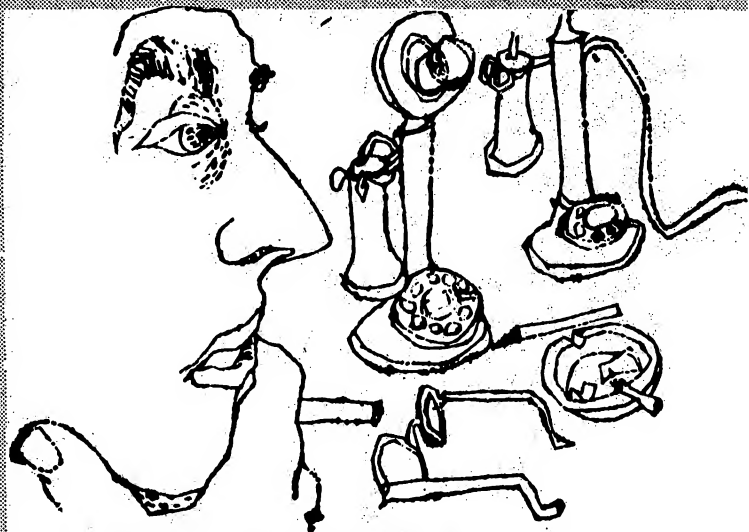
THE TRUITTS

Listeners will enjoy The Truitts, a beguiling family of hearty humor and homely sentiment. They'll make friends of them the way they have the Aldriches, the McGees, The Halls of Ivy.



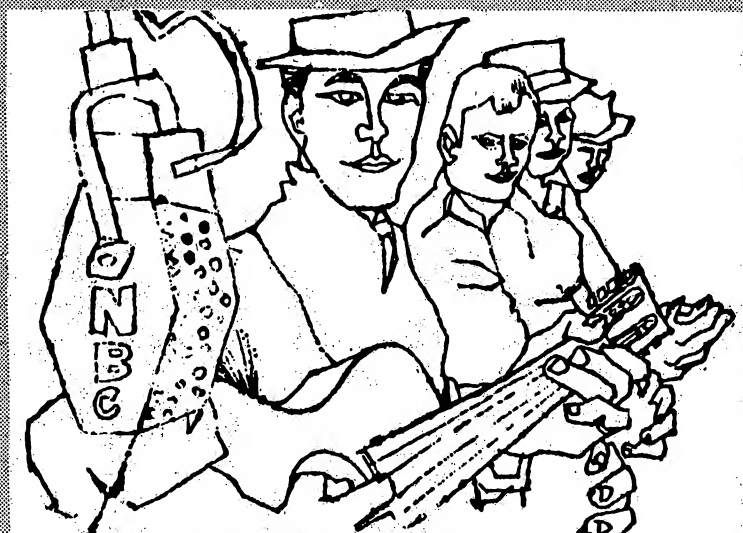
WESTERN CARAVAN

Tex Williams will spur listening with his inimitable cowboy songs and tales of hard riding and straight shooting on the western prairies.



CONFIDENTIALLY YOURS

Jack Lait's crime stories make page one in The Daily Mirror; they've put his book, "Chicago: Confidential," on best seller lists. Dramatized for radio, they make exciting listening.



STARS AND STARTERS

Tomorrow, some of the newcomers introduced here will be headliners and listeners will remember hearing them first on this star-spangled talent scout program.



NEXT, DAVE GARROWAY

The Garroway charm and rating, both great in Chicago, are spread east and west by this 1/4 hour frolic with Jack Haskell, Connie Russell and The Art Van Damme Quartet.



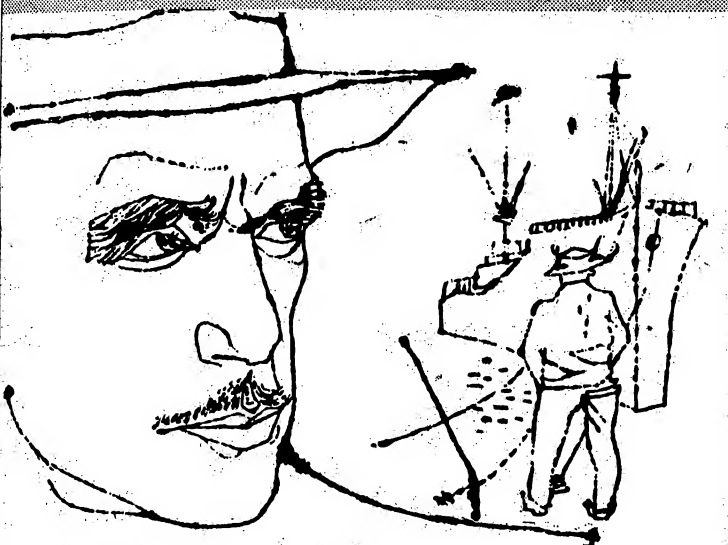
JOE DI MAGGIO SHOW

Joltin' Joe, the greatest name in baseball, batting a thousand with his own half-hour program of sports news, interviews with sports favorites, plus an audience participation quiz.



MINDY CARSON SINGS

and it's enough to melt steel, says TIME MAGAZINE. Her program: 15 minutes of music in a malleable mood with the star-dusted radio and recording sensation of the year.



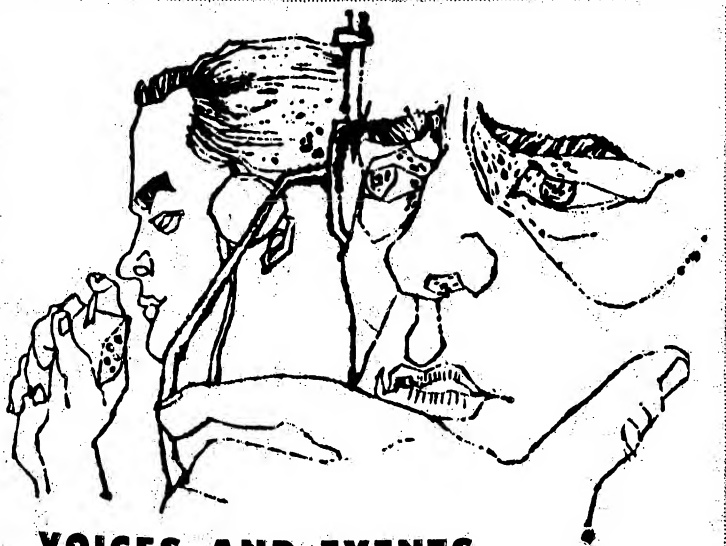
CLOAK AND DAGGER

From the drama-packed files of the OSS come these exciting, documented stories of bravery and heroism in the recent war... authentic accounts of action behind enemy lines.



THE BIG GUY

A genuinely novel private eye series about a man who is, by day, a gentle homeloving father and, by night, a crafty cash-basis criminal investigator.



VOICES AND EVENTS

gives everyone a chance to ear-witness history as it is being made—a 30 minute review of the week's news featuring the actual voices as they were recorded on the scene of the event.

In a short while you'll receive an NBC booklet with complete information on these and many more NBC productions. Let this folio be your guide to the best in package programming, to the most effective use of *America's Number One Advertising Medium*.

NBC

SKITCH HENDERSON SHOW
With Skitch Henderson, guests
Producer: Ted Cott
Director: Scott Buckley
Writer: Jeff Seldin
150 Mins.; Mon.-thru-Sat., 6 a.m.
45 Mins.; Mon.-thru-Fri., 12:15 p.m.
Participating
WNBC, New York

Following one of the biggest promotional buildups given to a personality on a non-network show—and particularly an early-morning airtimer—WNBC, N.Y., unveiled its much-advertised Skitch Henderson program last week. The unveiling, and subsequent stanzas, disclosed the not surprising fact that in this pianist-bandleader-turned-disk-jockey WNBC has a talent bed capable of grabbing off a considerable slice of early a.m. listening in the metropolitan area. In his first week of operations Henderson more than justified the advance buildup, as well as WNBC's confidence in giving him the largest time slot ever granted a single personality on the station.

Henderson's weekly airtime totals 18¾ hours, 15 of them between 6 and 8:30 a.m. Mondays through Saturdays, the remainder a daily Monday-through-Friday 45 minutes at 12:15 p.m. The sunrise session is, in fundamental format, the usual platter-spinning interspersed with time signals, weather reports, news headlines, chatter and participating commercials—but with a difference. Latter lies in the fact that Henderson jockeys not only disks but a Steinway as well, giving his stint a musical interest, continuity and cohesion not often found on d.j. programs.

While the basic pattern of the morning stanza follows other such shows—with the exception of the Henderson pianistics—the noon segment is designed for soothing music to lunch by. Chatter is held to a minimum, and platter selection leans heavily toward lush string arrangements and disks of the David Rose-Gordon Jenkins genre. Henderson's piano work also carries through the luncheon-music idea.

Ted Cott, making his first major WNBC program innovation with this show since coming to the station, had a known quantity in Henderson's keyboarding, pianist having worked with a number of name bands, as accompanist for Frank Sinatra, and as music director of the Sinatra NBC "Light Up Time" show. Lesser known was Henderson's ability to tie together as a personality more than three hours of broadcasting daily. If his first shows are any criterion, there's now no doubt of his capability in that direction. Equipped with a pleasant, genial voice and a mike manner, an informally friendly approach to an audience, and an unforced sense of humor, he's a natural platter emcee.

Program will present guests on occasion. With New York's Mayor O'Dwyer, among others, having lent his presence to the leadoff show. His Honor was spared the necessity of getting up at dawn through the program's being taped for the initial morning, but his appearance indicated the extent to which WNBC has gone to ballyhoo Henderson. Airtimer probably will have difficulty getting name guests because of its ungodly hour (for show biz people), but it doesn't really need them. With far better-than-average gabbing, in content and delivery, shrewd record selection, the unusual angle of an instrument-playing d.j., plus the quality of the 88'ing, Henderson's ultimate success with this spotlighted WNBC feature ought to be assured.

INSIDE ISRAEL

With Mr. and Mrs. Alvin Rosenfeld
Producer: Sam Elfert
15 Mins.; Sun., 5:45 p.m.

Sustaining
WJLB, N. Y.
"Inside Israel," is an unusual Mr. and Mrs. airtimer inasmuch as it's a program recorded in Jerusalem telling of life in the world's newest democracy. The Alvin Rosenfelds (he's the N. Y. Post's Israel correspondent) give the feeling that they're a couple who are trying to help this country make good. They seem to be taking the hardships of living amidst acute scarcity of elementary requirements with good humor. Their descriptions of the housing and water shortages would make the New York inconveniences seem insignificant.

The pair have the knack of talking in terms of interesting copy. They're good at description and analysis and thus provide interesting insight into Israeli problems. Naturally, they're partisan to the entire project, but what they speak of is in keeping with what has already been printed on the subject.

Jose.

SARA'S PRIVATE CAPER
With Sara Berner, Bob Sweeney, others
Writers: Morton Fine, David Freedlin
Director: Joe Parker
30 Mins., Thurs., 10:30 p.m.
GENERAL MILLS
NBC, from Hollywood
(Knox-Reeves)

Radio's assorted attempts to develop stogie or supporting bit players into major league entries on their own have invariably met with more success in the male division (Phil Harris, Dennis Day, Gildersleeve, et al.), while the distaffers invariably have come a cropper. They tried it with Vera Vague a couple seasons back, giving her a nighttime comedy showcase of her own, but it practically died a'bornin'.

Now NBC is playing around with Sara Berner, perhaps best known as the Ingrid Mataraza of the Jimmy Durante show, and whose occasional phone operator bits on the Jack Benny stanza have become one of the best of the standards in the latter's comic repertory.

There's no denying Miss Berner's distinctive talents in these three-or-four-minute, capsule contris. But trying to sustain the multi-dialect comedienne's brave attempt at comedies over a half-hour period is something else again. And something far from successful.

In "Sara's Private Caper," NBC is trying to come off with a comedy show and a whodunit rolled in one. As a police department stenographer who isn't averse to some private-eyeing on her own, Miss Berner was handed a pretty sorry script in her first time up last Thursday (15). This particular installment dealt with a theft of a precious book of poems, with the ensuing inevitable murders. Miss Berner and her supporting cast played it strictly for laughs, but they were laughs stemming from some hoary gags, some incredible slapstick and contrived business (show is a field day for the sound effects man), rather than providing the more genuine type of guffaw derived from the situations themselves.

This is one of the summer bundle of NBC shows purchased by General Mills to plug Wheaties, the kind of strong, nourishing food needed to take this stuff. Rose.

YEAR OF DECISION

With John Garfield, others
Writer-Director: Mavor Moore
Producer: Gerald Kean
60 Mins.; Sun. (18), 9 p.m.
Sustaining

MUTUAL, from N. Y.
In association with the United Nations radio division, Mutual presented another documentary on the atomic energy question Sunday (18). Probably because of the UN tieup, this show stretched its point over 60 minutes of well-intentioned commonplaces. Little new information was offered and, like most previous programs on the subject, this documentary only shadow-boxed with the vital problems raised by atomic energy and weapons.

Program opened promisingly with a statement by John Garfield that: "Frankly we are not here to entertain... we are here to present the facts of a case." The selection of the facts, however, led to more confusion than enlightenment. The lack of a clear approach stemmed from the program's attempt to give identical weight to the positive and negative implications of the atomic energy development.

The program shuttled between threats of world destruction and promises of a new civilization. Just as the listener was getting a healthy scare from the depiction of the political ineptitude in the current handling of the question of atomic energy control, there was a shift to a rose-tinted focus on fission's boon to medicine, science, industry, etc. Far from frightening dialers, this program seemed to be frightened of following an idea to a legitimate conclusion. That may be "objective" reporting, but the net sum-up of this program led to a near-zero impact.

OPEN MIKE

With Wilton Clary, Kenny Delmar, Betty Jane Watson, Kate Murtah, Cameron Andrews, Joe Shipley; moderator, Hal Kirk
Producer-director: Kirk
60 Mins.; Tues., 11 p.m.
Sustaining
WEVD, N. Y.

"Open Mike," which was to have been a one-hour informal discussion of the theatre, began weakly last Tuesday (13) on WEVD, N. Y. Members of the cast of "Texas L'il Darlin'" were guests on the initial program. Unfortunately, however, they failed to arrive until 11:45 p.m. and during their absence moderator Hal Kirk filled in.

(Continued on page 34)

TAKE IT OR LEAVE IT
With Jack Paar, others
Producer-Director: Ed Feldman
30 Mins.; Sun., 10 p.m.
EVERSHARP
NBC, from Hollywood
(Biow)

Jack Paar, one of the fresher wits in radio, has taken over the stewardship of "Take It or Leave It." He imparts an easy and breezy approach in handling those seeking the \$64 awards. He has the knack of getting the contestants to feel at ease, speak freely without getting out of hand, and gets the maximum results with the material at hand.

At the same time, Paar fits into the groove of this show, established by a series of predecessors, Eddie Cantor being the last. He doesn't punch as hard as most of the others that have gone before him, but the comedic results are just as high. Paar also provides a fairly literate brand of humor that's easy to take.

Format of the show, of course, remains unchanged. The jackpot of \$64 has withstood the inflationary influences from many of its competing displays, without losing basic interest. On the initial show, the questions didn't require an encyclopedic mind. They were fairly simple and Paar was extremely tolerant, even in the face of wrong answers. There were no losers, a fact that will probably help Paar further ingratiate himself with the majority of his listeners. Jose.

TO THE LADIES

With Jinx Falkenburg, Fleur Cowles, Maurice Evans, Mrs. Eleanor Roosevelt, Dorothy McCullough Lee; John Savage, emcee

Producer: Seymour N. Siegel
55 Mins.; Mon., 11 a.m.
WNYC, N. Y.

"To the Ladies," a new 55-minute morning show which premeditated over WNYC, N. Y., Monday (19), may succeed in snaring attention of the more literate members of the femme audience. However, on the basis of the initialer it's doubtful that the mass housewife audience will be attracted to the airtimer in view of competition from the quizzers and soapers elsewhere on the dial at the same time.

Most of the subjects discussed were on too high a plane for the average listener. From an educational standpoint, "Ladies" is top-rung. However, in order to bring about a wider listenership, mixing in a light topic with a dash of humor here and there would help offset heavier issues.

Among guests on Monday's session were Jinx Falkenburg, Flair editor Fleur Cowles, Maurice Evans, Dorothy McCullough Lee, Mayor of Portland, Ore., and Mrs. Eleanor Roosevelt. Miss Falkenburg, as a chairman of the Cerebral Palsy drive, discussed varied aspects that helped clarify the background of the seldom-publicized disease.

Mrs. Cowles' description of how she guides her "complicated animal" (Flair) was quite interesting as was Miss Lee's reactions as a femme mayor in a field that's almost exclusively in the male realm. In these recorded interviews, emcee John Savage posed his questions well and was generally competent.

Somewhat of a letdown was the Maurice Evans transcribed insert. Tape was merely a speech in support of a bill to amend the N. Y. theatre building code which the actor recently delivered before a Citizens Union luncheon. It was important in itself, but too dry a topic for hausfraus. Mrs. Roosevelt's contribution (also transcribed) was a plea for funds to support the Wiltschky School for Boys. Sandwiched between interviews were platters of such tunes as "Deep Purple" and "Only a Rose."

LET THE CHILDREN SPEAK

With Helen Parkhurst; Warren Austin, guest
Producer: Miss Parkhurst
Director: Clay Daniel
30 Mins.; Thurs., 7:30 p.m.
Sustaining

WNBC, New York
Helen Parkhurst, noted progressive educator whose "Child's World" on ABC was at all times provocative, has wrapped up a similar stanza for WNBC. This, however, was not as successful, judging from the initialer Thursday (15), largely because of the subject matter.

On the first show a half-dozen youngsters, aged 8-12, gave their views on peace, unaware that a tape recorder was picking up their discussion. They were sharp and surprisingly vocal. Their gab had both feeling and sense, as when one moppet declared, "Peace is more than just 'not war.' It's trusting, knowing and having fun,

From the Production Centres

IN NEW YORK CITY . . .

Ed Kobak back from five-week European tour. He's added the Westinghouse stations to his consultant list... Stephen Courtleigh and Lotte Stavisky into "Linda's First Love"... Arthur Godfrey tossed a gala birthday shindig for his maestro Archie Bleyer at the Stork Club last week... ABC newswriter Vincent Dempsey has been pacted by Coward-McCann to pen three novels... Johnny Harper, formerly of WJZ, has rejoined WWRL announcery, as Vic Roby left for Charles King productions... ABC announcer Gene Hamilton resigning to freelance... Paul Robert, Benton & Bowles staffer, now directing "Life Can Be Beautiful"... Harry Ingram has taken over the direction of MBS' "The Shadow"... Treva Frazee featured on "Armstrong Theatre" Saturday (24)... Ray Johnson added to cast of "Our Gal Sunday"... Lili Valenty new to "Front Page Farrell"... Maxine Keith, after four months of southern hospitalization, now doing a short stint at the Polyclinic hosp, following which she'll resume publicity... Patsy Campbell, winding up three years as "The Second Mrs. Burton," has been linked to another pact (for two years)... Joe Graham takes over direction of "Mr. President," which will originate in New York, and "Crossroads"... Bill Marshall to direct ABC's "Detour," starting today (21)... Doris Hibbard, former Phillips H. Lord production ass't, has switched to the Goodson-Todman staff.

Carroll Carroll due in next week from Coast... Morton Wishengrad's "Portrait of a Rabbi," hour-long transcriber starring Sam Jaffe, will be beamed by WLJB Sunday (25) at 6 p.m.... Bill (WCBS) Leonard, who has four sons, will call it quits if the upcoming youngster is a girl... WWRL sales staffer Selvin Donneson wed to Seena Sand, fashion designer... Arnold Hartley, WOV program director, told a Broadcast Music, Inc., clinic yesterday (Tues.) that "Foreign Music is Domestic." The indie's Rosalie Allen was guest star... Bob Pfeiffer added to CBS network announcery... Col. Harry C. Wilder, of WSYR, Syracuse, Europeing in September with his wife, following general rest period ordered by his medicos in April.

Compton's John Dean will play the father in Kurt Weill's "Down in the Valley" at Lewisohn Stadium July 10... Jo Lyons will be a panelist on Mutual's "Limerick Show" tomorrow (22)... Jeanne Carroll, formerly of Compton, and Esther Ojala, ex-Doherty, Clifford & Shenfield, are now SSC&B radio time buyers... Bert Lown, Associated Program Service station relations veepee, off to Myrtle Beach to attend South Carolina Broadcasters' meet July 5. Lown will be guest of Mel Purvis, new manager of WOLS, Florence, former G-man who caught Dillinger.

IN HOLLYWOOD . . .

Stu Reynolds, former agency and network exec, is now packaging shows and made his first sale to Don Lee-Mutual of Harrison Wood's "This Changing World"... Charlie Isaacs and Hal Goodman, gag writers, had their lawyer sue Dean Martin and Jerry Lewis for \$5,000 as reasonable payoff for some bits they wrote for the team which, they claim, were used but never paid for... Amos Baron returned to his post as KECA sales manager after being out 15 months with a broken leg... Lux reinstated "Bride Goes Wild" as season finale June 26. Show was previously cancelled because of Metro's beef with CBS over credits, since composed... Milton Merlin, Coast head of Radio Writers Guild, became a papa last week. Mother is Barbara Smitten, late of the agencies, and his collaborator... NBC will whoop it up with show to salute the return of Richfield Reporter after two years on ABC. In half-hour special preceding the 19-year-old newscast will be Bob Hope, Penny Singleton, Lucille Norman and Gregg Mitchell... Homer Boelter is the next prexy of Hollywood Ad Club... KFWE, the town's public service station, is now giving the listing of available jobs every night with Phil Kent presiding... Vick Knight now has Eddie Stanley as an associate in his agency... Dorothy Gordon, who moderates the N. Y. Times Youth Forum, taped a show here and moved to Frisco for another... Tom McKnight directed the Diana Lynn audition for CBS... Jo Gilbert back on the home grounds after two years of emoting on eastern dramatic shows... Joe Rines got "Satan's Waitin'" off the ground for Colgate and turned over the direction to George Allen so he can devote more time to NBC's William Powell starrer, "My Mother's Husband," which kicks off July 2... Busiest network exec last week was Austin Joscelyn, key man in keeping this end of CBS on the air during the IBEW strike. He left his desk for only a few hours at night to catch some shut-eye on an office couch and even found time to work a few shows.

IN CHICAGO . . .

Fred Swanson joins Russel Seeds agency as veepee and account exec. He formerly held the same post with Goodkind, Joice & Morgan... Paul McCluer, Chi NBC sales manager, came up with 52-week full net renewals for "Smilin' Ed McConnell" and "Quiz Kids," for Brown Show Co., and Miles Labs, respectively... Franklin Graf, A. C. Nielsen veepee, is heading up newly-organized western branch office set up by surveying agency in San Francisco... Ransom Sherman re-introduced to old Chi radio friends at a cocktail party Friday tabbed by NBC at the M&M club... Quincy Howe, CBS news analyst, exits network Sept. 1 after eight years to become associate professor at University of Illinois school of journalism... Bruce MacFarlane, Mutual newsreel writer, initiated into Chi Headline club... Chirper Barbara Sims is latest addition to WBBM-CBS musical staff... Academy of Charn (modeling school), through Sidney Clayton and Assocs., moved in as first participating sponsor on Mike Wallace and Buff Cobb's d.j. show aired on WMAQ from the Chez Paree... Paul Visser of the NBC agriculture department attended meeting of Radio Farm Directors in Washington last week... Frank Black batoned the Chi Symphony in a "Harvest of Stars" salute to Quad Cities aired Sunday (18) on NBC via WOC, Davenport, Ia... FM station WXRT off the air temporarily while moving studios and transmitter from Sheraton hotel to 2400 W. Madison... Chi ABC publicity chief Eli Henry in N. Y. this week helping with Breakfast Club gang's Gotham appearances... Charles Pettengill, former veepee of W. Earl Bothwell agency, has been named head of new Chi offices of Meldrum & Fewsmith agency... Robert Prestegard is new member of WGN continuity staff... Don Schneider transfers from WGN script typing dept., to traffic division.

and getting together with the other fellow."

Nevertheless, war and politics are far removed from their direct experience, and (as was to be expected) their views were merely echoes of ideas gleaned from parents and the press. Where "Child's World" dealt with problems the kids knew at first hand—lying, truancy, juvenile delinquency—and thereby turned up much valuable material, the present show proved less interesting. Suppose, instead of the abstract talk, there had been the dramatic words of a kid whose father was killed in the

war or a European refugee who had seen its ravages himself.

Still and all, the airtimer made good listening and an eye-opener for those who think kids are blind to the world around them. Miss Parkhurst let the children be heard, and she has a remarkable facility for drawing them out. In a recorded intro, U. S. delegate to the United Nations Warren Austin spoke of the program's value in helping us look into the minds of children and in giving us hope for the future through their tolerance and understanding for their neighbors.

Byrl

Tele Chatter

New York

Bob Bloch, production assistant on "Kathi Norris Show," incapacitated for 15 weeks in a skiing fracas, is back on the job with his leg cast. . . . Georgia Gibbs will be in a cast. . . . Paul Whiteman guest on ABC-TV's "Paul Whiteman Stanza Sunday" (25). . . . Charles Columbus, national director of Fred Astaire dance studios, working on routines for upcoming television of "Lucky Strike Hit Parade." . . . WOR-TV launching "TV Premiums" tonight (Wed.) at 8 p.m., under sponsorship of TV Premium Stores, Inc. Wilbur Stark-Jerry Layton outfit has signed Red Benson to emcee. . . . Edith Atwater to play femme lead on CBS-TV's "Play the Thing" adaptation of "The Good Companion" Friday (23).

CBS-TV's new Garry Moore show scheduled to preem next Monday (26) in the 7 to 7:30 slot across-the-board, with the show to start on a simulcast basis the following Monday. . . . Worthington Miner sailed Friday (16) aboard the Saturnia for a European vacation. Before leaving, he set 13 vehicles for next season on CBS' "Studio One." . . . National Television Film Council celebrating its second anniversary next Wednesday (28) with a luncheon forum at the Hotel Warwick. . . . NBC's "Mohawk Showroom" originating from WNBW, Washington, next Monday (26) as part of the web's experimental colorcasts. . . . Richard Seff inked for featured role on "They Live in Brooklyn," new situation comedy series preeming Tuesday (27) on WPIX. . . . Dennis James recuperating from a virus infection, in a New Rochelle hospital. Don Russell is subbing on his "Okay, Mother" daytime via DuMont, with Charles Stark replacing James on DuMont's wrestling. . . . Walter Hart, director of CBS-TV's "Goldbergs," pacted by Paramount to direct the film version of "Rise of the Goldbergs," being lensed on the Coast this summer. . . . Stanton M. Osgood named manager of NBC's film department, replacing N. Ray Kelly, who went over to the Weintraub agency. Osgood formerly was director of TV production at CBS.

Hollywood

KLAC-TV has leased 13 pix from WPIX, N. Y., for third run showing locally. . . . KTTV has inked contracts with Hollywood Park and Del Mar tracks to present, exclusively, a 30-minute film of the horse races each night. Hollywood Park races will be beamed for four weeks, starting Tuesday (27). Del Mar will be televised for six weeks, beginning July 26. . . . Two pilot films for "Hey, Taxi!", teevee series being produced at Hal Roach Studio by Abraham Halmsen under Magnafilm banner, will star Sid Melton. Marjorie Lord is also set for the half-hour layouts. Eugenio de Liguoro directs. . . . Tim Timmins is joining the Al Jarvis staff as production liaison exec. Timmins is a former Navy lieutenant having just retired. . . . Tom Sarnoff has been named assistant production manager of KECA-TV under Carlton Winckler.

Chicago

Ransom Sherman planned in Thursday (15) to begin work on his cross-the-board video strip which takes over the "Kukla, Fran & Ollie" spot on NBC July 3 for summer. . . . Jack Page's new package featuring magico-comic Johnny Paul preems on WKBK Thursday, 9:30 p.m. for Drewery's ale. . . . Commencement concert of the Chi Conservatory telecast from WENR-TV's Civic theatre studio. . . . Jim Shelby, radio-TV director of McCann-Erickson Chi office, in St. Louis over the weekend checking up on agency's "Mrs. America" show on KSD-TV for Griesedieck-Western Breweries Show, a World Video package using a married woman beauty contest switch, pulled 6,700 votes first five days. . . . Toni Gilman of WENR-TV's "Our Gal Toni" show squeezing in a trip to the Coast this week between Friday night shows. . . . Halcrafters Co., tele set manufacturer, reports sales up 102% during last three months. . . . Jack Pitman will produce B. I. Miller & Co. package, "Tavern Treasure Time," which will kickoff on WGN-TV July 12 for Merchandisers, Inc. Jules Pewowar will script the series. . . . Satton & Powers, singing duo, featured guests on WENR-TV's "Parade" Monday (26). . . . Tele sets in Milwaukee area serviced by WTMJ-TV now total 144,664

Canadian 'Star' Series Swinging to York Mills

Toronto, June 20.

With York Knitting Mills dropping the sponsorship of "Singing Stars of Tomorrow" after seven years, tab will be picked up next season by Canadian Industries, commencing Oct. 22, with series again carried by some 30 key stations of the trans-Canada network of the Canadian Broadcasting Corp. Sunday weekly series (9 p. m. EST) will retain same format and originate from CJBC, Toronto. Three scholarships totalling \$3,250 go to the successful vocalists chosen at the finish of the season by auditioning panels, with all others receiving standard performance rates.

John Adaskin will continue as producer, with Rex Battle as musical director, according to Cockfield-Brown ad agency here.

Columbus—Darrell B. McDougale, staff photographer, has been named motion picture director of WBNS-TV, succeeding Kenneth Goodman, who joined the station in the prededication days of last year.

FCC Okays Multiplexed FM Tests (3 Shows at Same Time) in N.Y.

Washington, June 20.

Reflecting desire to give FM a helping hand wherever possible, FCC last week authorized a 90-day experiment to use an FM station to transmit three or more programs simultaneously. Such multiplex operation is already an accomplished fact in transmitting facsimile during AM broadcast hours.

The experiment will be carried on by Multiplex Development Corp. of New York which will utilize the abandoned commercial channel of FM station WGYN which ceased operations nearly two months ago. The authorization calls upon the company to field test its newly developed multiplex system "looking to the simultaneous transmission of one or more multiplexed aural FM programs concurrently with the emission of the main aural pro-

gram without impairing the quality of the main program."

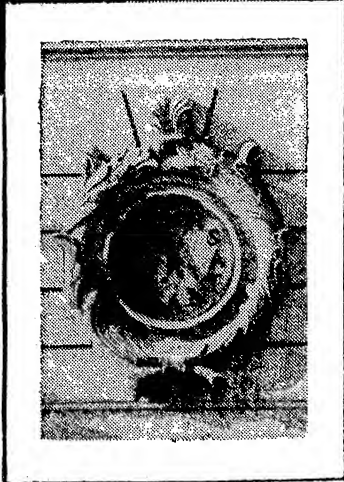
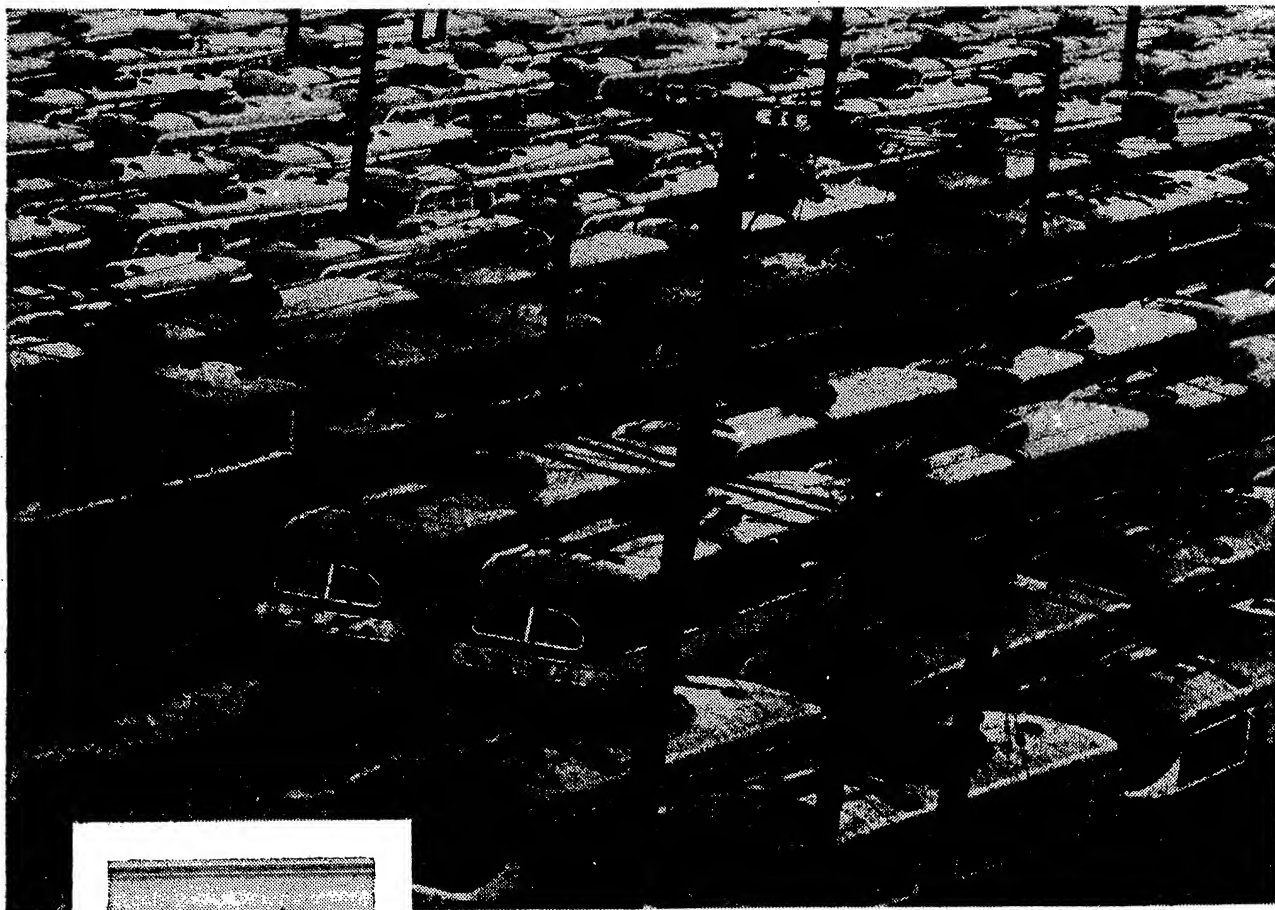
The corporation plans to determine the potentialities of using the second signal for transcasting, the third for storecasting, and possibly the fourth for functional music. Owners of the firm are William S. Halstead and Alvin Untermeyer of the law firm of Guggenheim and Untermeyer.

KPET Transfer Okayed

Lamesa, Tex., June 20.

The FCC has approved assignment of the license of KPET from R. O. Parker, R. A. Woodson and K. S. Ashby, operating as the Old South Broadcasting Co., to Parker and Woodson.

Ashby sells his 24% interest for \$20,000. Parker then will have 63% interest in the outlet and Woodson will have 37%. KPET operates with 250 watts daytime on 690 kilocycles.



an emergency . . . a store . . .

and a **TELEVISION STATION!**

famous bridge building. Then, initially, for three hours daily the store's telephone shopping service was integrated with a video display and demonstration of merchandise.

This was the idea in its stark simplicity: "What would you like to see? . . . telephone us . . . we'll show it to you . . . we will deliver it."

Rich's store personnel worked with WSB-TV staffers to make the program one of the most talked-of services ever offered by any department store in America. And sales have more than justified the effort.

Rich's daily telecasts are being continued over WSB-TV for the strike's duration. Already the success of the venture is attested to. It is a significant first for Rich's and for WSB-TV.

Important to advertisers interested in the great Atlanta market should be this factor: When the chips were down . . . when an entirely new approach to customer service was needed . . . one of America's really great retail establishments (\$58,000,000 last year) turned exclusively to WSB-TV—the Eyes of the South!

wsb-tv

ON PEACHTREE STREET
ATLANTA

Represented by Edw. Petry & Co., Inc.

Tele Follow-Up Comment

Milton Berle, bulwarked by a stout guest lineup including Dean Martin and Jerry Lewis, wound his second year on NBC-TV's "Texaco Star Theatre" Tuesday night (13) with one of the better stanzas of the season. With Gertrude Niesen and Robert Alda joining in the fun and with Betty Bruce on hand for terp interest, Berle and his writers even came up with some new material, which was plenty yockful. With "Texaco" going off for 13 weeks, this finale was good enough to leave a pleasant memory with viewers and lure them back for more of the same in the fall.

Berle teamed in a couple of funny skits with Martin and Lewis, best of which was the scene in a sponsor's office. Alda played the bankroller, Berle was himself and Martin and Lewis were the gag-writers. Also fine was the finale, in which the stars teamed in various combinations to portray famous duos of show biz—Berle and Lewis as Bergen and McCarthy, Miss Niesen and Alda as Jack Norworth and Nora Bayes, etc. It was sock

stuff, with Lewis at times breaking up even Berle with his antics. Miss Niesen, in her solo spot, erred in selection of her first number, sounding much better with her rendition of "Diamonds are a Girl's Best Friend."

Miss Bruce, featured with Martin and Lewis in their recent stand at the Copacabana, N. Y., wowed with her taps. Lou Wills, Jr., backed by the Lucky Girls, a quintet of balancers, scored with his eccentric dancing and Dick Stabile, musical conductor for Martin and Lewis, also registered. Berle gave a nice pat on the back to Sid Stone in the middle pitchman's commercial, to make the entire stanza add up to a memorable show.

ABC-TV's "Stop the Music," on which Sherman Marks has taken over direction during the vacation of the Charles Hendersons (Milti Mayfair), holds up as an interesting variety show apart from the giveaway elements. On Thursday (15) there was some imaginative staging of the song numbers, some pleasing choreography and even

good comedy. One routine, for example, spotted emcee Bert Parks as a hayfever sufferer calling on a medico. Staged in slapstick pantomime, with Harry Salter's musical background, it won yocks as Parks' ailment baffled a trio of specialists.

Marion Morgan, who has replaced Estelle Loring, is a winsome blonde ingenue who chirps well, while Betty Ann Grove, who handles the comedic turns, clicks consistently. Jimmy Blaine, the male vocalist, is affable and versatile. Parks is still pleasantly effervescent, but the entire tempo of show seems more relaxed and less frantic—a development which should entice more viewers in the long run.

A couple of outstanding turns put the Ed Sullivan stanza Sunday (18) in the plus column. Reliably such as Paul Winchell and the Szonys were the highpoints of the session and provided sufficient entertainment to take care of the full hour.

It's not that the rest of the turns were bad, but it seemed that video wasn't the medium for optimum results in the exhibits put on by the George Shearing Quintet and Claire Hogan. Shearing, a top musician, appeals to those with a

highly developed musical sense in the bop idiom, and he doesn't reach maximum effectiveness with mass audiences—at least not the tunes he did on the Sullivan show. Miss Hogan, a singer with s.a., would probably do better in personal appearances than she did on this session. She's highly stylized and apparently needs a live audience to register at her peak.

Winchell essayed a lampoon of private eyes in his ventro turn. The piece contained some excellent comedy writing and Winchell's superior comedic sense made every line count for top results. The Szonys, doubling from the Latin Quarter, N. Y., exhibited some fine ballet work. The pair work excellently in the execution of tricks not usual in the catalog of balleters.

Openers were the Jim Wong troupe, a fast tumbling and hand-to-hand turn which warmed up the house.

One of the surprises on the Sullivan show was the manner in which golfer Ben Hogan gave a swing demonstration. The guy has lotsa personality and provided interest and a degree of entertainment in his demonstration of how the golf-club should be handled.

Robert Montgomery's "Lucky

Strike Theatre" flubbed its season finale on NBC-TV Monday night (19) with its presentation of A. J. Cronin's "The Citadel." Straining under a combination of half-hearted thesping and a weak adaptation by Richard Morrison, the hour-long drama had all the earmarks of a radio soap opera. In fact, because of the extreme wordiness of the script, the show probably would have fared equally as well on AM.

Montgomery himself took over the starring role and, possibly because of his doubling job as producer, seemed more ill at ease than any of the cast. His w.k. charm seldom crept into his characterization and he fluffed several of his more important lines. Angela Lansbury was apparently present for her name value only, since her role as Montgomery's wife was far below her talents. Anna Lee, as the rich divorcee who tried to transform Montgomery from an honest doctor into a society medico, and Claude Horton, as the old-faithful friend, topped the supporting cast, in which Jean Cameron and Gwilym Williams turned in good jobs.

Story itself lacked completely the suspense and dramatic moments both of the original novel and the film, which starred Robert Donat, skipping entirely the scenes in the Welsh coalfield areas which highlighted the picture. Norman Felton's direction was adequate, as was John Gart's original music background. Lucky Strike singing commercial in the middle slot, featuring Dorothy Collins, was obtrusive because it was so much out of the mood with the play.

"Anything Can Happen," the George and Helen Papashvily best-seller of some years back, made a warmly entertaining vehicle for NBC-TV's "Philco Television Theatre" Sunday (18). The fictionalized story of a Russian immigrant's integration into American life had a good deal of humor arising from the contrast between U. S. and foreign manners. One typical scene was that in which a group of Russian emigres told the hero why he should not have become engaged to an American girl. Yankee women, they said, want you to change your name, they can't cook, they force husbands to live on strict budgets and make only two steaks for two people.

While William Kendall Clarke's adaptation involved little plot, it caught the gaiety and understanding of people of the original tome. The wedding scene, particularly, was well done. And the ending, after the death of Papashvily's best friend, added a chord of pathos, with the observation that to be complete a home needs a taste of sadness.

Joseph Buloff, although touching on the hammy at times, wrapped up an effective characterization as the immigrant. Adia Kuznetsoff scored impressively as his outward-going, philosophical friend, while Catherine Lynn was likeable in the role of native-born wife. "Anything Can Happen" differed from the typical "Philco" offering, but it made a nice change of pace.

Fred Waring's last stanza of the season for General Electric on CBS-TV was a fitting finale in broadness of concept but, unfortunately, one of the poorest of the series in terms of pure video entertainment. Entire second half-hour of the 60-minute segment was taken up with an epic song poem by Roy Ringwald, "Song of America," which covered highlights of this country's history from its discovery to the assassination of Lincoln. End result was a curious hodgepodge of pretentiousness, dignity, dullness and dramatic spottiness.

Because of the necessity of covering close to 400 years in time and thousands of miles in territory, the historical review was split between Waring's somewhat pedantic commentary and the choir-voiced detailing of the highlights. What few production values were used to enhance the song drama revolved mostly around shadow double-exposures and brief tableaux. Lighting of the choral group and mobility of the cameras (a hallmark of this show) helped to overcome some of the ennui produced by the sameness of production and lack of action—but it was a far cry from, for example, the dramatic picturization of "John Brown's Body" on this program several weeks ago.

Opening number was a production built around a picnic song that segued into "Hoop-Dee-Do," and finally a polka. Staging, hoofing, singing and lens work were all par for the course for this type of Waring eye-and-ear divertissement, as were the soloists and orch in a song melange tagged, simply enough, "Musical." Latter interlude, a non-production number.

(Continued on page 35)

In San Francisco

They get together at her place



The address is 740 on the dial...where in just six months Jane Todd has become San Francisco's first lady of radio. With a 23% higher rating than any other local woman's show!

All because San Francisco women know KCBS' Jane Todd talks their language. She tells 'em and sells 'em!

When Jane mentions a book or a play, a dress or dessert, cash registers ring a merry chorus.

Nice work anywhere but even better in San Francisco, where people have more money to spend per capita than in any other large city in the nation!

If you sell a product women buy, come on over to Jane's place. Let us introduce you to the first lady in America's seventh market today.

San Francisco
Columbia's Key to the Golden Gate
Represented by Radio Sales



*Pulse of San Francisco, March-April 1950

*Sales Management Survey of Buying Power, May 1950

†Jane Todd, Mon. through Sat., 4:45 to 5:00 p.m.

AT THE MAYOR'S DESK

With William O'Dwyer; Robert Moses, Frederick Zurmuhlen, Dr. Edward Mahoney, William Reid, guests
 Producer: Clifford Evans
 Director: Bud Gammon
 30 Mins.; Thurs., 8 p.m.
 Sustaining
 WPIX, N. Y.

"At the Mayor's Desk," with N. Y. Mayor William O'Dwyer starred, represents a significant development in video and projects the medium into the political arena as a heavy weapon. On the preem Thursday (15) of this fortnightly show the mayor revealed himself as a competent teeteev personality, with more camera presence, for example, than WPIX topper M. F. Flynn who introduced him.

O'Dwyer made a relaxed moderator, calmly puffing on a pipe (there was a strong resemblance to American Tobacco's William Gargan) as he queried four members of his cabinet on civic problems. In this case, because of the warm weather, the subject was beach pollution, involving the city's outlay for sewage disposal plants. Health Commissioner Mahoney admitted that the city's beaches were nearing the pollution danger point and explained the need for additional sewage plants. Deputy Mayor Reid went into the financial angle (additional taxes are to be levied) and Public Works Commissioner Zurmuhlen pointed out the location of present and projected sterilization plants on a map the mayor's secretary obligingly brought in. Construction Coordinator Moses said the work should have been done 20 years ago and discussed the relationship to other communities.

All in all, it was a fairly informative stanza, a little too technical in spots, aimed at getting across the administration's point of view on the project. Opposition to the tax measures was cited, but what party or parties objected wasn't mentioned. Other more dramatic and controversial subjects might have been covered, but the mayor emphasized that municipal problems are too complex to be covered completely in a single telecast.

Productionwise, the show was for the most part natural, and the City Hall office provided an interesting set. Film clips were used in two spots, in the first of which they were out of place.

Bril.

CLUBHOUSE QUIZZ

With Bob Edge; Burt Shotton, guest
 Producer: Ernie Byfield, Jr.
 Director: Nat Eisenberg
 15 Mins.; Tues., 11:30 p.m.
 EHLE'S COFFEE
 WOR-TV, New York
 (Weiss & Geller)

This stanza is skedded after Brooklyn Dodger home games televised by WOR-TV, and should hold on to a considerable segment of the fans. Bob Edge gives some brief comment on the game, interviews one of the Bums, reports the day's scores and in-between emcees the Mystery Dodger quiz. Contest is based on a photo of a onetime Brooklyn player, with some of his features masked. A viewer is called and if he answers a simple diamond query correctly gets a crack at identifying the masked personality for the jackpot.

It's a catch-all stanza that should please Ebbets Field aficionados. Edge handles his interview chores easily and on the airer caught Tuesday (13) his guest was Burt Shotton, Brooklyn manager, who had some frank things to say about his club's problems. Questions asked, while fairly easy, are the kind of thing that may start some talk among diamond addicts.

Ehler's is plugged too frequently, however. In addition to a commercial delivered pleasantly by a Latino senorita, there are cans of the coffee on display, a sign, cans awarded as consolation prizes, plus Edge and his guest touting Ehler's as they drink the java.

Bril.

DICK FISHELL
 With Bobby Troup, Billy Gray, Patricia Stentz
 Producer-writer: Fishell
 15 Mins.; Tues., 10:30 p.m.
 BERMAN'S HOUSE OF STYLE
 KLAC-TV, Hollywood

In all his years before the mike, Dick Fishell has acquired an easy affability that should pay off even better in TV. Never pressing and letting the conversation with his guests take a natural flow, he impressed with this quarter-hour vignette as a host in a big, overstuffed chair, casually chatting with droppers-in.

It's the showmanly touch that Fishell injects to lift this type show out of a well worn rut to the level of bright entertainment. He had three guests on his opener, complete with sponsor, and all were integrated into a smooth pattern. As a sports figure probably better known in the east than here, Fishell got off a few items of current interest to the sport fans as a segue into the show's title, "Meet the People You Read About." First was Patricia Stentz, a personable young lady whose hair-raising biz has been written up in the national mags. She gave a demonstration of how baldies can look like J. C. Flippen and then for laughs she made a mop "grow" on Bill Gray's dome. Gray, nitery comic, proved an excellent foil and the laughs rolled as fast as the hair grew. Bobby Troup, a singer also on the grotto time, sang as he played, and both well.

Fishell knows about everyone in town connected with show business and sports and that's a big asset for the sponsor, a men's tailoring establishment. Spread to a half-hour and timed earlier in the evening, Fishell could easily make this one of the most looked-at and listened-to programs on the home channels. He knows people and knows his way around and that's where it bulges in his favor. He should be ripe for the kins in a few weeks.

Helm.

BASEBALL
 With Waite Hoyt, announcer
 BURGER BREWING CO.
 WCPO-TV, Cincinnati
 (Midland)

Among the diamond greats of the Babe Ruthian era, Waite Hoyt is still plenty heavy with radio and TV followers of the Cincy Reds. In his eighth season of ballcasting for Cincinnati stations, the former big-league hurler is doing an exclusive pitch this season on the Scripps-Howard TV and AM stations. Standard airings are piped to 35 stations in Ohio, Indiana, Kentucky and West Virginia, making up the Burger network.

Brewing firm has been sponsoring Hoyt for several years and now has him under direct contract. Bankroller also has an exclusive contract for broadcasts and telecasts with the ball club covering all home games. Out-of-town Reds' games are carried exclusively on WCPO.

WCPO and its TV'er do a half-hour preliminary on home games for other advertisers. Kickoff is Dugout Dope by Lou Smith, veteran Enquirer baseball writer, for Admiral appliance dealers. His 15-minute interviews with home and visiting players and umpires are fan-filling. Jim Fair, a young personality WCPO-TV staffer, contributes a pleasing five minutes of fan dope, explaining rules and scoring, for Army sponsorship.

Dick Bray, dean of Cincy sportscasters, is in his 13th season of "Fans In The Stands" for the Rubel Baking Co., a 10-minute stint. Kids are his favorite subjects for personal talks and human interest flavoring.

Hoyt does a one-man job on both TV and AM. Video is handled by two cameramen. Although he is an old baseball head, Hoyt is never guilty of grandstand-managing or second guessing of plays and umpire decisions. He calls 'em quick and accurately. When rhubarbs and other delays take place, he fills in with inside stuff on probable conversation on the field.

He also is a master in dramatizing out-of-town games from telegraphed info. In cases of wire delays or rain holdups he fills in with recollections of plays and players of his days as a Yankee, Dodger and with other major teams. It's the kind of stuff the fans relish.

Koll.

HAWKINS FALLS
 With Frank Dane, Arthur Peterson, Norm Gottschalk, Phil Lord, Clarence Hartzell, Alice Dineen, Jean Mowry, Viola Berwick, Les Spears, Hope Summers, Alma DuBus, Andzia Kuzak, Mary Frances Desmond, Bill Snary
 Producer: Ben Park
 Directors: Dave Brown, Park
 Writer: Doug Johnson
 60 Mins.; Sat., 7 p.m. (CDT)
 Sustaining
 NBC, from Chicago

There's room on television for a show of this calibre—lots of room. This latest venture of the Chi NBC producers, filling the summer spot vacated by the Jack Carter show, steps up as the best example to date of their belief that video is a new kind of entertainment and not just a new vehicle for old forms of entertainment.

Not that the basic showmanship values were ignored. They were used. But they were adapted to the medium rather than vice versa.

As the tale unfolded on the initial segment (17) of this musical-dramatic show, there were easily accepted touches of comedy, nostalgia and satire. And there was music, not as an afterthought but as an integral part of the session. Combining these standard ingredients with a proficient cast, working with a well-written script and deftly presented video-wise, final product emerged as excellent family viewing.

Story, with cast and cameras sharing the telling, took viewers to Hawkins Falls, pop. 6,200, to watch the activities in preparation for the arrival of a famous actress making her first hometown visit in

many years. Tale was narrated by the editor of the village weekly, well played by Frank Dane.

Involved in the situation was a group of small town types that were characterized but not caricatured. Thesping was uniformly good. Clarence Hartzell registered strongly as the laconic town cop. Arthur Peterson fitted well as the harassed local playwright who authored the revue in which the famous actress had consented to appear during her visit. The town busybody was nicely done by Hope Summers. Phil Lord scored as the portly old judge who had carefully built up a myth through the years of a youthful romance with the star. Vi Berwick was believable as the town's best cook who unsuccessfully tried to whip up an exotic dish for the visiting celebrity. Les Spears was good as the barber and leader of the village band. Pic star was nicely played by Alma DuBus and Norm Gottschalk was fine in his sign painter role.

Singing chores were ably handled by Andzia Kuzak, Mary Frances Desmond and Bill Snary.

Tale moved smoothly through a variety of sets with some tricky camera dissolves and pickups which in only one case seemed overly contrived. Sets, designed by Frank Swig were standout, especially the newspaper blowup backgrounding the narrator.

The Hawkins Fallites are a cinch to pick up a strong following during the summer run. Show, which could and probably eventually should be edited to a half-hour, would make a sturdy commercial offering in the fall.

Dave.

SPOTLIGHT ON TOMORROW
 With Fanchon Marks, Don Faust, emcees; Arvie Recore, pianist
 Producer-director: Charles Vaughn
 30 Mins.; Sat., 7 p.m.
 HOTPOINT
 WLW-D, Dayton, O.
 (Robert Acornb)

Teen Tele-talent, Inc., a youth group cradled nine months ago for the hatching of TV talent on a non-profit basis, is technical director of this delightful weekly series. It originates in studio of WLW-D and spreads to WLW-T, Cincinnati, and WLW-C, Columbus. General Electric Supply Corp. has been doing the tagging for Hotpoint dealers since October.

Junior achievers are mostly highschool boys and gals from the Dayton area. Pro coaching is by Fanchon Marks and Don Faust, who also are smoothies in handling the intros. Arvie Recore, a vet of the ivories, is the lone accompanist and is spotlighted for a solo before a customary patriotic vocal ensemble finish.

Teenagers take turns as principals or onlookers as specialties unfold in a living room setting. They look fresh in semi-formals and are entirely at ease. Filmed blurbs for Hotpoint washers, freezers and refrigerators are spotted neatly.

A world-travel theme was used on program caught, allowing for class flashes in scenic backgrounds made by the youngsters and a variety of song and dance numbers. Kids do a swell job of wardrobe. Stacks up as great nesting for both the talent and TV. Koll.

FASTEST GROWING TV MARKET

Ownership of TV sets within the WLW-Television area has increased more than 600% in the last year. During a recent four-months' period, growth of set owners more than doubled the national rate—totaling 268,000 (unduplicated) as of June 1st. It's the 2ND LARGEST TV MARKET IN THE MIDWEST . . . 6TH LARGEST IN THE NATION.

REACHED MOST EFFECTIVELY

Videodex Reports for May prove that the three micro-wave-linked Crosley Stations—WLW-T, Cincinnati; WLW-D, Dayton; and WLW-C, Columbus—offer the best method of reaching this important TV market. WLW-Television has an average Share of Audience of 47.5% from 11 A. M. to 11 P. M. seven days a week, as compared to an average of 31.5% for the five other stations located in the WLW-Television area!

AT LOWEST COST

On a cost-per-thousand basis, WLW-Television reaches this large audience at lower cost than any other combination of the eight TV stations located in these three cities. ACT NOW to take advantage of the present low rates. For complete information, contact any of the WLW-TV Sales Offices in New York, Chicago, Hollywood, Cincinnati, Dayton, or Columbus.

ON WLW-TELEVISION . . .

WLW-T
 CINCINNATI

WLW-D
 DAYTON

WLW-C
 COLUMBUS

Television Service of the Nation's Station
 Crosley Broadcasting Corporation

IS YOUR FACE . . . TOO BROAD FOR T.V.?
 Your face can be reshaped to photographic proportions, quickly, by this newest scientific cosmetological technique, direct from Paris.
 Not a Make-up!
 Consultation without Obligation!
 ELISABETH UNGAR
 34 E. 38 St.
 MU. 6-2120

REHEARSAL SPACE
 Huge, light, studios for Rehearsal (non-musical)
 Centrally located, Fifth Ave. in mid 50's
 CALL M. COOPER (1-5 P.M.)
 Phone: PL. 3-5110

Detroit — Metropolitan Detroit Pontiac Dealers have purchased "Sports Closeup" on WWJ-TV for 13 weeks through MacManus, John & Adams. Show, featuring sportscaster Paul Williams and members of the Detroit News sports staff who interview sports stars, recently was changed from a 10-minute cross the board show to its present half-hour weekly format.

Radio Reviews

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with recorded music from the show.

Airer also invited listeners to phone in questions about the theatre directly to the studio. This proved to be a time consumer, for often after a lengthy phone call the query proved to be inadequate. If the questions were submitted by mail, the delay could be eliminated and better issues could be selected.

Furthermore, if "Open Mike" intends to continue using guests from current shows it would be more practical to move the teatime back to 11:30 or 11:45 p.m. in order to give players sufficient time to get to the studio. Kirk did fairly well as the moderator, but the long wait before his guests showed up proved quite embarrassing for him.

Typical of the questions: "what do you think of theatre-in-the-round?" and "is summer stock necessary for an actor to get to Broadway?" Sandwiched in the show was the station's drama reviewer, Joe Shipley, who reported on the "Madwoman of Chaillot" at the City Center, N. Y. Later joining the forum, he emerged as more articulate than most of the guests. Gilb.

WFDR ANNIVERSARY

Writers-producers-directors: Guy Wallace and "Binny"
45 Mins., Fri. (16), 9 p.m.
Sustaining
WFDR-FM, N.Y.

Celebrating its first anni last Friday (16), WFDR-FM offered a 45-minute reprise of bits aired over the station during the past year. Program ably fulfilled its intention of pointing up the diversity of entertainment broadcast over WFDR. Station's interest in the problems of the working man was also projected via highlights from shows devoted to that subject.

Show included reprises of originally transcribed programs. Among the talent spotlighted were Eddie Cantor, Milton Berle, Jack Benny and Rochester, Arthur Godfrey, Lily Pons, Morton Gould's orch and Arturo Toscanini.

Also included in the roundup were President Harry S. Truman making his 1950 State of the Union address and snatches from talks

by Veepee Alben W. Barkley, Secretary of State Dean Acheson, United Auto Workers' prexy Walter Reuther and United Nations' Secretary-General Trygve Lie. Presentation finale with a recording of a speech made by the late Franklin Delano Roosevelt, for whom the station was set up as a memorial by the International Ladies' Garment Workers Union. Gros.

HERMAN HICKMAN 15 Mins., Sat., 5:45 p.m. Sustaining NBC, from N. Y.

Herman Hickman, Yale's football coach, is heading up a different and palatable kind of sports show. Instead of the usual type of expertizing, Hickman is doling out yarns, anecdotes and even poetry about the sports world and its personalities. This is a leisurely paced session carried by the coach's homespun raconteuring style.

On the preem (17), Hickman gave a self-portrait before leading into a brace of amusing football yarns, including one sharp dig at professionalism in the college team setups. He wound up with a casual recitation of some baseball verse revolving around the pitcher who struck out "Casey at the Bat."

Radio Followup

More of the good showmanship which has surrounded Joe Kelly and The Quiz Kids through the years, accounting for this show's longevity, was the father-and-son battle on Father's Day over NBC. It included parodies by the dads on "Dearie," some of them better lyrics than their renditions by their authors. In each case it was the father who did the nostalgic paraphrase. A contest of father vs. son resulted in the juves copping the brainstraining. On the subject of vocalization, Joel Kupperman's father refused to risk any crooning, and read his lyric straight. Not bad either, i.e. both the rendition and the song parody.

Mundt

Continued from page 36

of a television screen, the vision of America, along with the Voice of America.

Television, said Mundt, can do a great deal to open new markets for American goods, to awaken backward countries to modern methods of farming, to stimulate desires and wants and to promote greater interchange of commerce.

Mundt said he has been in conference with Assistant Secretary of State Edward Barrett, who has shown "a very commendable willingness to consider suggestions for implementing our cold war against

communism." He added that Barrett has assigned two members of his staff "to make a thorough investigation of the practicability and feasibility of the use of television and an analysis of various regions of the world in which that kind of program might conceivably produce the greatest dividends at this immediate time."

Summer TV

Continued from page 25

the summer heat, the 8:30 to 10 period is open. "Pinky Lee Show," kinescoped from Hollywood, goes from 10 to 10:30, and "Answer Yes Or No" (co-op) continues in the 10:30 to 11 period.

New Sherman Show

On Mondays through Fridays, the new show starring Ransom Sherman takes over the 7 to 7:30 slot and the Camel newsreel continues from 7:45 to 8. Wendy Barrie will have a 15-minute show from 7:30 to 7:45 on Mondays, Wednesdays and Fridays, while the new Van Camp's show starring John Conte takes that slot Tuesdays and Thursdays. Rest of the Monday lineup, with the sponsors in brackets, includes 8 to 8:30, "Cameo Theatre"; 8:30 to 9, "Voice of Firestone"; 9 to 9:30, "Lights Out"; 9:30 to 10:30, Lewisohn Stadium concerts, and 10:30 to 11, "Who Said That?" (co-op).

Feature film oldies replace Milton Berle's "Texaco Star Theatre" Tuesdays at 8 p. m. Web has the 9 to 9:30 slot open; "Armstrong's Circle Theatre" from 9:30 to 10, and "Amateur Hour" (Old Golds) from 10 to 11. Wednesdays, the schedule has Faye Emerson (Snow-crop) at 8; "Nature of Things" at 8:15; "Magnificent Menasha" with Menasha Skulnik, at 8:30; "Kraft Theatre" at 9; "Break the Bank" (Bristol-Myers) at 10, and a film series at 10:30.

On Thursdays at 8 it's "Believe It or Not" (Ballantine's); "Stud's Place," originating from Chicago, at 8:30; Jack Haley show, sponsored by Ford Dealers at 9; "Martin Kane, Private Eye" (U. S. Tobacco) at 10, and the trotting races from Westbury, L. I., at 10:30. Fridays has the "Quiz Kids" and "Magic Slate," both from Chi, alternating each week at 8; "We, the People" (Gulf) at 8:30; "Life Begins at 80" at 9; "Big Story" (Pall Malls) and "The Clock" (Emerson) alternating weekly at 9:30; sports film (Gillette) at 10, and the trotting races at 10:30.

On Saturdays, "American Forum of the Air" goes at 7; "One Man's Family" (Sweetheart Soap) at 7:30; "Hawkins Falls," from Chi, at 8, and the trotting races from 9 to closing.

ABC Biz

Continued from page 26

beginning Oct. 2, via Brooke, Smith, French & Dorrance.

Chrysler's "Treasury Men in Action" goes into the Monday 8 p. m. slot, starting Sept. 11, via McCann-Erickson. Arthur Murray's variety stanza, which takes the Thursday 9 p. m. spot on July 20, will get a Sunday spot in the fall, through Huber, Hoge. "Blind Date," which had been dropped by Esquire polish, was picked up by Gruen through Stockton, West & Burkhardt, to start Sept. 28 on Thursdays at 9:30. "Holiday Hotel," renewed by Packard, moves up a half hour to Thursdays at 9 p. m., effective Sept. 14, via Young & Rubicam.

ABC sales veepee Fred Thrower, who has been concentrating for the past few weeks on video biz, has issued a broadside to agencies pointing up the rapid disappearance of free time on the TV webs. ABC-TV, which has been operating only five nights a week this year, will open Monday and Tuesday evenings in the fall.

WQXR

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WQXR's subscription announcements for its Program Guide magazine.

Under the arrangement, RRN programming will be extended from 7:30-11:06 p. m., Monday through Saturday, to carry WQXR's news and music features. RRN also begins Sunday broadcasting on July 2 to carry WQXR shows from 3-11:06 p. m. Plan will mean ex-

Inside Stuff—Radio

WINS, N. Y., disk jockey Fred Robbins, now beaming from the Howard Johnson restaurant on West 57th street, is slated to shift to Monte's in the Belmont Plaza hotel, N. Y. Robbins, whose pace with the Howard Johnson eatery winds up in mid-July, will be brought over to the east side hotel spot by Phil Rosen, owner of the Penthouse Club, who takes over Monte's at the end of June.

Earl Wilson, N. Y. Post syndicated columnist, originated from Monte's for two months earlier this year, first over WINS and then over WJZ, the ABC outlet. That program exited, reportedly because of a hassle between Wilson and his sponsor, Tele-King.

Four film companies—20th-Fox, Metro, Paramount and Samuel Goldwyn—are bidding for rights to ABC's documentary on loyalty, "Clear and Present Danger." Broadcast, originally beamed two weeks ago, was given a repeat Sunday (18).

Music Corp. of America is representing the web on the deal. Take from the film rights would be divided between the network and Joel Sayre, who scripted.

Plan for launching of a tape broadcasting network by Bruce Eells is a new development in the program library service field which may give the spot business a heavy impetus. Charles E. Rynd, former veepee of ABC and now head of Audio-Video Products, eastern distributors for Ampex recorders, has tentatively agreed to head the tape web.

Eells' idea is to distribute Ampex machines free to member stations, their subscription fees covering the cost of the recorders, on which they'll be able to play his taped airers and music. In addition, Eells will give stations his existing library on disks, which they can record on tape. Advantage of tape, Eells says, will be greater fidelity, ease of handling and elimination of breakage in transit.

Eells has contracted with Ampex to start delivering the recorders on Oct. 1. When a minimum of 400 stations has subscribed, the network service will be incepted, Eells said.

Growing importance of early morning AM periods is pointed up by Procter & Gamble's purchase of spot radio series, some of which are in unrated time (in the early hours when the telephone pollsters aren't working).

P&G recently bought shows on several stations for Tide, among them being "Hits From the Hills," over WSM, Nashville, from 6:15-6:30 a.m., three times a week. Talent on the show, from the "Grand Ole Opry," includes Carl Smith, Lonzo and Oscar, and String Bean and his banjo. Agency on the account is Benton & Bowles.

RWG

Continued from page 23

tension of WQXR's longhair programming to 42 counties served by RRN, with transmission made by radio relay, from station to station, over a circuit of 550 miles.

WQXR prexy Elliott M. Sanger sees the plan as a hypo for frequency modulation and FM set sales. RRN g.m. Michael R. Hanna said that the project is giving FM "its best chance since Major Armstrong introduced it." He's planning an all-out promotion campaign to back the plan.

WTPS

Continued from page 22

eligibility of such licensees to operate radio or television outlets.

If the status of WTPS is affected, the reverse of what followed in the Lorain (O.) Journal case will have occurred. In the Lorain case, it was the FCC action in refusing a radio license to the Horvitz Bros. because of their refusal to sell space in their Lorain and Mansfield newspapers to advertisers buying time on a local station which preceded an anti-trust complaint by the Justice Dept.

Greensboro, N. C. — WSNS-FM, Sanford's new station, went on the air this week. Tom Barker and Burke Buchanan are the owners. Station will broadcast from 3 to 11 p.m.

CONTACT LENSES

Amazing New Small
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NO MOLD NECESSARY
NO IRRITATION
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WORK
YORK
PENNSYLVANIA

WEST
EASTON
PENNSYLVANIA

WDEL-TV
WILMINGTON
DELAWARE

WGAL-TV
LANCASTER
PENNSYLVANIA

STEINMAN STATIONS

Clair R. McCollough, Managing Director

Represented by **ROBERT MEEKER ASSOCIATES**

Chicago San Francisco New York Los Angeles

Chi's WLS Pioneer in P.A.'s; In 338 Appearances Last Year to 770,000 Persons

Chicago, June 20. A growing trend among AM stations to combat tele inroads is the "hitting the road" of their talent to promote listener loyalty by grass roots personal appearances. But this is old stuff to WLS, which has been doing it for years. Since 1927, in fact.

Last year WLS talent appeared before more than 770,000 persons in 12 states while making 338 separate p.a. dates. And 1950 looks to be a peak year, with number of dates expected to hit the 400 mark.

The bookings built up over the years pay off soundly. Not only have they built up the personality of the station throughout the mid-west, but the Artists Bureau formed in 1931 to book both station and outside talent has become a major source of coin.

About 30 different WLS acts play the circuit, which ranges from church affairs to state fairs. Practically every state fair in the station's range has been played. For the past 15 years the National Barn Dance show has been aired from the Illinois State fair. The Barn Dance which is broadcast regularly from Chi's Eighth Street theatre plays to a capacity house each Saturday night for an annual gross estimated at \$85,000.

Incidentally, the Bureau, which is operated by George Ferguson and Earl Kurtz, reports an increased number of calls this season from small town theatre owners for live acts to hypo the box-office.

Tele Followups

Continued from page 32

spotlighted Stuart Churchill, Joanne Wheatley, Gordon Goodman and Jane Wilson, all Waring regulars, in an assortment of solos, with Morley & Gearheart, two-piano team, for a good finish with "Flight of the Bumble Bee."

Program led off with a citation to Waring from two youthful members of the 4-H Clubs of America for his aid to and encouragement of these farm and health organizations. Pair of commercials, both in the first 30 minutes, were cleverly-intro'd plugs for G-E washing machines, TV sets and electric bulbs.

Off on a new series with a new sponsor, Chicago's WGN-TV's "Stop the Record" with Frann Weigle and Rose Dunn shapes up as a strong contender for the early afternoon housewife audience. Cross-the-board strip uses the disk jockey format with viewers called to identify the band or the vocalist. A series of clues is flashed while the record is spinning and while Weigle is making the calls. Besides the calls, Weigle does an easy, friendly job with the between-tunes patter and the live commercial. Miss Dunn assists by describing the gifts given to the winning participants. She also recaps and explains the clues. On show caught (13), this detailed explanation seemed superfluous and slowed the show as proper identification was made in each case by the called viewers.

NAB

Continued from page 23

general counsel, it was explained, has been in the wind for some time and involves a question as to whether the post should be a full-time job. Petty will return to his law practice in Los Angeles but will maintain an office in Washington.

Similarly, Arthur Stringer, a veteran of the organization, has been considering various industry offers for some months. As former head of the FM department, he had been planning an exit since the old FM Assn., which brought into NAB Ed Sellers, its executive director, was merged with the organization. Resignation of G. Emerson Markham, director of the TV department, was followed today by the appointment of Charles Batson, who leaves the Broadcast Advertising Bureau in New York, where he has been assistant director. Batson was responsible for the elaborate study, "Television: A Report on the Visual Broadcasting Art," when he was at the NAB headquarters in Washington prior to shifting to BAB.

Board members are expected to discuss plans tomorrow (21) for a membership campaign, a project in which NAB's new general manager, William Ryan, has been giving particular attention. Ryan believes that the tide of resignations has stopped and that now is the time to "roll it back" to its high peak of 1948.

Affairs of NAB are said to have noticeably improved since Ryan's arrival over a month ago, with the morale of the organization higher than in some time. With the staff solidly behind him, he is reportedly doing an excellent job in restoring the association to a wide-awake, functioning operation.

Transcriptions

Continued from page 23

Romay, Page Cavanaugh Trio, Les Brown, Larry Fortine, Bob Eberle, Carmen Cavallero, Jimmy Wakely, Red Foley, Frank Luther, Jimmy Dorsey, Evelyn Knight, Harry James, Duke Ellington, Andrews Sisters and Victor Young.

While the transcription library biz is drawing more stars, it is also going in for programming. Instead of merely providing individual selections, the services are offering scripts, special themes and other devices so that the numbers can be combined into timed programs. Emphasis is also being placed on selling, with sales and promotional tools provided to subscribing stations.

The open-end transcription field is also garnering celebs, with Rudy Vallee and the Adolphe Menjous already in and Buddy Rogers set to enter.

Brokenshire to ABC

Norman Brokenshire, whose broadcast sked at WNBC, N. Y., had been pared by general manager Ted Cott, has been signed to a five-year-pact by WJZ, Gotham key of ABC. The pioneer announcer, one of WJZ's gabbers in 1924, will air his "Take It Easy Time" on the station, starting July 10, cross-the-board from 4-4:45 p.m. After he winds up his present WNBC commitments, Brokenshire will become an ABC exclusive.

Hub Video

Continued from page 25

potent territory once the freeze is lifted and the two pending channels are assigned.

Video was pioneered by WBZ-TV hereabouts and station has gone all out in pitch for live local shows, with 43 in that category now programmed, totalling 15 hours of air time. Local telecasts cover wide variety with station producing dramas, musicals, quiz and kiddo shows in addition to sports pickups. Sponsorship on local shows is also solid with 120 sponsors participating in the availabilities.

WNAC-TV hit the air several weeks after WBZ-TV's teeoff (June 9) and at present is local outlet for DuMont, CBS and ABC products. WNAC-TV introduced noon-time video to Hub viewers with an interview program that has been telecast continuously for the past year. Station also splits big league baseball coverage with WBZ-TV.

Advertiser response has been strong enough to necessitate upping of rates with both stations working on third rate card since 1948 with rates comparable, a class A hour commanding approximately \$550 whereas two years ago the rate was \$250 with few takers. Another terrific factor is the zooming of sets in the area from less than 2,500 on T-Day to close to 400,000 at present, exclusive of Providence, R. I., which is in the normal coverage area and Portland, Me. Latter city is 100 miles from Hub but it is estimated that there are at least 1,000 sets installed there with fairly good reception reported.

Jersey Studio

Continued from page 25

realized the pressing need for more TV studio space.

Harris Theatre Leased in Chi
Chicago, June 20.

Faced with increasing video studio space problems, Chi NBC last week entered negotiations for a long-term lease for the Harris theatre, 1,000-seat legit, owned by Shubert Enterprises. Web is currently renting Shubert's Studebaker theatre on a week-to-week basis for a \$2,000 weekly tab. The Harris, a smaller, more modern air-conditioned house, is felt to be better suited for tele production.

NBC took over the Studebaker in February, chiefly to house the Chi portion of the "Saturday Night Revue." An estimated \$200,000 was spent converting the legit for television. Most of this sum was for equipment that can be transferred to the Harris when the pending deal goes through. Latter theatre is housing legit "Two Blind Mice," but it would move in case NBC takes over.

Studebaker is being used by web for "Studs Place," and the new Ransom Sherman show will be launched from there when it bows on web July 3. Sherman strip, going into the "Kukla, Fran & Ollie" cross-the-board 6 p.m. spot, forced NBC to drop its offer, pitched to ABC that latter network also use the Studebaker on a split-rent basis.

Use of theatres for video is still believed to be a stop-gap measure until NBC can build its own Chi studios.

Lewisohn Concerts

Lewisohn Stadium concerts in N. Y. are to be televised for the first time this year. NBC last week pactored for coverage of the outdoor musical stanzas each Monday night in the 9:30 to 10:30 slot, starting next week (26). They will replace the Robert Montgomery series of legiters sponsored by Lucky Strike.

Fulton's 'Time's a Wastin' Harangue Sparks Richards News Slant Hearing

Sen. Johnson

Continued from page 26

sion. They forget that during all that time we should also be attending to other important business of the Commission."

Sen. Johnson last month told a delegation of independent television producers who came to Washington to protest the freeze that he expected the Commission to hand down its decision on color by Aug. 25, but that the ruling might be "expedited" by a report, due in a few weeks, of a group of scientists headed by Dr. Edward U. Condon, director of the National Bureau of Standards, who have been studying the question. Johnson's statement is understood to have been based on information from Chairman Coy.

Coy recently told a convention of the Radio Manufacturers Assn. in Chicago that the freeze would probably be lifted by the end of the year and that the allocations hearings would not start until the color question is decided. His statement indicated a color decision by early fall.

Only last week, Commissioner Sterling, in testifying before a Senate committee on his nomination for another term on the FCC, reaffirmed Coy's remarks.

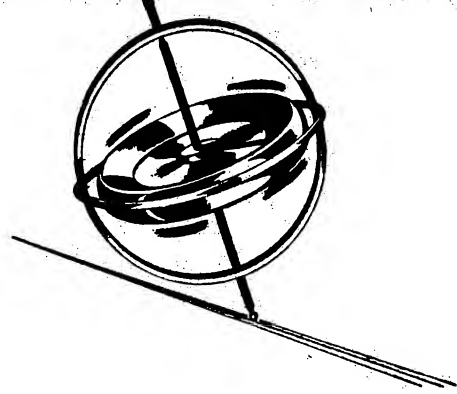
Hollywood, June 20. Impatient with the slow progress of the Government's case, G. A. Richards' chief counsel, Hugh Fulton, climaxed a day of repeated exception to the trend of hearing by suggesting "let's quit wasting time and money and get down to cases."

Fulton's objections were to Benedict Cottone's inquiry into processes of KMPC employees in assembling copies of news scripts to be used as exhibits. He demanded to know what right the FCC had to examine station's records. The Government's so-called "fishing expedition" also seemed to tax examiner James Cunningham's patience and he tried several times to speed the proceedings. Wearing of round-about testimony of KMPC manager Robert Reynolds, Cunningham finally exclaimed, "It is my feeling that our whole interest is whether instructions were given that news be distorted or suppressed."

Cottone kept hammering away at Reynolds, with an occasional sideswipe at Fulton, but the matter of relevancy interrupted ground-work he was laying.

St. Louis—Two June grads of local universities have joined the news gabbing staff of KXOK. They are Don Ratchford, recently of Washington U., and Peter Edwards, now an alumnus of Notre Dame and St. Louis U.

STABILIZED



from now on...

WWJ-TV is taking circulation for granted! The number of television sets in the Detroit market has passed the quarter-million mark!

from now on...

Words like "experimental" ... "test" ... "pioneering" ... "infancy" and the rest of the vocabulary of a new medium are out. TV has come of age!

from now on...

We will back our belief in the stability of television with our new rate card (#8) which will be guaranteed to advertisers for one full year!

RATES
GUARANTEED
FOR 1 YEAR

WWJ-TV

NBC Television Network

FIRST IN MICHIGAN Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERRY COMPANY

ASSOCIATE AM-FM STATION WWJ

THE THREE SUNS

"MORTY" "ARTIE" "AL" RCA VICTOR Records

Currently

ROOSEVELT HOTEL

NEW YORK

Direction: MUSIC CORP. OF AMERICA

FOR RENT

46th Street, West 151, rent pent-house. Space 400 feet suitable for office or studio. Immediate possession. Plaza 7-3730.

Col, RCA Map Fall Campaigns On Pops in 'Battle of the Speeds'

Battle of the speeds between Columbia Records' 33 rpm and RCA Victor's 45 will open again in the fall for dominance in the pop field. Easing off the propaganda during the summer months, both companies are setting big promotional pushes for their respective systems in time to cash in on the lush Christmas season.

Victor is priming its second major splash for the 45's since introducing that speed last year. While the new promotion won't hit the pace set by the initial \$2,000,000 outlay for the 45's, a budget of \$1,000,000 has been pencilled in for the upcoming fall push.

Columbia, at the same time, will resume the drive for its seven-inch 33 rpm pop disks, which was launched in May. Waxery will make an all-out pitch for its one-speed system via heavy mag and daily advertising plus radio and video shows on the CBS network. Unlike Victor, which has other diskeries using the 45 rpm disks, Columbia is fighting single-handedly for its seven-inch 33 rpm pops. Col is hoping to get other companies on its side via a successful promotional drive.

In the longhair field, the speed battle has ended with a clean-cut victory for the 33 rpm system. Retailers and distributors have drastically cut back their 78 rpm inventories in recent months and Victor is currently drawing up details of a plan whereby its longhair shellacs, currently gathering dust on retailers' shelves, can be exchanged for the slow-speed wax. Victor will destroy all the 78 rpm disks returned under the exchange plan.

2 HOPALONG TUNES REACH 200,000 SALE

Hollywood, June 20. Part of the Hopalong Cassidy boom, Nacio Publications released today (Tues.) the first two tunes built around the cowboy character with advance sheet orders already hitting a total of 200,000 for both. Advance sale on the two tunes is considered unusual under present market conditions and remarkable in view of the fact that no disks have yet been cut on them. J. J. Robbins has the exclusive selling rights.

Nacio Publications was formed by vet. film musical composer Nacio Herb Brown and Bill (Hopalong Cassidy) Boyd. Brown, prexy of the outfit, collaborated with lyricist L. Wolfe Gilbert on the two numbers, "Hopalong Cassidy March" and a lullaby, "Hoppy, Topper and Me." Recently another clef, Al Piantadosi, wrote a song based on the "Hopalong" character and Boyd sued him. Case is still pending in superior court here.

Sammy Kaye Adds Singer And Pianist to His Band

Sammy Kaye has added a new songstress and 88-er to his band. Judy Johnson has been put into the vocal spot, while Warner Shilkret replaces Jerry Carr on the keyboard. Signing of Shilkret marks pianist's first engagement with a name band. He's the son of bandleader Jack Shilkret.

Miss Johnson, who has appeared in a number of legit shows, will augment her singing with some terping, which will be spotlighted on Kaye's weekly NBC tele show, "So You Want to Lead a Band?". Kaye has been looking for a femme chirper ever since Laura Leslie recently exited that berth. Shilkret, incidentally, accompanied Miss Johnson on an audition record which Kaye heard and it was on the merits of the platter that both landed their jobs.

Ill. Lien Vs. Weems Orch

Chicago, June 20. State of Illinois last week filed a lien of \$1,417 against Wilfred Weems, operating as the Ted Weems orch, for contributions to the group under the unemployment compensation act.

Lien was filed with County Recorder Joseph T. Baran, for contributions during first half of 1949.

Havana-Madrid Denies Responsibility in Suit

Havana-Madrid Restaurant Corp., N. Y., defendant in a tune infringement action brought against it in N. Y. federal court last month, last week sought dismissal of the suit and made a general denial of all allegations. Plaintiffs are Peer International Corp. and Promotora Hispano Musica, Peer affiliate.

Publishing firms charged that the niterly publicly performed for profit six of their copyrighted numbers without a license on Oct. 20, 1949, and at various other times. An injunction and statutory damages of not less than \$250 are asked for each alleged violation. Bistro claims that, as a condition for employment, its orchestra leaders signed agreements to the effect that their outfits would not perform any music on the premises unless the songs were contained in the library of the American Society of Composers, Authors & Publishers. Cafe further contends that if any Peer composition was played by a band in its employ, the music was performed contrary to its agreement with the leader and without its knowledge.

M-G-M PREPS 2 MORE SOUNDTRACK ALBUMS

M-G-M Records is prepping two more soundtrack albums culled from filmicals produced by its parent Metro studios.

Initial set will be "Three Little Words," with Red Skelton, Fred Astaire, Arlene Dahl and Gloria De Haven. Second will be "Summer Stock," with Gene Kelly and Judy Garland. Both albums will be in the 45 and 78 rpm speeds and will also be pressed on long-playing disks.

Melba at Montauk

With his regular stand in the Cotillion Room of the Pierre hotel, New York, closed for the warm months, Stanley Melba, maestro-entertainment director of the hotel, signed for the summer season at Montauk Manor, resort hotel at Montauk, Long Island, N. Y.

Melba and his five-piece society outfit open the stand on June 28.

Best British Sheet Sellers

(Week ending June 10).
London, June 13.
My Foolish Heart.....Sun
Dearie.....Connelly
Oh You Sweet One.....Southern
Let's Do It Again.....Lennox
Jealous Heart.....New World
C'est Si Bon.....Maurice
Piano Roll Blues.....Leeds
Chattanooga Boy.....Pic Music
Enjoy Yourself.....Morris
Down in the Glen.....Wright
Quicksilver.....Morris
Daddy's Little Girl.....Yale

Second 12
Baked a Cake.....Chappell
Two on a Tandem.....Merrin
Me and My Shadow.....F.D.&H.
Bewitched.....Sterling
Cherry Stones.....Fields
Remember Cornfields Arcadia
Can-Can Polka.....Connelly
Sunshine Cake.....Victoria
Song in Our Heart.....20th Cent.
Night Floor Fell In.....Southern
Dear Hearts.....Morris
Lake Loveland.....Cinephonic

Cugat's Smash 53G in Toronto

Toronto, June 20.
Playing at the enlarged Forum in Toronto, Xavier Cugat's orch cashed in with a sock \$53,000 gross in an eight-day stand. The reception to Cugat's crew in this city was capped by rave notices from the longhair critics.

Cugat is touring with a combination band and vaude show, including songstress Abbe Lane and two dance acts, Dulcina and Tato, and Julia, Canadian Concert, and Artists, Inc., is handling the Cugat bookings in Canada.

During his recent tour through Canada, Spike Jones orch racked up comparable grosses.

RCA Times 'Giselle' With Sadler Opening

Timed for the opening of the Sadler Wells' ballet on Broadway in October, RCA Victor is prepping release of a disk set of "Giselle," one of the troupe's repertory standards.

Number is being recorded in London by the Royal Opera Orchestra of Covent Gardens, which plays with the Sadler Wells group in Britain.

Milton Saunders orch, which recently wound up a 36-week stand at the Tavern-On-The-Green, N. Y., has been booked for a fall return at the restaurant.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Lisa Kirk: "Love Like Ours"—"I Didn't Slip, I Wasn't Pushed, I Fell" (Victor). "Love Like Ours," from the pic, "The Men," could be the big tune to lift Miss Kirk's standout talent into the hit lists. It's an excellent ballad movingly vocalled and richly backed by Hugo Winterhalter's orch and chorus. Reverse is a cute change-of-pace item.

Mitch Miller Orch: "Tzena Tzena Tzena"—"The Sleigh" (Columbia). Columbia worked fast to get this version of "Tzena" on the market following Gordon Jenkins' cut for Decca. Miller has executed this tune with a highly pronounced folk tempo and a vigorous choral rendition. Both disks retain some of the folk flavor to be found in less diluted form in the cut by The Weavers quartet for Decca. Flipover of the Col disk is a similar folk-type number which Miller works over with a stirring pace.

Frankie Laine-Patti Page: "I Love You for That"—"If I Were You Baby, I'd Love Me" (Mercury). Two neat duets by a well-balanced team. "I Love for That" has a familiar idea but it's punched over strongly by Laine and Miss Page. Bottom deck has a better potential. The clever lyric and bright beat rate plenty of jock and juke spins. Harry Geller's orch gives solid backing on both sides.

Carmen Cavallaro Orch: "Let's Have a Party"—"I Told Them All About You" (Decca). Cavallaro backs two happy items on a well-turned disk. "Party" is handled in a suitable free-wheeling tempo with Bob Lido and the Cavaliers taking the vocal for a snappy ride. Reverse is another rhythmic number carried by some rinky-tink keyboard highjinks.

Ralph Flanagan Orch: "If I Had a Magic Carpet"—"Down the Line" (Victor). Flanagan continues to hit a solid pace on wax. "Magic Carpet" is dressed with a smooth beat and a good vocal by Harry Prime. "Down the Line" shows the Flanagan crew at its instrumental best. It's a jump number lucidly styled in a danceable tempo and earmarked for repeated plays.

Roy Ross Orch: "Happy Feet"—"Dreamin' Is My Business" (Coral). Another snappy version of the Miles shoe jingle adaptation recently launched by Dean Martin for Capitol. While Martin gets more out of this number than the Beaver quartet, this cut has its rhythmic points and should garner some of the attention being given to this novelty. Reverse is another likely rhythm item cleanly

played by the Ross orch and well vocalled by the Beavers.

Stan Kenton Orch: "Evening in Pakistan"—"Jolly Rogers" (Capitol). Two more interesting sides by the controversial Kenton aggregation. "Evening in Pakistan" is a quiet and tasteful composition free of any orchestral stunting and highly listenable. "Jolly Rogers," however, is in the more typical Kenton vein of modernistic dissonances over a tricky rhythmic base. This disk won't win any converts but the Kenton fans will cotton to it.

Johnny Long Orch: "Shorty's Got to Go"—"Hello" (King). Long has a good chance on "Shorty," a catchy number with a clever lyric. It's not another "Build a Bungalow" but this tune gets a highly attractive vocal workover by Jimmy Sedler and a glee club. Bottom deck is a fair item duetted by Sedler and Janet Brace.

Van Johnson: "Let's Choo Choo Choo to Idaho"—"You Can't Do Wrong Doin' Right" (M-G-M). Van Johnson shows up well on this coupling of tunes from the pic, "Duchess of Idaho." Film actor delivers both in a personable style in a way that makes the vocal quality secondary. "Idaho" is given a particularly pleasing rendition with Harry Geller's orch dishing up an elaborate framework.

George Shearing Quintet: "I Didn't Know What Time It Was"—"How's Trix?" (M-G-M). This is a lovely etching of "I Didn't Know" designed for the more musically sophisticated. Shearing's Quintet gets impressive effects from its skillful manipulation of the melodic pattern over the firm rhythm base. Back side is in a more intricate Shearing idiom with Marjorie Hyams' vibes in the foreground.

Album Reviews

Victor Young and His Singing Strings: "April in Paris" (Decca). Victor Young, one of Hollywood's top composer-arrangers, has executed a fine Decca long-playing set spun around a flock of tunes having Paris as their theme. Numbers are given rich string arrangements with lilting tempos for a half-hour of relaxed music. Numbers include "April in Paris," "Dancing With You," "Speak to Me of Love," "Pigalle," "Beyond the Sea," "Comme Ci, Comme Ca," "The River Seine" and "La Vie En Rose."

Platter Pointers

Xavier Cugat and Hal McIntyre have cut solid "Dance Date" long-playing sets for Columbia along with the Les Brown and Tony Pastor orch... Columbia's new vocalist, Tony Bennett, still sounds like the Street Singer, whose name is Arthur Tracy, not Al Trace as misused in this column last week... Frank Petty Trio has a good side in "Sundown" for M-G-M... Jerry Lewis has a couple of fair comedy novelty sides in "I'm A Little Busybody" and "Sunday Driving" on Capitol... Hugo Winterhalter's orch and chorus serve up another lush arrangement in "My Destiny" (Victor)...

Two fine sides by Jane Hutton in "My Sweetie Went Away" and "More Than I Should" (Decca)... Fitting like a glove, Jimmy Durante works over "A-Razz-A-Ma-Tazz" and "I'm a Vulture for Horticulture" for M-G-M... Illinois Jacquet's combo has a solid number in "My Old Gal," Sid McKinney vocalizing (Victor)... On the same label, Tony Martin has two sides up to his usual par, "La Vie En Rose" and "Tonight"...

Solid sounds by Sy Oliver and his orch in "Four or Five Time" on Decca... Eddy Howard has cut a couple of solid sides for Mercury in "Lasus Trombone" and "Put Your Arms Around Me Honey"... On the same label, Kay Brown has a good novelty in "Cotton Candy and a Toy Balloon"... Johnny Desmond's rendition of "Stars Are the Windows of Heaven" is first-rate (M-G-M)... Spade Cooley's workover of "Loning" and "Little Liza Lou" for Victor are good.

Standout hillbilly, western, jazz, polka, religious, etc.: Al Dexter, "Blow That Lonesome Whistle, Casey" (King)... Eddie Kirk, "Sugar Baby" (Capitol)... Ted Daffan Band, "Ain't Got No Name Rag" (Columbia)... Charles Waterford, "Hard Driving Woman" (King)... Nappy Lamare's "Straw-hat Seven," "It Ain't Gonna Rain No Mo'" (Capitol)... Bull Moose Jackson, "Sometimes I Wonder," (King)... Nellie Lutcher has fine jock and juke items in "Lovable" and "Kinda Blue and Low" (Capitol)... Bob Chester's latest for Columbia is "Daddy From Georgia Way."

VARIETY 10 Best Sellers on Coin-Machines Week of June 17

1. MY FOOLISH HEART (10) (Santly-Joy)	Gordon Jenkins.....Decca
2. BEWITCHED (7) (Chappell)	Billy Eckstine.....M-G-M
3. THIRD MAN THEME (12) (Chappell)	Gordon Jenkins.....Decca
4. HOOP-DEE-DOO (5) (Morris)	Bill Snyder.....Tower
5. I WANNA BE LOVED (4) (Supreme)	Anton Karas.....London
6. SENTIMENTAL ME (11) (Knickerbocker)	Guy Lombardo.....Decca
7. IT ISN'T FAIR (13) (Words-Music)	Perry Como.....Victor
8. OLD PIANO ROLL BLUES (7) (Leeds)	Kay Starr.....Capitol
9. ROSES (2) (Hill-Range)	Andrews Sis-Jenkins.....Decca
10. IF I KNEW YOU WERE COMING (14) (Robert)	Ames Bros.....Coral
	Russ Morgan.....Decca
	Sammy Kaye.....Victor
	Jubilaires.....Capitol
	Larry Cook.....Abbey
	Sammy Kaye.....Victor
	Eileen Barton.....Mercury
	Georgia Gibbs.....Coral

Second Group

I DON'T CARE IF THE SUN DON'T SHINE (Famous)	Patti Page.....Mercury
C'EST SI BON (Leeds)	Johnny Desmond.....M-G-M
RAIN (Miller)	Frank Petty Trio.....M-G-M
WANDERIN' (Republic)	Sammy Kaye.....Victor
COUNT EVERY STAR (Paxton)	Hugo Winterhalter.....Victor
WILHELMINA (Feist)	Freddy Martin.....Victor
I'M GONNA PAPER ALL MY WALLS (Goday)	Danny Kaye.....Decca
AMERICAN BEAUTY ROSE (Jefferson)	Patti Page.....Mercury
DADDY'S LITTLE GIRL (Beacon)	Frank Sinatra.....Columbia
CHOO'N GUM (BVC)	Mills Bros.....Decca
STARS AND STRIPES FOREVER (Church)	Phil Regan.....Victor
MONA LISA (Paramount)	Teresa Brewer.....London
I ALMOST LOST MY MIND (Hill-Range)	Frankie Laine.....Mercury
DEARIE (13) (Laurel)	King Cole Trio.....Capitol
BONAPARTE'S RETREAT (Acuff-Rose)	Fran Warren.....Victor
	King Cole Trio.....Capitol
	Merman-Bolger.....Decca
	Stafford-MacRae.....Capitol
	Kay Starr.....Capitol

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Weston's Status on RCA 'Offer'

Muddled by Rene's Coast Takeover

Henri Rene, RCA Victor eastern artist and repertory staffer, planned to Hollywood yesterday (Tues.) to take over the Coast recording manager's post for Victor following the resignation of Walt Heebner. Rene's heading for the Coast, together with his boss, Charlie Green, temporarily putting the quietus on a flock of rumors about the Victor Coast setup.

Situation was muddled by the exiting of Paul Weston as Capitol musical director last week. It's understood Weston, currently in New York, is huddling with RCA artists relations chief Manie Sacks on teaming up with Victor. Weston reportedly inked Capitol, where he earned \$62,000 last year in royalties and salaries, because of a bigger coin offer from Victor. Where Rene's appointment as the company's Coast recording manager leaves Weston in the Victor picture has not yet been made clear.

Rene's departure for his new Coast spot reduces Victor's eastern a&r setup to three men—Green as department head, aided by Hugo Winterhalter and Dewey Bergman. Following Green's return to N. Y. at the end of this week, Victor's music publishing contact procedure will be revamped in light of the smaller personnel. No additions are being planned for the eastern a&r setup, although Sacks is slated to become more active in the disking operations.

Rene, who has been a Victor a&r staffer for the past five years, will return to N. Y. in a couple of weeks to wind up unfinished business here before taking up permanent headquarters in Hollywood. Weston, meantime, is expected to remain in N. Y. for two or three weeks of conversations with Victor execs.

AFRA Hands Diskeries

Pay Demands as Rep For Non-Musician Talent

American Federation of Radio Artists, claiming jurisdiction on non-musician recording talent, last week presented its demands to RCA Victor, Columbia and MGM Records. Decca failed to attend, while Capitol, which does most of its disking on the Coast, also wasn't represented. Another meeting at which the companies will give their reply will be scheduled soon.

AFRA's dollar demands, first made at the annual convention last August, are \$50 per side for actors and announcers, \$75 for narrators and solo singers. Scale for vocal groups varies according to size, ranging from \$55 per man for a duo down to \$15 apiece for groups of 14 singers.

AFRA's demand might result in some recording artists, who hold American Federation of Musicians cards, having to join AFRA. However, most persons involved have AFRA cards for their radio work.

AFM PUTS ALEXANDER ON DEFAULTER LIST

Willard Alexander Agency, N.Y., was placed on the American Federation of Musicians' defaulters' list this week by the AFM executive board. Action was a result of a claim put in by the Musical Entertainment Agency for commissions due on a series of dates played by the Vaughn Monroe orch in Florida 18 months ago.

MEA put in a claim for 5% of the monies collected by Monroe. Alexander paid part of it and contested the remainder on the ground that it was understood MEA was to share 2½% only and that agency owed him a printing bill of \$323 for window cards which they ordered.

Alexander declared that the disputed sum of \$573 will be paid immediately so that he will be taken off the defaulters' list. He declared he will attempt to appeal the case, but in the event new appeal isn't granted, Alexander will ask union for permission to take the case into court.

Jacquet Platters

On Opposing Labels

RCA Victor and Aladdin Records have both scheduled Illinois Jacquet recordings for release this month. RCA has the instrumental "You Gotta Change" backed by "My Old Gal," which features Jacquet's new vocalist, Sid McKinney. Aladdin is reissuing "Big Dog" and "For Europeans Only," which Jacquet plattered for the outfit about three years ago.

Prior to signing with Victor, bandleader was under contract to Aladdin.

Indies Allege

'Direct Steals' Of Arrangements

Chicago, June 20.

There's growing resentment here among indie recording firms over what the indies call "direct steals" of arrangements and gimmicks in songs they discover and record. Latest in an increasing number of voices raised against the majors is that of James H. Martin, midwest London distributor and owner of the Sharp label.

Martin has an arrangement with London under which latter will pick up masters of any Sharp disks that sell over 10,000 on their own. Jack Teter's "Johnson Rag" was sold to London under this arrangement.

Teter some time ago cut a new disk, "Kansas City Kitty," which London has just picked up. Martin claims that Mercury's side of the song, by Two-Ton Baker, is a "direct steal" of the Teter arrangement, even to the slapping of the bass and a growl effect.

Martin also has a squawk about "Let's Do It Again," which Teter recorded. He claims Dick James' version on Columbia was stolen from the Teter side.

Martin's protests are an echo of those voiced a month ago by Tower (Continued on page 42)

CHESTER CONN'S OWN

EUROPEAN BAEDEKER

Music publisher Chester Conn (Bregman, Vocco & Co.), making his first European trip with his wife, Grace, has been abroad two months on a leisurely junket. He gets back today (Wed.).

During an enforced idleness in Paris, because of a wrenched ankle, Conn communicated his American pals with his capsule closeup of Europe, as follows: "Paris a city of 4,000 Chevalliers; Rome a city of 5,000 Villanovas (N. Y. restaurant); London a city of 8,000 Jeeves; Nice, Cannes and Monte Carlo an elderly Miami Beach with pebbles; Lucerne (Switzerland), Lake George with watches."

Shaw Escapes Serious

Injuries in Auto Crash

Huntington, W. Va., June 20.

Artie Shaw escaped with slight bruises Friday (16) morning when his car collided head-on with a truck about 20 miles out of Huntington. Milton Gray, bandleader's road manager, who was sharing the ride, also got away without any serious damage. Both were taken to St. Mary's hospital here, with Shaw leaving immediately after treatment to fulfill a date at the Castle Farms, Cincinnati, the same night. He had to charter a plane to get there on time.

The Shaw orch had just finished an engagement in Bluefield, W. Va., Thursday (15) night. The truck-driver, Rolfe Jaynes of Portsmouth, O., also is reported to have escaped serious injury.

Top Songs on TV

(Based on copyrighted Audience Coverage Index & Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director.)

Week June 9-15, 1950

Daddy's Little Girl... Beacon
If Sun Don't Shine... Famous
I Wanna Be Loved... Supreme
My Foolish Heart... Santly
There's No Tomorrow... Paxton
5 Top Standards
Betty Co-ed... Flisoler
Darktown Strutters Ball... Feist
Good Old Summertime... Marks
Strike Up Band... New World
Tonight We Love... Maestro

Admiral Buck In

J. G. Wilson Post

Walter A. Buck, operating vice-prexy of RCA Victor, is slated to assume the post of general manager of the company's disking division as part of the reorganization resulting from the recent death of Victor's exec v.p. and general manager John G. Wilson. Buck, a retired rear admiral in the U. S. Navy, had been filling in for Wilson during the latter's illness prior to his death. He will get his new title at the next regular RCA board meeting in New York July 7.

Also assuming additional duties in the new setup will be Joseph Elliott, vice-prexy in charge of consumer products, who will take over Wilson's field and supervisory chores. Wilson's public relations activities will be covered by John West, diskery's p.r. chief, while T. W. Teagarden, tube division vice-prexy, will direct supervision of distributors in some aspects of the equipment field.

In the overall operation, Buck will head up the internal administration of the diskery while Elliott will take over the field operations. It's expected that Robert Seidel, vice-prexy over distribution, will work closely with Elliott on sales planning.

Advanced, Remick Sue

Leeds, Blossom On 'Story' Piracy Rap

Advanced Music and Remick Music filed an infringement suit in N. Y. federal court last week against Leeds Music and Blossom Music. Plaintiffs charge that the defendants' number, "Black Coffee," was pirated from their "What's Your Story?" written prior to Oct. 15, 1940, by Mary Lou Williams, Jack Lawrence and Paul Webster.

Writers of "Story," according to the complaint, assigned the song to Advanced, which later turned it over to Remick to publish. Action claims that around April 12, 1949, Blossom acquired "Coffee" from Paul Francis Webster and Sonny Burke, but subsequently assigned it to Leeds for publication.

Although a material portion of "Story" was allegedly copied for use in "Coffee," the suit charges, Blossom and Leeds exploited the tune as an original. Notice of the claimed infringement was given the defendants May 4, 1949, the complaint states, but they disregarded it and continued to "violate the rights of the plaintiffs."

An injunction, damages and an accounting of the profits derived from the alleged infringement is sought by Advanced and Remick. In addition, it's requested that all copies of "Coffee" be impounded pending the action.

ASCAP Appeals Board

Reelected in Mail Vote

Members of the board of appeals of the American Society of Composers, Authors and Publishers were all reelected in a mail ballot by the Society's members.

Three writer members of the appeals board are Abel Baer, Peter De Rose and Douglas Moore; publisher members are Max Mayer, Tommy Valando and Charles Foley.

Dave Kapp, Decca vice-prexy, headed Coastward yesterday (Tues.) for a week's business visit.

Musicians Trust Fund for Films

To Be Sought in AFM H'wood Pacts

New Low Busch Crew

Styled After Kemp

Hollywood, June 20.

New nostalgia path, successfully blazed by RCA-Victor in having Ralph Flanagan's band frankly imitate late Glenn Miller's stylings, will be trod by Capitol Records shortly. Plattery is having Lou Busch, onetime arranger for the late Hal Kemp, ape the Kemp rhythms with a new band.

Crew, including such ex-Kemp sidemen as Ed Kusby, Clayton Cash, Gus Mayhew and Johnny Cyr, is billed "The California Ramblers." With Busch 88ing as he did for Kemp, band has already cut four sides, including reprises of Kemp clicks of 15 years ago.

MPPA Backs Copy

Sales Drive; Levy To Head Group

At its board meeting yesterday (Tues.), the Music Publishers Protective Assn. agreed to carry forward plans for a campaign in behalf of sheet music sales which were recently proposed at a conference called by the Songwriters Protective Assn. Sentiment of top publishers in the MPPA that men in the field would be best qualified to come up with fruitful ideas led to the appointment of a group of sales toppers from the major companies.

MPPA board proposed that Lou Levy, Leeds prexy, act as chairman of the committee since he was primarily responsible for kicking off the discussion in the trade several weeks ago. Also proposed for the committee were Ira Wiegand, business manager of Bregman, Vocco and Conn; Sam Snettker of Chappell; Tom Hughes, of Shapiro-Bernstein; Bernie Praeger, of J. J. Robbins, and Carl Bradley, of E. H. Morris. Walter Douglas, MPPA board chairman, plans to attend some of the meetings of the committee when it starts to function.

Committee will be primarily a fact-gathering body which will present a worked-out plan to the MPPA board for consideration. Committee members will be notified of their appointments by Douglas this week. Thereafter a meeting date will be set up. It's also planned to enlist the cooperation of Charles Tobias, SPA vice-prexy, under whose auspices the initial trade conference was held two weeks ago.

ASCAP DIVISION MGRS.

IN 3-DAY CONCLAVE

Division managers of the American Society of Composers, Authors and Publishers will hold a three-day sales conference at the Waldorf-Astoria hotel, N. Y., starting June 26. Meeting will be chairmaned by J. M. Collins, ASCAP general sales manager, with Otto Harbach, ASCAP prexy, slated to address the opening session. While the division managers are in N. Y., homeoffice execs of the Society will hold confabs with them on general business problems.

Division managers attending the conclave will be Samuel Berkett, repping the New England division; Samuel Feldman, eastern; David Nelson, southern; George Kopp, central; Martin Meltzer, south central; Harry A. Levinson, western.

Mercury, Granz Ask

Castle Suit Dismissal

Mercury Records and Norman Granz ("Jazz at the Philharmonic") last week moved for dismissal of an infringement suit brought against them in N. Y. federal court by Castle Music.

Castle claims that the defendants wrongfully recorded its unpublished tunes, "Repetition" and "Rhum-baecto." Diskery and Granz, in answering the action, ask that it be tossed out for failure to state a claim.

With current signs pointing to the video industry's okay of royalty payments to a musicians trust fund similar to the diskery setup, American Federation of Musicians toppers will shoot next at getting a similar clause into major Hollywood film studio contracts. The royalty cut is slated to be the major demand to be placed before the studios by the AFM when the current pact expires next summer.

Central position of the royalty principle in present AFM thinking was clearly revealed at the recent musicians' convention in Houston, where prexy James C. Petrillo reported on the flock of deals permitting soundtrack for TV films. Agreement of the video film producers to pay 5% of the take from TV outlets to a trust fund was hailed as the biggest victory for the musicians union in the last several years. Union leaders look upon the royalty principle as one of their chief weapons in the fight against the widespread unemployment in their ranks.

The Hollywood lots have been targeted for royalties in line with the renewed AFM drive to get "a fair return" from the mechanical music industries. According to AFM braintrusts, it's the only way that the musicians can be compensated for the repeated use of their output. If the AFM succeeds in lining up the bulk of the video producers in working agreements, that fact will be used as a prime lever in negotiations with the major pic producers.

The royalty proviso plus the maintenance of current employment levels will constitute the two major AFM demands on the film industry. Union toppers have indicated that the question of higher scales has now taken a secondary place in their calculations in view of the need to whip the growing figures of AFM unemployment.

Entering wedge of the AFM's royalty provision into Hollywood may come about through the use of film trailers on television. At present, National Screen Service, which manufactures the trailers for the major pix companies, has refused to pay the 5% cut in a trust fund and has been making the trailers without music on the soundtrack. Universal and 20th-Fox have been utilizing the TV trailers extensively and AFM leaders are hoping to settle the royalty tab on trailers with these companies as the first shot in the campaign to cover the full industry.

Kenton Takes Cal.

Summer Booking To Keep Band Intact

Hollywood, June 20.

Although he had planned to break up his 40-piece crew for the summer, Stan Kenton puts his sidemen back to work June 30 at Balboa Beach, teeing a summer-long three-nights-weekly engagement. Batoneer decided to keep his men together so they'll be on tap for his annual fall tour. As a result of Kenton's inducements, hot trumpeter Maynard Ferguson, who was going to form his own band, will remain under the Kenton banner.

Since Kenton will get a flat 60% of the take it's doubtful he can break even on the summer venture if he pays full-week salaries to the band, largest in the nation. However, Kenton feels it's the only way to keep his present organization intact.

When the summer stint ends, Kenton hopes to try out a new idea—a music school at which members of the band will tutor. Gimmick is to keep them occupied between time Balboa Beach date winds and tour begins.

Dinah in Coast Return

Dinah Shore returned to the Coast Monday (19) following a short stay in the east for a charity show in Philadelphia staged by the Philadelphia Enquirer.

Manie Sacks, RCA artists relations chief and a Philadelphia native, was instrumental in getting the Columbia recording artist to appear at the benefit.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING JUNE 17

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. No.	Pos. No.	Artist	Label	Song	Jack L.	Myron	Bob St.	Ed Met.	Les Ma.	Al Nob.	Buddy	Ray Pe.	Dick C	Pat Bra.	Wally	Joe Me.	Bud W.	Bill Sav.	Jackson	Harry	Alec Ch.	Monty	Larry	Jimmy	Herb H	Bob Mu.	Barry K	Paul Mo.	Ron Cur.	Dick Gil.	Mort Nu	Jack Chi	Gay Ave.		
1	2	Andrews Sis-G. Jenkins	Decca	I Wanna Be Loved	1	1	3				3	2	1	4	7	10	1	2			7		2	10	6	3	5					5	6	119	
2	4	Bill Snyder	Tower	Bewitched	5	2																													
3	13	Perry Como	Victor	Hoop-Dee-Do			4	6		5	2	9						1			3	3			2	4	1								
4	3	Ames Bros	Coral	Sentimental Me											5	9					2	7	10												
5	1	Anton Karas	London	Third Man Theme																	3	5	4		10	1	7								
6	5	Gordon Jenkins	Decca	My Foolish Heart											7						6	1				7	1	9							
7	9	Gordon Jenkins	Decca	Bewitched																	2	2			1										
8	7	Billy Eckstine	M-G-M	My Foolish Heart																	1			6		4									
9	19	Hugo Winterhalter	Victor	Count Every Star	4													3	2		1			4											
10	15	Nat King Cole	Capitol	Mona Lisa																															
11	8	Kay Starr	Capitol	Hoop-Dee-Do																	7		9				6								
12	27	Mindy Carson	Victor	My Foolish Heart																															
13	16	Blue Barron	M-G-M	Are You Lonesome Tonight	6																														
14	11	Guy Lombardo	Decca	Third Man Theme																															
15	16	Eileen Barton	National	If I Knew You Were Coming																	4														
16	27	Al Jolson-Andrews Sis	Decca	Old Piano Roll Blues																															
17	3	Billy Eckstine	M-G-M	I Wanna Be Loved																															
18	12	Sammy Kaye	Victor	It Isn't Fair																															
19	1	Johnny Desmond	M-G-M	Picnic Song																															
20	22	Sammy Kaye	Victor	Roses																															
21	36	Doris Day	Columbia	Didn't Slip, Wasn't Pushed	10																														
22	18	Patti Page	Mercury	Don't Care, Sun Don't Shine																															
23	14	Frank Sinatra	Columbia	American Beauty Rose	2																														
24	3	Larry Green	Victor	Bewitched																															
25	3	Jan August	Mercury	Bewitched																															
26	41	Roy Ross	Coral	Bewitched																															
27	9	Russ Morgan	Decca	Sentimental Me																															
28	1	Ames Bros	Coral	Stars Are Windows of Heaven																															
29	31	Percy Faith	Columbia	I Cross My Fingers																															
30	44	Russ Morgan	Decca	Down the Lane																															
31	32	Sammy Kaye	Victor	Wanderin'																															
32	2	Kay Starr	Capitol	Bonaparte's Retreat																															
33	16	Doris Day	Columbia	Hoop-Dee-Do																															
34	1	Rudy Vallee	Victor	Sentimental Me																															
35	2	Bing Crosby	Decca	Didn't Slip, Wasn't Pushed																															
36	32	Arthur Godfrey	Columbia	Gone Fishin'																															
37	20	Joe Carr	Capitol	Sam's Song	7																														
38	52	Bill Darnell	Coral	Mississippi																															
39	3	Connie Haines	Coral	Teasin'																															
40	1	Perry Como	Victor	If You Were Only Mine																															
41	1	Sonny Burke	Decca	Mambo																															
42	5	Ralph Flanagan	Victor	Joshua																															
43	36	Doris Day	Columbia	Bewitched																															
44	4	M. Whiting-J. Wakely	Capitol	Let's Go to Church																															
45	1	Ralph Flanagan	Victor	Stars and Stripes Forever																															
46	27	Ray Anthony	Capitol	Sentimental Me																															
47	1	Victor Young	Decca	Third Man Theme																															
48	1	Buddy Clark	Columbia	I Wanna Be Loved																															
49	24	Mel Torme	Mercury	Bewitched																															
50	44	Frank Petty	M-G-M	Rain																															
51	2	L. Kirk-F. Warren	Victor	Dearie																															
52	2	Vaughn Monroe	Victor	Thanks, Mr. Florist																															

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This week's

New Releases

... on RCA Victor

Release 50-25

Ships Coast to Coast, Week of June 25

POPULAR

PERRY COMO

If You Were My Girl
I Cross My Fingers... 20-3846—(47-3846)*
(With THE FONTANE SISTERS)

HERE COME THE DANCE BANDS AGAIN

LARRY GREEN

Francie
I Remember... 20-3826—(47-3826)*

HERE COME THE DANCE BANDS AGAIN

SPIKE JONES

I Know a Secret
Charlestono-Mio... 20-3827—(47-3827)*

HERE COME THE DANCE BANDS AGAIN

SAMMY KAYE

I Thought She Was a Local (But She Was
a Fast Express)
The Object of My Affections... 20-3828—(47-3828)*

EDDIE FISHER with HUGO WINTER-
HALTER'S ORCHESTRA

Just Say I Love Her
Give a Broken Heart a Chance to Cry... 20-3829—(47-3829)*

HERE COME THE DANCE BANDS AGAIN

ERSKINE HAWKINS

Opportunity
Tuxedo Junction... 20-3835—(47-3835)*
(With THE DEEP RIVER BOYS)

ROBERT MERRILL

Valencia
Wanderin'... 10-1542—(49-1243)*

POP SPECIALTY

JOE BIVIANO

Buffalo Gals—Polka
Dancing Tambourine... 25-1165—(51-1165)*

COUNTRY

HOMER and JETHRO

Put That Knife Away, Nellie
Pizen Pete... 21-0349—(48-0349)*

MONTANA SLIM

Apple, Cherry, Mince and Choc'late Cream
Take It Easy Blues... 21-0352—(48-0352)*

JIM BOYD

The Girl in the Picture
Bear Creek Boogie... 21-0353—(48-0353)*

NEW ALBUM

AL GOODMAN and his ORCHESTRA

"Annie Get Your Gun"
DC-38—46-0001, 46-0002—78 rpm
WDC-38—52-0088, 52-0089—45 rpm

*45 r.p.m. catalog numbers.

NOTE: All records in this panel are listed alphabetically by song title.



\$ Bewitched

Larry Green and the Honeydreamers... 20-3726—(47-3726)* 7

\$ Count Every Star

Hugo Winterhalter... 20-3697—(47-3221)* 7

\$ Hoop Dee Doo

On the Outgoing Tide

Perry Como... 20-3747—(47-3747)* 7

\$ It Isn't Fair

Sammy Kaye... 20-3609—(47-3115)* 7

\$ Stars and Stripes Forever

Ralph Flanagan... 20-3762—(47-3762)*

\$ Little Angel With the Dirty Face

Why Should I Cry

Eddy Arnold... 21-0300—(48-0300)* 7

\$ My Foolish Heart

Mindy Carson... 20-3681—(47-3204)* 7

\$ Roses

Sammy Kaye... 20-3754—(47-3754)* 7

Sons of the Pioneers... 21-0306—(48-0306)*

\$ Valencia

Tony Martin... 20-3755—(47-3755)*

\$ Wanderin'

Sammy Kaye... 20-3680—(47-3203)*



★ Third Man Theme

Freddy Martin... 20-3797—(47-3797)*
(Number 20, most played Disk Jockeys record, Billboard, June 17... Number seven, Retailers Pick, Billboard, June 17.)

★ I Wanna Be Loved

Fontane Sisters and Hugo Winterhalter Orchestra... 20-3772—(47-3772)*
(Number 21, most played Disk Jockeys record, Billboard, June 17.)

★ Thanks, Mr. Florist

Vaughn Monroe... 20-3773—(47-3773)*
(Number 30, most played Juke Box record, Billboard, June 17... Number one, Operators Pick, Billboard, June 3 and 10... Number two, Disk Jockeys Pick, Billboard, May 27... Number three, Retailers Pick, June 3.)

★ An Ordinary Broom

Tony Martin and Fran Warren... 20-3777—(47-3777)*
(Number one, Billboard Pick, May 27... Number two, Retailers Pick, Billboard, June 17... Number nine, Disk Jockeys Pick, Billboard, June 17.)



... indicates records which have enjoyed better than average initial consumer acceptance and stand an excellent chance of entering the top-selling hit category. The trade is advised to watch these records carefully in order to maintain stocks consistent with demand.

★ I Surrender Dear

Don Cornell... 20-3776—(47-3776)*
(Number three, Disk Jockeys Pick, Billboard, June 17... Number four, Operators Pick, Billboard, June 10.)

★ Cuddle Buggin' Baby

Eddy Arnold... 21-0342—(48-0342)*
(Number one, Country and Western Disk Jockeys Pick, Billboard, June 17.)

★ The Last Straw

Elton Britt... 21-0339—(48-0339)*
(Number two, Country and Western Disk Jockeys Pick, Billboard, June 17.)

★ I'm Moving On

Hank Snow... 21-0328—(48-0328)*
(Number five, Country and Western Disk Jockeys Pick, Billboard, June 17.)

★ Enclosed One Broken Heart

Eddy Arnold... 21-0342—(48-0342)*
(Number eight, Country and Western Disk Jockeys Pick, Billboard, June 17.)

TIPS: Robert Merrill's recording of Wanderin' established this great song as a permanent catalog standard. (Backing: Valencia). Ships Coast to Coast week of June 26.

The stars who make the hits are on

RCA VICTOR Records

RCA VICTOR DIVISION

RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

JAN FEB MAR The Swings to "45"

DECCA

data

presenting

MUSIC IN THE MORGAN MANNER

by

RUSS MORGAN

and His Orchestra

SENTIMENTAL ME
COPPER CANYON
DECCA 24904

HOOP-DEE-DO
DOWN THE LANE
DECCA 24986

YOU DREAMER YOU
BELOVED, BE FAITHFUL
DECCA 27006

RIPPY TIPPY TUNE
ABOUT THAT GIRL
with
The Scranton Seven
DECCA 27049

Single Records
75c each (plus tax)

DECCA

RECORDS

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating		Week Ending June 17		TOTAL POINTS											
This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Detroit—(Grinnell Bros.)	San Francisco—(Sherman-Clay)	Philadelphia—(Wanamaker)	Kansas City—(Jenkin's Music Co.)	Seattle—(Sherman Clay)	Indianapolis—(Pearson's)	Cleveland—(Record Mart)	San Antonio—(Central Radio)	
1	1	ANTON KARAS (London) "Third Man Theme"—536	8	2	1	10	5	1	1	1	4	1	10		77
2	2	ANDREWS SIS-G. JENKINS (D) "I Wanna Be Loved"—27007	5	1	3	2	3		6		5	4	2	6	73
3	4	PERRY COMO (Victor) "Hoop-Dee-Do"—20-3747	1	5		1	8		5	6	3	7		8	55
4	3	GORDON JENKINS (Decca) "Bewitched"—24983	3		2				4	1	2				43
5	5	BILLY ECKSTINE (M-G-M) "My Foolish Heart"—10623A	4	4		9	1	4	3						41
6	6	BILL SNYDER (Tower) "Bewitched"—1473		3		7	2		4				1		38
7	8	GORDON JENKINS (Decca) "My Foolish Heart"—24830	9		5				3		3				24
8	11	HUGO WINTERHALTER (Victor) "Count Every Star"—20-3697B	10	8		3			7				4		23
9	10	FRANKIE LAINE (Mercury) "Stars and Stripes Forever"—5421	2		4	9							7		22
10	7	AMES BROS. (Coral) "Sentimental Me"—60140		7				9	5	7				7	20
11	13	KAY STARR (Capitol) "Bonaparte's Retreat"—936								2	5				15
12		KING COLE (Capitol) "Mona Lisa"—1010					6		2						14
13A		DICK HAYMES (Decca) "Count Every Star"—27042				4	6								12
13B		JUBILAIRES (Capitol) "Piano Roll Blues"—845										6		4	12
14		LES PAUL (Capitol) "Nola"—1014											6	5	11
15	12	GUY LOMBARDO (Decca) "Third Man Theme"—24839												1	10
16A		MEL TORME (Capitol) "Bewitched"—1000						2							9
16B		HOAGY CARMICHAEL (Decca) "Piano Roll Blues"—24977							2						9
16C		LARRY GREEN (Victor) "Bewitched"—20-2329A												2	9
17A		AL JOLSON-ANDREWS SIS (D) "Piano Roll Blues"—27024						3							8
17B		PATTI PAGE (Mercury) "Sun Don't Shine"—5392										3			8
17C		RICHARD HAYES (Mercury) "My Foolish Heart"—5362											3		8
18A	14	DAVE BARBOUR (Capitol) "The Mambo"—973			4										7
18B		SAMMY KAYE (Victor) "Wanderin'"—20-3680						7				8			7
18C	12	SAMMY KAYE (Victor) "Roses"—20-3754		6										9	7

FIVE TOP ALBUMS

1	2	3	4	5
SOUTH PACIFIC Broadway Cast Columbia MM850 ML4180	YOUNG MAN WITH A HORN H. James-D. Day Columbia C198 CL6106	ANNIE GET YOUR GUN Hollywood Cast M-G-M E-509	GENTLEMEN PREFER BLONDES Broadway Cast Columbia MM895 ML4290	DIXIE BY DORSEY Jimmy Dorsey Columbia C196 CL6095

Disk Best Sellers by Companies (Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Decca	7	179	M-G-M	1	41
Victor	5	101	Mercury	3	38
London	1	77	Tower	1	38
Capitol	6	68	Coral	1	20

On the Upbeat

Hollywood

Russ Morgan orch settled down last week for a month-long stand at the Palladium after a three-month one-niter tour that covered 12,750 miles. . . Jimmy Grier band wound up at Del Mar beach club and moved northward up the coast for a fortnight at the Coral Casino, Santa Barbara. . . Garwood Van opened at the Cinegrill of the Hotel Roosevelt in Hollywood. . . Lucky Millinder inked a wax pact with King Records. He was with RCA-Victor last and with Decca before that. . . Vaughn Monroe in town for one day after his one-weeker at the Flamingo, Las Vegas, to cut four sides for RCA-Victor.

Freddy Martin, who has been one-niting around these parts, plays Apple Valley June 23, San Diego June 24 and Sacramento June 30 before moving into Santa Cruz to play the Cocoanut Grove July 1-3.

Matty Malneck's orch started a one-month stand at the Flamingo,

Las Vegas. . . Leighton Noble cut four sides for Coral. . . Milt Herth Trio inaugurated a community sing gimmick at Catalina Casino. . . Alberto Calderon, drummer in Xavier Cugat's orch for 18 years, joined Desi Arnaz. . . Lou Busch and his "California Ramblers" crew etched "Sam's Song," Capitol's hit tune, under the name of Joe Carr. . . Eddie Oliver tees indefinite stand tomorrow night (21) at the Macayo, first name band for the spot.

Chicago

Griff Williams into New York's Waldorf-Astoria July 27 for four weeks with options. . . Radio writer-producer Jack Payne producing the Chicago theatre's fourth disk jockey show July 14, with Ernie Simon, Linn Burton, Jim Lounsbury and Jim Hamilton. Margaret Whiting and Vic Damone headline. . . Sarah Vaughan and Jimmy McPartland into Blue Note June 26. . . Art Lund follows them July 10 for 10 days. . . Fats Pichon

into Victorian Club, St. Louis, July 8 for indef stay. . . Henry Brandon follows Teddy Powell into Blackhawk June 28. . . Ray Pearl cancels Greystone hotel, Detroit, engagement and goes to Delevan Gardens, Delevan, Wisc., July 6 for two weeks. . . Barbara Ruthe moves up from disk jockey promotion post at Mercury Records to become assistant to ad-pub veepee Art Talmadge. She retains her promotion duties. . . Mercury signed the Alexander Bros., singing and guitar-playing duo, to four sides with option pact, and cut the four sides last week. . . London has picked up the Sharp master on Jack Teeter's "Kansas City Kitty." Also has picked up Lorry Raine's Universal cut of "Strangers." Ray Herbeck to Last Frontier, Las Vegas, Aug. 11 for indefinite stay. . . Dick Bradley of Tower Records cut four sides with Tony Papa and four with Danny Cassella before leaving for the Coast last week. . . Bette Chapel and Two-Ton Baker cut two sides each for Mercury last week. . . Orrin Tucker to Peabody hotel, Memphis, Aug. 7 for two weeks.

Bandleader Teddy Powell will be guest of honor at a testimonial (Continued on page 42)

Pop Pubs Renew Interest to Aid On School Music

In the wake of recent talks on revitalizing sheet music sales, pop music publishers are giving new attention to the efforts of the American Music Conference to introduce musical education courses in the nation's public school system.

Although the AMC, which represents most of the music instrument manufacturers and longhair pubs, was brushed off two years ago when it invited leading pop firms to join, likelihood now is that the Music Publishers Protective Assn. will reopen talks aimed at affiliation to the educational outfit.

Latest report to the AMC's board of trustees by the organization's field personnel reveals that AMC is now operating in 28 states. Report claims that AMC has been responsible for the establishment of numerous piano workshops in public and parochial school and the stimulation of interest in adult music education. Report also indicates that AMC has been partially responsible for the appointment of state music supervisors in several states.

STOKOWSKI SLATED FOR HEFTY TOURS ABROAD

Leopold Stokowski is set for an extensive concert tour through the U. S., Europe and South America, starting in the fall and extending through 1952. During the 1950-51 season, Stokowski will be guest conductor in 10 different U. S. and Canadian cities before leaving in the spring of 1951 for a swing through western Europe and Britain. In 1952 he has been pencilled in for a South American concert tour.

RCA Victor will tie into the concert tour with promotion for the Stokowski Red Seal disks.

Deep River Boys Set By RCA's British Unit

The Deep River Boys, vocal quartet, have been signed to an exclusive recording contract with His Master's Voice, RCA Victor's British subsid. Group, which begins a tour of England with a two-week stand at the Palladium, London, July 1, will cut some sides for HMV during their stay abroad. Numbers will be released on the Victor label in the U.S.

While in England last year, lads waxed several tunes for HMV.

RCA Plants Vacation

RCA Victor pressing plants will shut down the first week in July for the company personnel's annual vacations.

Skeleton crews will be on hand to service special orders.



PROGRAM THE NEW WEDDING STANDARD DOROTHY STEWART'S

GIVE ME YOUR HAND

LAUREL MUSIC CORP.
1619 Broadway, N. Y. 19

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National
Rating
Week Ending
June 17

This Last wk. wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Detroit, Grinnell Bros.	San Francisco, Pacific Coast Music	Philadelphia, Charles Dumont	Kansas City, Jenkins Music Co.	Seattle, Capitol Music	Rochester, Neisner Bros.	Cleveland, Grossman Music Co.	San Antonio, Southern Music Co.	TOTAL POINTS
1	"Third Man Theme" (Chappell)	1	1	1	2	5	1	2	2	1	5	2	1	108
2	"Bewitched" (Chappell)	3	2	2	4	1	2	1	1	3	3	1	6	103
3A	"Piano Roll Blues" (Leeds)	4	4	5	1	4	3	3	4	4	4	9	2	85
3B	"My Foolish Heart" (Santly-Joy)	6	3	3	3	3	4	4	3	2	9	4	3	85
4	"Sentimental Me" (Knickerbocker)	5	7	7			6		5	5	2	8	4	50
5	"I Wanna Be Loved" (Supreme)	2		4		2						3		33
6A	"Hoop-Dee-Do" (Morris)	8	5	8			5	10	9	8		5		30
6B	"It Isn't Fair" (Words-Music)		8	6	9		7		6	6		5		30
7	"Dearie" (Laurel)		9		5		8	7		9			7	21
8A	"Stars Are Windows" (Pickwick)	9			8	7					6	6		19
8B	"Count Every Star" (Paxton)		6		6			6				7		19
9	"Mona Lisa" (Paramount)	7				8					1			17
10	"Knew You Were Coming" (Rob't)			10		6	10		7	7		10		16
11	"C'est Si Bon" (Leeds)				7		9		10					7
12	"Rain" (Miller)						5							6

'Human Equation'

Continued from page 1

forget that ASCAP licensees are still buying our organization because of the great old standards rather than today's ephemeral novelties," Harbach said.

ASCAP's prexy pointed out that leeway exists in the new 60-20-20 payoff plan to cushion the Society's vet members. Out of the 60% disbursement for the five-year performance average, 20% of this category has been set aside for weighing of plugs by ASCAP's classification committee. Harbach disclosed that this modification of the strict performance ratings was suggested by the Department of Justice which showed no tendency towards blacking the vet composers out of the picture. Harbach also declared that after two years,

when the Justice Department reviews the plans' operation, ASCAP may petition for some amendments, if warranted.

Writers Gone Pluggers

Harbach didn't minimize, however, the difficulties ahead for ASCAP members under the new plan's accent on performance. "If there are 60 big publishers, each having about four plug tunes a year, that makes only 240 tunes to spread over the Society's 2,000 members." Under this setup, the composer has to fight for his place on the log by turning part-publisher, part recording artist and fulltime pluggers. In addition, Harbach said, many of the smaller writers, have to knock themselves out getting plugs on independent radio stations which are not counted on the ASCAP performance sheet.

Although aiming for "an era of understanding" in ASCAP, Harbach said the new plan was as "intricate and variable as the Einstein theory." No two writers, even if collaborators, will receive the same amount of coin from ASCAP under the new system's decimal-pointed payoff plan.

Harbach preferred many aspects of the old ASCAP payoff system. "It was more democratic," he said, pointing out that such standout words-and-music writers as Irving Berlin and Cole Porter, and others made sacrifices in their rating payoff to protect the younger writers. As for the latter, ASCAP formerly provided for quick promotions up to the BB category. After that, Harbach said, "we asked the writers to produce 'the bible'—the writer's catalog in ASCAP parlance—and we got tough only at that point about lifting their rating."

Harbach reiterated the same points he made in his letter to ASCAP members, tracing the organization's history through the "era of litigation" under prexy Gene Buck through "the era of discussions" under Deems Taylor, to the current "era of understanding" under the regime of his predecessor, Fred E. Ahlert. Now, Harbach said, we have come to the "era of peace and harmony" between ASCAP and the Government and in intra-organizational relations between writers and publishers.

Harbach, who still is active at the age of 77 as the dean of American lyricists, said he planned to serve for only one term. After the current plan, which goes into operation with the first quarterly payment under the new payoff system in October, gets under way smoothly, Harbach intends to retire from ASCAP politics.

Standard Phono's Shift

Standard Phono Corp., N. Y., has moved its pressing and plating plant from Newark to Franklin Park, N. J. Outfit previously did only its milling in Franklin Park. Move was made to keep the entire operation under one roof.

Pitt Stude Musickers Set for European Tour

A student group from Duquesne Univ., Pittsburgh, has been set to play a series of dates in Yugoslavia. Instrumental group, billed as the Tambouritzans, were invited by the Yugoslav government and at the completion of a tour in that country, will be picked up by the Army for a tour of Austria, Germany, France and Italy.

Studies are slated to sail June 26 on the Serbia, from N.Y.

Pubs See Band Remotes Regaining Plug Values When TV Spans U.S.

Suit Flowers Over Similar 'Hearts' Tune

Hollywood, June 20.

Infringement-of-copyright suit has been filed in U. S. District Court here by Dan Franklin and Florence Gribetz, who ask \$100,000 compensatory damages on the grounds that the ditty, "Heart of Stone," infringes on their "Heart of Gold." Named as defendants are Bill Anson, Florence Rosen, Ted Mossman, Decca, Coral, RCA Victor, London Records and Pic Publishing Co.

Plaintiffs, in action filed by attorney Simon Taub, allege that the lyric and melody of "Stone" is similar and the phrasing identical to that of "Gold."

Waxeries are named as defendants because, each has recorded "Heart of Stone," which was penned by Anson, Mossman and Miss Rosen. Anson originally etched the tune for the Fanfare label but the tune went to London Records when firm bought out the Berle Adams indie waxery. Pic pubbery is controlled by Adams.

Music publishers, in virtually unanimous agreement that the all-important dance-remote song plug of several years ago is today a lost cause as far as helping a tune is concerned, feel that it will regain its past value only when coast-to-coast television becomes a reality. When that happens, it's felt, the video networks will begin programming danceband remotes in much the same way radio has done for years, with the added advantage for the viewer of being able to see not only the orch but the spot, diners and dancers as well.

Musicians are of the opinion that as long as the disk jockey continues to take the play away from dance crews broadcasting from locations, a hit tune can no longer be created through late-at-night orch plugging, and that only something as drastic as dressing an air plug in the new visual garb of video can bring back its onetime value. Experienced Tin Pan Alley observers believe that even if platter-spinning shows were to go into a sharp decline—not very likely at this point—straight radio song-plugging still would not regain the position it once enjoyed as a hit-maker.

Reason for that, pubs feel, is that the state of the band business itself, as well as the d.j. competition, is responsible for the death of a late airshot's value to a song. Fewer outfits of name calibre, less location engagements for shorter periods, and the apathetic attitude of the dance field in general have combined to make bandleader contacting pretty much a waste of time for pubs and their staffs.

J.D. Tours Bases

Jimmy Dorsey's band has been set for an eight-day tour of army air bases in Texas, beginning Friday (23).

Band is currently on a one-night tour of the midwest.

Write 'Musical Legend'

Composer George Kleinsinger, librettist-lyricist Paul Tripp and arranger Rose Marie Grentzer have written a "musical legend" for unison and/or mixed voices in school, church and community choral groups. Work, which can be performed as a straight cantata or as a pageant, with simple or elaborate staging, is called "Johnny Stranger." Bourne Music is publishing.

Nine songs in the composition have to do with various aspects of American life and customs. Tripp, incidentally, is author and star of the "Mr. I. Magination" CBS-TV series.

\$15,000 prize money.. enter now!



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ROBBINS

TONIGHT

TONI ARDEN
with Percy Faith Orch. & Chor.
Columbia
RUSS CASE ORCHESTRA
with Ray Charles Vocal
M-G-M
TONY MARTIN
with Henri Rene Orchestra
RCA Victor
and more coming

MILLER MUSIC CORPORATION

It's Music By
JESSE GREER
Program Today Yesterday's

SLEEPY
HEAD

(Shapiro, Bernstein, Inc.)

Inside Orchestras—Music

Duchess Music has made a novel promotional tieup with the Fred Astaire dance studios on "Petite Waltz," a tune imported from Belgium. Studio teachers will introduce the new dance at a special dinner show at the Roosevelt Grill, N. Y., tomorrow (Thurs.), with the Three Suns, who recorded the number for RCA Victor, furnishing the instrumental accompaniment. Duchess and the Astaire studios have also made a tieup with disk jockeys in 45 cities to exploit both the dance and the tune.

Several publishers are currently bidding for the rights to "All My Life," an old number by Sam H. Stept and Sid Mitchell now owned by the Sam Fox music firm. Interest in the tune was revived by the reaction to Dick Todd's cut for Rainbow Records and the likelihood of other diskeries moving in to cover the number. Decca has already put the Ink Spots on it.

Band Reviews

GENE WILLIAMS ORCH (15)

With Adele Pastor

Glen Isl. Casino, New Rochelle, N. Y.

Gene Williams, former Claude Thornhill vocalist, who's been in business for himself for nearly two years, impresses as being a workable band for the theatre and ballroom circuit. Williams, for this Glen Island Casino engagement, has recruited a competent group of sidemen, many from competitive maestri, to establish a good potential for the group.

Since there are many new members in this crew, the orchestra doesn't have the necessary savvy as yet, as a group, but there's sufficient promise that it will be acquired in short order. Basically, there's a solid brand of musicianship in the Williams band. The instrumentation of three rhythm, four sax and five brass provides a musical texture that would do credit to a larger band. There's good tone and body to the offerings.

The arrangements make for a solid danceable beat. Rhythm section, presided over by Ted Napoleon at the piano, gives the outfit a good base. However, the band elects to do mainly numbers in the slower tempo, which fail to give the crew a high luster.

Williams makes an affable maestro. He has an ingratiating bandstand manner and looks okay on the podium. His vocals are easy on the ear and he imparts a good deal of feeling in his work. Distaff chirper, Adele Pastor, is a petite looker and makes a mark with her tunes. She has the tendency to over-expand volumewise, with attendant loss of melody. *Jose.*

JOE REICHMAN ORCH (12)

Muehlebach Hotel

Kansas City, Mo.

Once a regular figure on the ballroom and hotel bandstands hereabouts, Joe Reichman hasn't been seen in this territory for almost a decade. His return to the Terrace Grill of the Muehlebach where he played many a date in pre-war days is a sort of homecoming, being the first of a trio of name bands booked into the spot in keeping with the emphasis on centennial celebration locally.

With Reichman the piano is the key instrument, and around this he has five reeds, pair of trumpets, trombone, string bass, drums and second piano. Stress is laid on the melodic and rhythmic output, music purveyed principally for dancing. That he fulfills on this aim can be seen from fact the floor is generally crowded and is as full at closing as it is at the peak of the evening. Dancers find what they want in the Reichman brand of tunes, the maestro mixing them up throughout the evening with pops, old standards, Latins and musical comedy numbers.

Reichman's own pianology is featured most of the way, and he rounds this out with vocals by

Cordey Russell of the reed section, by some special trumpet work and by a show nightly just before midnight. Leader m.c.'s this himself, starting band off with trio of "South Pacific" tunes, following with "Tico Tico" at fast pace, and winding with montage of Gershwin tunes, "Rhapsody in Blue" being the inevitable closer. Except for a session of chatter by Reichman, show is ably done and adds neat fillip for the late diners and dancers.

Crew had a long stand at the Mark Hopkins, San Francisco, before coming here, breaking the hop with a Nevada date. Following this stand, band returns to the Mark. *Quin.*

BILLY BISHOP ORCH (11)

With Alice Mann, Elaine Powell

Muehlebach Hotel, Kansas City

Since opening the season at Frank Dailey's Meadowbrook last fall, Billy Bishop orch has been wending its way through the south and middle west, coming to the familiar setting of the Muehlebach's Terrace Grill for its Kansas City date. Crew is no newcomer here, and this time as in previous stops draws a respectable following through the Grill gate.

Unit varies somewhat from Bishop's last stand here, with instrumentation of three reeds, three trumpets, trombone, drums, string bass and piano duo. In vocal department he has the added support of Elaine Powell, who recently joined the crew. Trombone is new in the instrument setup, replacing a former fiddle, and giving a fuller effect to crew's work. While outfit is set up essentially for dancing on the hotel and ballroom route it plays, Bishop plays on showmanship along the way to heighten the band's overall presentation.

In its stint here crew is doing a nightly half-hour show, gathering major attention of the patrons around 11:15 p.m. Show steps out on a story in song of Gershwin hits, building to choral arrangement of "Man I Love" and a sultry "Summertime." Both feature Alice Mann, band's long-standard vocalist and personality girl. She adds a lot to the output, both in the specialties and in her regular vocals, and for variety handles a comedy singing turn near close of the show. Wee Willie Darlow steps down from the trumpet section to warble and toot "Big Fat Mama" in character, and Elaine Powell has her turn vocalling "Who." Band has its innings on an arrangement of a single tune as stylized by several other bands and a musical cocktail of seven tunes wound up in one. It's a lively half hour.

Bishop music is characterized by a two-beat style, geared to what the dancers want for inviting dansation. Fact that crew returns here for a successful stand periodi-

cally verifies effectiveness of its format. Crew just recently returned to the MCA banner and plays a number of midwest ballrooms following this date. *Quin.*

HARRY OWENS ORCH (11)

With Hilo Hattie

St. Francis Hotel, San Francisco

Harry Owens sells romance, Hawaiian style, with superlative effectiveness, particularly in this town which has a long tradition of sentimentalizing over Hawaii. If some of the musical merchandise purveyed by Owens is on the syrupy side it is because the tab-payers want it that way and would be satisfied with nothing less. Owens ladles out the soft, sweet aloha tunes to the overflow and the satisfactory boxoffice reaction is evidence that he is supplying a demand of long duration. Frisco takes its Hawaiian strains seriously and the \$1.50 cover invoked by the St. Francis is an easy hurdle for the check payers.

Slanting his troupe of piano, drum, bass, guitar, steel-guitar, three sax, two violin and trumpet, to all the old Hawaiian standards, with his own "Sweet Leilani" a sure shot repeating pitch, Owens breezes through his repertory of sweet-tooth tunes with the customers lapping it up with gusto. Rounding out his melange of romantic items is a show of some 30 minutes, paced by the excellent Hilo Hattie, of more of the same. This brace includes such okeys as "Hawaiian Wedding Song," "Hula Lassee" with its Scotch overtones, "Liquid Sunshine" with Gene Conklin providing a smooth whistling novelty, "The Mocking Bird" with Eddie Bush at the steel-guitar, and "Timmie" a vocal offered by four of the bandsmen, which last is a Owens composition which has strong dance rhythm appeal. Highlight is comedy tune "Holo Holo Kao" ("Grandmother Taxi Song") tossed in by Hilo Hattie which is socko copy.

Owens knows his stuff in respect to what the local public likes; his refusal to be budged from anything Hawaiian, or of Hawaiian flavoring, is proof that he intends continuing to popular and profitable rather than musically provocative, or what. His music is meant to pay off, which is exactly what it does. Biz best in town. *Ted.*

'Strangers,' 'Havana' Masters to London

London Records last week took over the masters of "Strangers" and "Anna From Havana" from Universal Records, after the former started to break in the midwest. Tunes were waxed by Lorry Raine, former Decca and Coast Records thrush, who has recently been disking for Universal. It's understood that Art Talmadge, Mercury Records exec, also had been interested in acquiring the platters after "Strangers" started to get dealer attention.

London also took over several masters from Charles Stenger, Baltimore tunesmith, including "Give a Broken Heart a Chance to Cry," originally waxed on the Summit label by singer Lee Shearin.

On the Upbeat

Continued from page 40

feed tossed by music publishers when he winds up his Blackhawk engagement (22) and heads for the Hotel Roosevelt, N. Y.

Ray Herbeck to Last Frontier, Las Vegas, Aug. 11 for indefinite stay. Danny O'Neill cut his first six sides last week on Oriole, new Chi label. Nook Schrier orch backs. London has picked up the Sharp label master on Jack Teter's "Kansas City Kitty." Disk sold 15,000 copies on Sharp, 5,000 above minimum required for London to pick it up. Orrin Tucker to Peabody Hotel, Memphis, Aug. 7 for two weeks, then to DuQuoin, Ill., to play the fair there for the week of Aug. 27. Billy Eckstine into Chicago theatre Aug. 11. Wayne Gregg to Cedar Pt., O., Aug. 11 for two weeks. Mercury has signed the Alexander Bros., now playing the Swiss Chalet here, to four-side contract with options. Bette Chapel and Two-Ton Baker cut two sides each on Mercury

Songs With Largest Radio Audience

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of June 9-15, 1950

Ask Me No Questions	Witmark
Baby Won't You Say You Love Me—† "Wabash Ave."	Feist
Bewitched	Chappell
C'est Si Bon	Leeds
Count Every Star	Paxton
Down the Lane	BMI
Gone Fishin'	Feist
Heart of Stone	Acuff & Rose
Hoop-Dee-Do	Morris
I Cross My Fingers	United
I Don't Care If the Sun Don't Shine	Famous
I Got the Sun in Morning—† "Annie Get Your Gun"	Berlin
I Hadn't Anyone Till You	ABC
I Still Get a Thrill	Words-Music
I Wanna Be Loved	Supreme
If I Knew You Were Coming	Robert
If You Were Only Mine	Robbins
It Isn't Fair	Words-Music
Johnson Rag	Miller
La Vie En Rose	Harms
My Foolish Heart—† "My Foolish Heart"	Santly-Joy
Old Piano Roll Blues	Leeds
On an Ordinary Morning	Remick
On the Outgoing Tide	Shapiro-B
Play a Simple Melody	Berlin
Sentimental Me	Knick'b'ck't
Sometime	Witmark
Stay With the Happy People	Morris
They Say It's Wonderful—† "Annie Get Your Gun"	Berlin
Third Man Theme—† "Third Man"	Chappell

The remaining 20 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

An American Beauty Rose	Jefferson
Are You Lonesome Tonight	Bourne
But Me I Love You	Campbell
Candy and Cake	Oxford
Choo'n Gum	BVC
Cry Cry Cry	Advanced
Dearie	Laurel
Enjoy Yourself	Morris
Girl That I Marry—† "Annie Get Your Gun"	Berlin
Home Cookin'—† "Fancy Pants"	Famous
I'd Do Better Up in the Mountains	Broadway
I'll Always Love You—† "Friend Irma Goes West"	Famous
In the Valley of Golden Dreams	Beacon
Little Liza Lou	Jewel
Mambo Jambo	Peer
Mona Lisa—† "Captain Carey, U. S. A."	Paramount
Music, Music, Music	Cromwell
Rain	Miller
Sam's Song	Sam Weiss
Tell Her You Love Her	Duchess
Thanks Mr. Florist	Mills
Where Are You Gonna Be When the Moon Shines?	Lombardo

† Filmusical. * Legit musical.

last week . . . Dick Bradley cutting four sides by Tony Papa on Tower.

Pittsburgh

Dick Hoch, who was musical director of the Carnegie Tech Scotch and Soda Club shows for three years, is now doing all of the arrangements for the Gene Williams band . . . Sal LaPerche, former Tommy Dorsey and Benny Goodman trumpet man who has been playing in Casino house orch last couple of seasons; Luke Riley, pianist and Casino maestro, and Sal LaPerche, Jr., on the drums, have formed a new combo and into the Village Barn for a summer run . . . Don Reed band replaces Bernie Cummins outfit at Bill Green's Monday (26), with Cummins going back into Hotel New Yorker on July 3 . . . Pianist Gloria Seigle, after seven-month run at Monte Carlo, taking summer off and will return to downtown spot in the fall . . . Johnny Fritz, longtime singing pianist with Billy Calzone and Johnny Marino bands, now with the Electrotones . . . Bill Bickel's Trio, the Starliners, have settled down at the Pines for a summer-long run.

Indies Allege

Continued from page 37

president Dick Bradley. Bradley in particular blasted Coral for what he claimed were stolen arrangements of Bill Snyder's "Bewitched" by Coral's Roy Ross and Gloria Hart's Tower version of "All I Do Is Wantcha," which Connie Haines did on Coral.

Both Martin and Bradley want some kind of protection for arrangements. Both are aware of the recent decision in California in which it was ruled that arrangements are not property and therefore cannot be protected. They want some trade organization to set up ethical practices under which arrangement copying would be so frowned upon by the recording and publishing industries that it would become eliminated completely. Both point out the value of indie

firms to the majors, claiming that the indies serve as weathervanes on new and different tunes. The indies take a chance on a new tune, while the majors can wait and see how the indies do saleswise. If the tune shows promise, they say, the majors can jump on it. If not, they can let it alone without suffering any financial loss. Martin and Bradley expect the majors to pick up promising tunes; what they object to is using the identical arrangement of the indie.

Joe Bushkin
and trio
"the loves a piano"

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THE 'BUDDING' SONG HIT

"THANKS, MR. FLORIST"

Vaughn Monroe, RCA-Victor
Jack Owens, Decca

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and His Orchestra

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9151 Sunset Blvd.

Hotel New Yorker Back to Blade Shows as Lure for Tourist Trade

The Hotel New Yorker, N. Y., which dropped its ice-display last year, is resuming blades shows July 6 with a revue to be produced by Dorothe Littlefield, sister of Catharine Littlefield, who staged the Center theatre, N. Y., shows.

Resumption in this instance, is based on the possibility of the reduction of the 20% amusement tax by Congressional action this session. Hotel ops believe that business will pick up with reduction to a lesser tax to make the shows profitable. Recently, the New Yorker instituted a dinner music policy with the Ving Merlin all-femme orch, but policy wasn't too successful despite the fact that this type of entertainment wasn't taxable.

Hotel had to go back to the show policy at this time to cash in on summer tourist trade. The ice shows have proven, in the past, to be the most effective lure for out-of-town patronage.

Blader will have a cast comprising The Rookies, Jean Arlen, Buck Pennington, Arthur Johnson and a line of girls.

Bernie Cummins band has also been set.

Cole Dancers Bow Out Of Ciro's, H'wood, After Row Over Routines

Hollywood, June 20.

H. D. Hover, Ciro's boniface, blew the whistle and flagged the Jack Cole Dancers out of his Sunset Strip nitery after 16 days of disagreement. Actual peg on which Hover hung the cancellation was that contract called for a 45-minute show and a 35-minute show each night. Hover found, on clocking the shows, that they were running about 23 minutes each.

This, however, was only one of the many points of disagreement. Dispute began during rehearsals when Hover, casually inquiring as to the meaning of a certain routine, was told calmly that it represented a bordello. Nitery op hit the ceiling but Cole contended the patrons wouldn't be offended because they wouldn't know what it was all about anyway. A similar altercation ensued over a routine yclept "death of a canary."

Last week, when Cole had a run-in with the drummer in the Joey Stable band, Hover became even angrier since ruckus might have caused an AFM beef. Then he protested that Cole had contracted to provide a troupe of 14 people but only six were actually involved. However, this was not a contractual clause and nothing came of it. The timing, however, and the fact that Cole was repeating numbers instead of offering two completely different shows, gave Hover his chance to toss the act.

No litigation will develop, since final abrogation was by mutual consent.

Nitery had been remodeled for the booking with a special stage (including two "medieval telephone booths") constructed for the occasion. Stage, erected in sections, consisted of curtain, trappdoors and wings. Band worked in its usual place afank the dance floor.

SHERMAN TO SET UNIT IN INN AT SARATOGA

Noel Sherman, producer-director of Johnny Weissmuller's Watercade, which closed a couple of weeks ago due to film commitments of the star, has set a deal with Riley's Inn, Saratoga Springs, N. Y., to install a unit production there for the Spa racing season.

Talent now being assembled by Sherman will comprise a cast of 40, including a line of 16 girls. Show is set to open July 25 for a five-week run.

Sarah's Midwest Dates

Sarah Vaughan, currently at the Club Carnival, Minneapolis, will remain in the midwest until late July. Singer follows with a two-week stand at the Blue Note, Chicago, beginning Monday (26).

Chi date precedes another two-week stand at the Forrest Club, Detroit, starting July 10.

Chi Cops Think Strippers More Beautiful in Duds

Chicago, June 20.

In the midst of summer convention trade, Chi police clamped down on strip joints with the word going out that "decency must prevail." No strippers are allowed near the Loop area and the gals must cover up or else. Conventioners are travelling south to Calumet City, nearby suburb, for more action.

Of course, many of the tourists are patronizing the regular bistros and operators of the girlie spots are claiming the pressure might have come from this source.

Hillbilly Format For N.J. Fair

Philadelphia, June 20.

The New Jersey State Fair (Trenton) will have a hillbilly complex next September, with Promoter George A. Hamid booking a series of folk and western acts for the grandstand shows.

Bookings arranged through the Jolly Joyce Agency here have skedded Johnny Olsen's "Ladies Be Seated," for Sept. 24; ABC's "Sleepy Hollow," show, Sept. 25; Roy Acuff's "Smoky Mountain Boys and Girls" and the "Grand Ole Opry Gang," Sept. 26 and 27, and the last two days of the fair (Sept. 28-29) will offer an RCA Victor Western Jamboree.

Slated to appear in the "jamboree" are Elton Britt, Rosalie Allen, Texas Jim Robertson, Homer & Jethroe and Jesse Rogers and Forty-niners.

SHRINERS CONVENTION PACTS NAME SHOW

Hollywood, June 20.

Harold Lloyd tossed a dinner for 2,000 delegates to the Shriners convention at the Palladium last night with five top acts rounded up for entertainment. They were Jimmy Durante, Jane Powell, Red Skelton, Roy Rogers, Dale Evans and the Sons of the Pioneers, with Dick Powell as emcee.

Show was arranged by Metro's Les Peterson, a Shriner himself, in collaboration with Stanley Richardson.

Influx of Yank Acts Worries Brit. Artists

London, June 13.

As a result of the influx of American acts to the London night scene, the Variety Artists' Federation is proposing a complete check to insure that the quota for West End cabarets is not exceeded.

At the same time, the VAF is keeping a close eye on a number of foreign acts playing in vaudeville. It will take periodic surveys to see that there is no overplaying of the admitted proportions.

Palladium Switches To All-British Bill, Aug. 7

London, June 13.

The procession of Hollywood headliners at the London Palladium is to be interrupted for a fortnight. For two weeks starting Aug. 7, an all-British bill is booked in. Details of the bill are still being worked out, but believed that crooner Donald Peers will be the show topper, with Harry Secombe also regarded as a certainty.

Although all the standard acts will be of British origin, it may be necessary to have two continental dumb acts to begin the show and also to open after the intermission.

Andrews Sis' Vaudates

Chicago, June 20.

Andrews Sisters teeoff a trio of vaudates here June 30, opening a fortnight's stand at the Chicago Theatre. Vic Schoen is handling the music.

Following the local date, trio does two weeks at the Roxy, New York, and then heads back to the Coast for a two-weeker at the Fairmont, San Francisco.

Youngman, Robins Set For Aquashow Preem

Henny Youngman and A. Robins have been signed to head the first Aquashow at the Flushing Meadows Amphitheatre, Flushing, N. Y., June 27. Initial bill will run for 13 days after which layouts will be changed weekly.

Max Meth has also been signed as musical director.

Sparse Billing For Cole Circus Has 'Em Guessing

Cole Bros. Circus is banking on a last-minute rush to fill the Yankee Stadium, N. Y., for five days (9 shows) starting tonight (Wed.). Circus toppers are apparently counting on the lure of Bill Boyd's (Hopalong Cassidy) name to make the N. Y. stand profitable.

Handling of ticket sales has been one of the major mysteries in the N. Y. area. So far, the Cole outfit has been using the Yankee ticket-selling organization exclusively. There's been only one outside outlet, the Spaulding store, to hustle the ducats. So far, advance has been light.

There might have been a greater rush of tickets had there been more advance billings around town. As it is, there hasn't been too much bill-posting in N. Y. There's been only token coverage so far, and many have pointed out that more Ringling Bros. and Barnum & Bailey paper remains than has been posted by Cole Bros.

Neither has the circus made up for the paucity of billing by large newspaper ads. Most of the paid space has been single column ads of about six inches.

If the circus does a big business, it will be credited to Boyd's tremendous draw, which has been built up by films and video.

Show has a possibility of grossing around \$750,000 for the run.

Contino Shelving Unit For Solo Date At Waldorf Roof, N. Y.

Dick Contino, who has been touring vaude in own variety unit, will work as a single starting Aug. 27 with a stand at the Starlight Roof of the Hotel Waldorf-Astoria, N.Y. Accordionist started as an amateur and won a series of contests run by Horace Heidt, who subsequently built a vaude unit around him.

Contino exited Heidt some months ago and took over the unit. Package was getting \$5,000 and over in theatres and has been pulling excellent business.

Contino booking at the Starlight Roof is considered unusual because of windjammer's amateur status a comparatively short time ago. He's also one of the youngest performers to solo at this room.

Madrid Niteries Still Okay Via Outdoor Setup

Madrid, June 13.

With the arrival of hot weather, Madrid night life has gone open-air. The first two outdoor niteries were launched this week. The Pavillion has the Argentine orchestra of Manuel Pizarro with warblers Anita Galan and Jorge Linares; dancer Helen Long; the band, a Spanish outfit, Walter with warblers Pepita Lerma, Enrique de Ayala and Mari Merche. The Villa Rosa started a new show in its garden. It includes Armando Orefiche and his Havana Cuban Boys band with singers Peggy Walsh, Chiquito Orefiche, Sierra and Mario Rey and Paul Steffen's Dancers. The compulsory Spanish orch is provided by Gea with warblers Andrea Mar and Rafael Cardona.

The Teatro Price opened its roof, and is giving a summer show presented by comic Gustavo Re with Barreto Bros., Olga Rivero, Mignon orch, Mexican comic Cantin; 16 Hipper Girls and Melodians band.

In these summer niteries, prices are very low and biz has been reasonably good with tourist trade helping.

Atlantic City Preps for Summer Trade With Many Angles to Snare Coin

Mack's Am Show Nets 25G for N.Y. Foundlings

Success of the Ted Mack Amateur Hour's show at the Madison Square Garden, N. Y., last week (Thurs.), indicates that the display will be an annual affair. Layout grossed \$25,500 with proceeds going to the N. Y. Foundling Home.

Mack's sponsor, Old Gold, picked up the tab for all expenses except the rental of the Garden. It's estimated that the beneficiary charity got slightly under \$20,000.

Hilton Hotels Pact Top Names

Chicago, June 20.

The policy of name talent and bands will continue at the Starlight Roof, Waldorf-Astoria Hotel, N. Y., according to Merriel Abbott, director of entertainment for the Hilton Hotels. She claims that opening biz was the best in 19 years and continuing to maintain a high level. Set for Aug. 21 is Dick Contino and Griff Williams orchestra.

As yet no name has been set for the opening of the Persian Room, but Billy DeWolfe will headline the fall debut of the Wedgwood Room Oct. 2 to be followed by Marge and Gower Champion.

In Chicago the summer ice revue at the Stevens opened June 16 and next attraction at the Palmer House is Evelyn Knight July 30 to be followed by Georgia Gibbs on Sept. 7 and Liberace and the Continentals, Oct. 5. Talent for the Carribe Hilton, Puerto Rico, has not been set for winter season as yet.

Reports that the Hilton locations might do theatre-in-the-round presentations similar to the Hotel Edison, New York, were denied and termed foolish by Miss Abbott, who added "our ballrooms are profitably occupied by conventions and other groups."

STREP THROAT SLOWS FISHER'S GOOD BREAK

Singer Eddie Fisher, who got his first major break as a last minute replacement for Fran Warren at the Riviera, Ft. Lee, N. J., had to leave the show after breaking down during the second display Sunday (17). Fisher, suffering from a strep throat, was taken to the Mt. Sinai hospital, N. Y. Joyce Indig worked Sunday and it's likely that Tony Bavaar will replace until Fisher is able to return.

Breakdown happened on the night Charlie Morrison came to the Riviera to case the singer for a spot in his Mocambo, Hollywood. Fisher had already been booked to holdover on the subsequent show with Jackie Miles.

Scott and Kirby Stars Of Arnold's Ice Show

London, June 13.

World skating champ Barbara Ann Scott and Michael Kirby, who partnered Sonja Henie in her recent film, play the leads in Tom Arnold's new ice spectacle, "Rose Marie," which opens at the Harringay Arena July 13. Cast of over 200 includes Heinie Brock and Pat Gregory and many international personalities in previous Arnold ice shows. After its Harringay season, Arnold is planning to take "Rose Marie" to America. Costumes for the show already have cost upward of \$130,000. Principal vocalists will be Ann Sullivan and Thomas Round.

ROSE MURPHY'S BRIT. TOUR

Rose Murphy has been signed for the Astor and Colony clubs, London, starting Sept. 4. She'll precede date with a tour of the provinces, starting Aug. 14 at the Empire theatre, Hackney.

Miss Murphy sails on the Queen Elizabeth July 22.

Atlantic City, June 20. A few new places, a few new faces, but all in all it will be the same old Atlantic City this season. Again top entertainment is free—it's the 10-mile beach hailed as one of the best in the world, and the long boardwalk lined for more than six miles with the finest hotels and exclusive shops.

For those out for amusement it can be found here in nearly every form. While those with a yen for gambling will find the town pretty well muzzled, although the nags gallop for 46 days at the Atlantic City track starting Aug. 10. For the present nightclubs are without casinos, but no one has ever been heard to complain they couldn't place a bet here on a horse.

About the only thing new here is announcement that legitimate shows will make another summer try, starting June 30. This time they'll be spotted in the old Hippodrome, on the Million Dollar Pier. (See separate story.)

The Pier, leased to the Beach Amus. Corp., will open June 29. The front section which housed the dancehall, razed by fire last year, has been leveled and amusements for children have supplanted. Included is a miniature golf course, ferris wheel, etc.

Globe theatre again will offer burley shows. George Hamid's Steel Pier offers a multiplicity of features, including three film theatres, vaudeville, name dance bands, (Continued on page 45)

Turning Up Lights In Buenos Aires Niteries Puts Damper on Trade

Buenos Aires, June 13.

Anyone who knew Buenos Aires a year ago can't help but be struck by the changes in night club operations here in recent months. Formerly all niteries had dim lights, supposed to lend romance to the soulful boleros or tangos music. But two months ago the new mayor, Senor DeBenedetti, just prior to leaving for the U. S., decreed that for morality reasons all niteries must have bright lights. Also that there must be no dimming of lights while dancing is going on or songs are being done.

This order extends also to the smaller bars and night spots which feature canned music. Those spots must have windows opening on the street, curtained so that anybody may see anything what is going on. This is expected to act as a curb to any romancing.

Operators claim changed conditions have brought drop in business.

The Embassy has booked the German pianist, Peter Kreuder, whose records were best-sellers before the war. Had Kreuder come to Buenos Aires eight years ago he would have been a hit. But now there are so many popular local pianists of the same type that his appearance at Embassy has caused little stir; and another local musician, Mario Cesari, also on the Embassy bill, draws as big a hand. An even bigger drawing card at the Embassy is a telepathy act by a Dr. Carvi. Carvi, born in Argentina, has lived most of his life in Europe and returned only recently.

Foreigners get a laugh out of the fright lights in niteries because it offers contrast to the blackout in the city streets due to failure to renew power station equipment just after the war. All sorts of power cuts have had to be made.

MONROE HEADS NAME SHOWS FOR OKLA. CITY

Oklahoma City, June 20.

A series of name shows are planned for the Lincoln Park Amphitheatre, Oklahoma City. The Vaughn Monroe orch starts an engagement there today (Tues.) and other top orchs as well as name talent will follow. Bookings will be made by Leo Salkin out of Chicago.

City, which owns the amphitheatre, recently signed a contract with Associated Theatrical Agencies to operate the place. Pact calls for the city to get 15% gross of all admissions, sales at concessions, programs, etc. Maximum rental will be \$1,750 weekly.

Night Club Reviews

Riviera, Ft. Lee, N. J.

Danny Thomas, Eddie Fisher, Brando & Condos, Line (14), Pat Terry, Pupi Campo and Walter Nye Orchs; \$3.50 minimum.

The late Jack Osterman once said that the two worst weeks in showbusiness were the week before Christmas and "Toledo," which may make Danny Thomas a little chagrined that he comes from the Ohio town. But Thomas can stand on his own. He's got courage. He's not afraid to tell people he's from Toledo; not now he isn't.

When you're making upwards of \$10,000 weekly in a saloon like the Riviera, you can say you're from Toledo, without having to worry whether you should have fibbed a little; that maybe you should have said you were from Akron, or Youngstown, or even Columbus. As long as the material is not from Toledo.

The universality of Thomas' material has been an accepted standard for some years now, and he gets better. Customers who crowd their way into cafes to see him perform for the first time can easily make a career of cafe-going after that. If Thomas has one failing, it is in his tremendous capacity to entertain; frequently he stays on beyond the scheduled period. But there's never a dull moment.

When caught, he was on around 70 minutes. If some of his material seemed somewhat belabored, at least his performance never lost interest. An excellent story teller and monologist, he has a great feel

for audience values and know-how in building a piece of material. Some of his stuff here is new, but it hardly seems to make any difference. The customers keep yelling for the old stuff, and they won't let him go without his doing some of those standards.

Never is there a blue note struck to whatever Thomas does—and this is the millenium in a cafe comedian's performance. The wailing Syrian, that "Relax" song, the "Bali Hai" tickler and, of course, his inevitable bit on the broken-down autoist caught without a jack, etc., are all carefully planned and delivered excellently. He's in for two weeks, after which he reports to 20th-Fox for "Call Me Mister."

The Riviera has come up with something of a "find" in Eddie Fisher, 21-year-old baritone, who is making his first bigtime p.a. as a single. Fisher requires plenty of experience but as far as voice and phrasing go, he's really one of the fine young singers to come along, and bids fair to carve a niche for himself in the swooner sweepstakes.

It takes a couple of songs for Fisher to quiet the mob, but when once he gets 'em, he has trouble getting away. A factor in his favor is the extreme simplicity in the way he delivers a tune, instead of the phoney push of too many current swooners. Fisher needs to develop more of a personality, especially in the gab department, but he's got the basic essentials to carry him far. A protégé of Eddie Cantor, he is signed with RCA Victor.

Jerry Brando and Steve Condos, with their varied and excellent hoofing, instrumentals and warbling, go over big in opening slot. It's a fast turn that clicks all the way.

The production numbers, paced by the gal lookers, are mostly hold-over. Pupi Campo does a neat job handling the Latin dance rhythms, while Walter Nye dittoes for the straight tunes and the show. Pat Terry ably handles the production baritoneing. Kahn.

Bar of Music, L. A.

Los Angeles, June 14.
Arthur Lee Simpkins, Dave Barry, Felix De Cola & Benno Rubinyi; Lew Fidler's Orch (6); minimum \$2.

The "continuous" entertainment policy has made this a long-time fave spot with Angelenos who like the idea of knowing that there's something doing whenever they drop in. Current layout is aimed at adding the lure of a familiar name to the policy to attract the Shriners currently conventioning here. It looks like a cinch for the name-draw is Arthur Lee Simpkins, who's been around and about the country often enough to be known to pub-crawling Shriners from any part of the nation.

It's Simpkins' first stand at this spot although he's well known in town, and now that he's broken the ice, he's got another potential booking. Singer is an easy click, earning a hefty hand as he runs through a routine that ranges from the operatic "M'Appari" to the pop "Enjoy Yourself." It's all good, Simpkins using a fine dramatic tenor to good advantage and getting added interest through the trick falsetto he employs on occasion.

Comedy chores are handled by Dave Barry, currently doubling from Billy Gray's Band Box. His new routines include an okay take-off on Arthur Godfrey and some laugh-getting stuff about rural politicians.

Third segment of the continuous entertainment plan is the piano team of Felix DeCola and Benno Rubinyi. Solid Steinwayists, they delight with okay arrangements of classics and pops alike with DeCola neatly introing each number and serving as emcee for the rest of the show.

Lew Fidler's combo handles terp assignment nicely. Kap.

Copacabana, N. Y.

Mindy Carson, Romo Vincent, DiGatanos (2), Harrison & Kay, Russ Emery, Line (8), Michael Durso and Fernando Alvares Orchs; \$3 minimum weekdays, \$4.50 Saturdays and holidays.

It's just a year since Mindy Carson played her first bigtime date, at the Copa, and there can be little doubt that she can go far from here. Miss Carson a year ago showed much promise, and now she has fulfilled that promise. With her wholesome looks, simple style of turning a lyric and with the right choice of tunes backing her, she had this audience in her mitt when caught.

Right from the opening "Dancing Cheek to Cheek" through a series of rhythm and ballad numbers, Miss Carson reveals excellent judgment in everything she does, and this even goes in her choice of gowns. She has a relaxed manner, warmth and great feel for a lyric in going through a repertoire that notably includes, besides the opener, "Foolish Heart," "September Song," "Mad About the Boy," "Got a Crush on You," among others. The audience reception was sock. Just let her add a sock novelty number or two and her repertoire would be complete.

Romo Vincent, the rotund singer-comic, as usual, clicks with what is as close to family-time entertainment as is possible for a nitery. He makes liberal use of his weight to key some of the laughs. His material is inclined to be somewhat corny, but then again this is time of the year when that sort of stuff is ripe for the kind of customers frequenting the Copa.

Jayne and Adam DiGatano go over in their ballroom routines, though the former could relax that apparent coldness in her demeanor. She's an attractive blonde whose looks dresses the act nicely, while the male shows some nice lifts.

Harrison and Kay are the production boy-girl hoofers, while Russ Emery, a holdover, does a terrific job on the production vocals.

As usual, Michael Durso knows his way in handling the baton for a show, as well as for the customer dancing, while Fernando Alvares keeps the floor filled for the Latin hoofing. Kahn.

Les Ambassadeurs, Paris

Paris, June 15.
Kay Thompson, Bernard Bros., Michel Emer Orch, Rico Tango Band.

This Champs Elysees nitery, once operated by Clifford C. Fischer, has been taken over by the Pierre Louis-Guerin group, who also operate Le Lido. They have redecorated it and installed a raised dance floor, also used as a stage for the floorshow.

Current show is topped by Kay Thompson, aided by Jimmie Thompson, Buzz Miller and Georges Martin. Her Paris debut was auspicious and reception enthusiastic, mostly due to the fact that the ritzy opening night crowd included many American tourists. For the locals, her songs seem too sophisticated.

This explains why localites enjoy mostly the precision routines and the antics of her male trio, who are very good, their mimicry getting laughs.

Miss Thompson has been booked in for three months, and unless Yank tourists are sufficient to support her show, she could draw better in Spas during the dog days, where the patronage will be mostly Americans. However, Miss Thompson is clever and sells her songs and dance routines effectively.

Bernard Bros., long-time Paris faves, share honors on the bill. They have practically their same routine as when previously at the Lido and Sa Majeste. The applause builds for sock returns. George, as usual, emcees, while Bert solos and teams with his "brother" for most of the routines. Occasionally George Pierce is okay as a stooge.

Dancing obtains during dinner, between the acts, and after the show. Orchestra fronted by composer Michel Emer and Rico Tango Band alternate for dance sets. Ann Nicola, an Italian brunet, handles vocals with Emer orch.

Spot is managed by Jean Isaye, with Andre Garnier as maitre d'. It seats about 450. Maxi.

Biltmore Bowl, L. A.

(HOTEL BILTMORE)
Los Angeles, June 14.
Pinky Lee, Rochelle & Beebe, The Glenns (3), Burns' Birds, Paul Neighbors Orch (13); cover \$1, \$1.50.

Pinky Lee, one of Los Angeles' top teeyee-raters, apparently, has

the stuff that can lure a goodly portion of the set-siders away from the cuff shows they get at home to show-biz in the flesh. Comic had the paying customers with him during most of the 45 minutes he was on at the opener, his sole error in judgment being a too-long saga of a broken-down hoover. However, this deviation from his sock comic pattern was more than offset by his "Brand New Pinky Lee" and "The Pinky Lee Story," a zany scenario in "Jolson Story" style. They bring the house down, and his terping and gypsy routine get him off solidly.

The Glenns open the show flashily with their speedy acro turn. Trio earns nice applause with their back-breaking routines, topped by a three-high stand with the girl in the middle. A classy teeff off for almost any situation.

Burns and his trained birds follow with their flying trapezes, ladders, ferris wheel, train ride, tight-rope, spiral staircase, baby carriage, cannon, iron-jaw stint and other feathered frolics. Burns introduces the act smartly by table-hopping with the birds on a long stick like a barbecue spit, to prove they're not stuffed, winding in a blaze as the birds flip through a flaming hoop.

Rochelle and Beebe are, as always, just about one of the best eccentric dance team in the business. Her ludicrous legs-akimbo postures and his slight air of discomfort, a la Paul Hartman, gather the yocks right and left, and their cockeyed rhumba routine closes the act neatly.

It's been a long time since the Bowl, or any local spot, for that matter, has had a batoneer who can warm up the crowd like Paul Neighbors. In addition to conducting and pitching in with a vocal for the business-men bounces now and then, he projects his mingle-with-the-mob personality like a real Chamber of Commerce backslapper. Mike.

Bop City, N. Y.

Louis Armstrong & His All-Stars (6) with Velma Middleton, George Shearing Quintet; 98c. admission, \$1.50 minimum.

When Louis Armstrong gets a chance to blow his horn in a jazz spot, the measure of his preeminence as a musician and show biz personality can be taken to the full. Bop City is giving him that chance and Armstrong, surrounded by a crack combo, is once again demonstrating that he is the nonpareil of the jazz world.

This is a particularly timely booking for Armstrong whose 50th birthday on July 4 will coincide with the windup of this three-week engagement. This is something of an historic landmark for Satchmo who attended at the birth of jazz as a sideman with the old King Oliver band some 35 years ago and has been blowing superlatively in an authentic jazz idiom ever since.

The idol of the jazz world since the early 1920's, Armstrong's talent has far from diminished through the passing decades. If anything, he is hitting those notes more surely and inventively than ever, even though it's difficult to believe that he could ever surpass the talent revealed on the "Wild Man Blues" and "Melancholy" disks with Johnny Dods Black Bottom Stompers in 1927.

At Bop City, Armstrong is combining through the library of jazz standards which he and his group have been polishing on their cross-country and European tours over the past three years. Joining with Jack Teagarden on Hoagy Carmichael's "Rockin' Chair," Armstrong is repeating the classic version of this number first given by the same duo at the Town Hall, N. Y., concert in 1947. Repeating but not duplicating this number because both Armstrong and Teagarden give fresh improvisations each time out.

That goes for the whole book from "Sleepy Time South" to "12th Street Rag" and the whole combo which take off on creative flights during each number. Like Armstrong, Teagarden's trombone seems to be getting better and Barney Bigard's riffs on the clarinet are still first-rate. Earl "Fatha" Hines at the keyboard, Cozy Cole on drums and young Arvell Shaw on bass equally are standout in their solo passages. Songstress Velma Middleton also scores on a brace of numbers, Armstrong frequently joining her with his incomparable hot vocal style.

In marked contrast to the free-wheeling type of music played by the Armstrong combo, George Shearing's quintet, virtually a regular at Bop City, is dishing up some of its tastefully mannered modern sounds. It's an excellent contrast in which both types of music are framed to best advantage. Herma.

Savoy Hotel, London

London, June 12.
Hildegard, with Salvatore Gioe; Carroll Gibbons' Orch.

There is now a new yardstick by which all cabaret acts for the London night scene will be measured. As in Palladium vaudeville, where the peak standard was set by Danny Kaye, so now with the niteries with Hildegard. Her opening at this world-renowned hostelry has set a new milestone.

There were no two minds about the success of the act. It was 90 minutes of unadulterated entertainment, packed with a range of melody hits, a wealth of comedy and some of the finest ad libbing seen in London for many a year. The only criticism that might be leveled at the show was that 1½ hours of solo entertainment was giving the customers too much value for their money. It was in fact, more than they wanted—or needed.

Here was cabaret at its best. Almost a score of numbers, and everyone a winner in its own right. A song for every occasion and for every distinguished personality present on the opening night. She greeted Elizabeth Taylor and her groom with "Oh, You Beautiful Doll." She welcomed Dolores ("Annie Get Your Gun") Gray with "Show Business," and a tribute to "Carousel" with the topical "June Is Busting Out All Over." Then, as always, the nostalgic touch, put over with great charm with such numbers as "The Last Time I Saw Paris," and "All of a Sudden My Heart Sings."

These were the highspots in a balanced show which also included successes which are rapidly becoming known over here like, "I Love (Continued on page 45)

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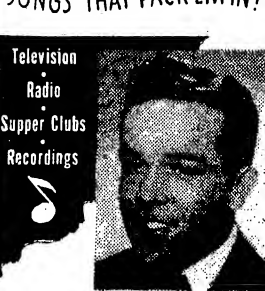
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Night Club Reviews

Continued from page 44

Savoy Hotel, London

You in Any Language," a fetching new novelty which permits beaucoup linguistic prowess, "Give a Little," "I Love a Piano," "Oh, My Darling," and "Je Vous Aime Beaucoup," and "I'm Going to See You Today."

The immense cabaret room at the Savoy is a difficult spot for solo artists to hold for a long spell. Subtle lighting without other aids established a surprising degree of intimacy required for a Hildegard show. It was a remarkable achievement. The atmosphere was nearly perfect and the standard she's established of performing for the individual and not the mass, was maintained. Musical accompaniment was excellent. When not at the piano herself, she not only relied on the first class support of her accompanist, Salvatore Gloe, but on the regular Savoy Orch, battoned by Carroll Gibbons, who have cooperated in the best way possible.

Hildegard's Savoy season is limited to three weeks. Sock business at opening night is assured during the three-week season to a degree which will give the hotel a pre-eminence over other night spots. It brings the Savoy back into the big league name-act circuit. The waiters are tres happy about the whole thing. Myro.

Village Barn, N. Y.

Tex Fletcher & Cowboys (3), David Blight, Freda Wing, Gerry Fitzgerald's 4; minimum, \$2.50.

This bucolic outpost in the heart of N. Y.'s Greenwich Village con-

tinues to draw hefty patronage, despite a general slump in other quarters. While most operators are crying in their beer over diminishing receipts and high prices being asked by talent, Meyer Horowitz, who operates the barn, can sit back comfortably, watching his modestly-budgeted shows bring in strong returns. There were practically no empty tables at dinner show caught Wednesday (14).

Freda Wing, opener, projects a likeable personality while offering snappy terp routines. Decked out in a simple yokel costume, complete with pantaloons, gal draws heavy mitting, especially with an impress of the late Bill Robinson. David Blight, another terper, and by now a Barn standard, also wins heavy plaudits. Tall and gangly, Blight's rube characterization garners laughs for an overall pleaser. His satire on Ray Bolger remains a strong item.

Tex Fletcher's outfit, comprising accordion, bass and guitar (Fletcher), gives routine handling to western tunes, both instrumentally and vocally. Fletcher, who doubles on vocals, also emcees in an amiable manner. His piping of such numbers as "Tumblin' Tumbleweed" is okay.

Gerry Fitzgerald's quartet supplies the dance music, in addition to contributing a comedy act. Group, made up of piano, bass, electric guitar, and clarinet (Fitzgerald), was formerly a cocktail unit and is being developed into an act. Lads are testing different material on the customers as a blueprint for their forthcoming act. Bits offered at show caught, though in the slapstick vein and limited in appeal, drew loud guffaws. Gros.

Silver Frolics, Chi

Chicago, June 16. Lenny Kent, Ginger Kinney, Judy Manners, Bud Prentiss Orch (4), Charlie Spero Band (5); 55c. cover.

Lenny Kent is making his first Chi appearance in several years. He's come up with almost a new routine, but what could be a sock comedy routine is blemished by blue dialect tag lines and interpolations, much of which goes over the head of the dinner audience.

His opening quickies are fine, and the build-up to his school days in New York is well paced. What could be equally as solid a piece as Phil Foster's Brooklyn gang, however, is dulled by Yiddishisms. His Miami Beach saga of the lonely gal and the sharpie isn't for the early audiences. Comedian has sharp imitative talents which pay off in his takeoffs of Miguelito Valdez, Carmen Miranda and a Jack Cole dancer. In his Texas braggart Kent has a classic. Comic hits all the way.

Ginger Kinney, lush redhead playing a repeat here, comes up with some new tap terping but retains sock "Donkey Serenade" finale. Has to begoff.

Judy Manners is a petite lass with a good set of pipes, and could dispense with mike, especially in an intimate room such as this. She does impressions of gal singers, her best being Judy Garland. Her medley of Jerome Kern tunes is equally well received.

Flame Room, Mpls.

(Hotel Radisson) Minneapolis, June 17. Dorothy Shay (2), Jimmy Ellyn's Orch (7); \$1.50 cover, \$2.50 minimum.

Local supper club clientele again joins that of other cities in welcoming Dorothy Shay and finding ultra enjoyment in her amusing vocal recitals concerning hillbilly activities generally. It's her second engagement here and a duplication of her initial triumph.

If possible, Miss Shay's artistry has mellowed with her skyrocketing success. Her projections of the sly humor embodied in what's tantamount to vocal characterizations of indiscreet and problem-afflicted gals and her vocal hillbilly narratives, with their comedy overtones, gain the utmost in effectiveness by the apparently effortless and easy, quiet manner of presentation. In this instance, restraint spells added punch that lands solidly on listeners' funnybones. And, of course, she's not only very good to hear, but also, in her stunning gown, a banquet for the optics.

At show caught, Miss Shay told of the 11-year-old mountain miss "who could do everything," wanted to know if her man "would treat her in the style" to which she's accustomed, revealed the difficulties of Agnes Klawn, the gal who has to wink every time she has a drink, explained how the finishing school was her finish, related she has been to Hollywood and who cares, states the problem of the girl in love with a married man, makes clear that "it's the little things that count" and, heeding unanimous audience demand, wound up with her perennial "Feudin', Fighting' and Fuss-in'." In spite of her generosity, she left them clamoring for more. Rees.

Beachwalk, Chi

(EDGEWATER BEACH HOTEL) Chicago, June 14.

Tex Beneke Orch (17), with Gregg Lawrence and Helen Lee; Rex Ramer, Johnny Mack, Hild Ballet (12), Charles Sheldon, Betty Gray trio; \$1.20 minimum.

Edgewater Beach shows move into their summer quarters, the Beachwalk, with this bill headlined by Tex Beneke and his band. Emphasis for the rest of the summer will be on name bands, playing on the outdoor terrace. Opening night, unfortunately, was marred by rain, with the first show cut short by showers and the second show held indoors, in the Marine Dining Room.

Beneke band plays not only in an emulation of the Glenn Miller style, but confines itself mostly to the Miller standards. Band does only one number in the show, "Gal in Kalamazoo," with Beneke capably handling the vocal. Otherwise it confines itself to a good backing job, and fine dance music. Gregg Lawrence impresses with his ballad vocals, and Helen Lee, while not on too often, makes pretty appearance and seems capable.

Rex Ramer returns to Chicago after an absence of three months. His routine is pretty much the same, differing only in that he adds a duet number, in which he does two voices. He's a competent workman, drawing kudos for his imitations of musical instruments. His Spike Jones version of "Cocktails for Two" is sock.

Johnny Mack is promising as a tap dancer. Pleasant personality and sense of humor enhance his act. Hild Ballet, in its two production numbers, are full of sound, fury and brilliant costuming, but choreographically signify nothing. Chan.

D.C. Huddles

Continued from page 2

tion pictures" and their being patterned after the American Federation of Radio Artists' type of thinking.

TVA replies that the SAG brochure is "expensive doubletalk" attempting to persuade members that SAG's rates of \$110 for two days' work is more than TVA's rate of \$181 for the same amount of work. TVA, exec secretary George Heller said that "TVA's only interest is to protect performers in television, whether live or filmed, and it has continuously urged that both sides make all possible contributions towards seeing that the performer is protected."

He added, "There must be no attempt to confuse the performer into believing that certain conditions which result in extra pay in regular motion pictures would achieve the same purpose in film television."

H'wood Mocambo Sets

Christy, Torme for July

June Christy, former songstress with Stan Kenton's orch, has been set for the Mocambo, Hollywood, for two weeks beginning Aug. 8. She follows the King Cole Trio, who open there July 25.

Mel Torme precedes the trio with a two-week stand beginning July 11.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., June 20. Spacious lounge room of the Variety Clubs hospital has two notable decorations on the wall: the American flag and a frame holding 100 U. S. postage stamps with the likeness of Will Rogers, appended with "I Never Met a Man I Didn't Like."

Forrest "Slim" Glenn, out of circulation and bedded with a stomach ailment, while Mary Lou Weaver has been added to the all-up gang.

Among the newcomers in for observation and making the grade are Otto Hyman, Lawrence Garber and Julia Kaufhold.

Birthday greetings are in order to Sig Mealy (Welsh, Mealy & Montrose) and Jenny Foley, formerly of Capitol theatre, Chicago. Both are Variety Club hospitalites.

Albert Bagdasarjan back in the colony after six months stay in Phoenix, Arizona. He expects to resume his old job as announcer over WNBZ, local radio station.

Ada (Mickey) Rosenbaum in for a weekend from NYC to bedside chat with Genie (Legit) Reed, who is progressing OK.

Daisy Nolan, Virginia Kiernan and Catherine Maher vacashing at Raybrook camp, so that they can be near Johnny Nolan, whose comeback is a certainty.

Jerry Hornsby, staffer from Loew's, Newark, N. J., checked in for rest and observation.

Betty Meriweather, dancer, mastered the first stage of the thoracoplasty operation at the Raybrook (N. Y.) sanatorium.

Al Crane, who graduated here, back to work at Iroquois hotel, Tupper Lake, N. Y., featured on Hammond organ.

Write to those who are ill.

Atlantic City

Continued from page 43

aquacade and aerial acts, film theatres, plus sundry other amusements for \$1.25 top.

Plenty Amusements

The boardwalk is lined with top hotels which offer the visitor good accommodations, also entertainment and dancing in their grilles. Three big hotels further down town, the Ritz, Ambassador and President also have similar setups.

In the nitery field there's also plenty to lure spenders. Babettes, taken over by Harry Steinman, operator of the Latin Casino, Philadelphia, will try a name policy. The 500, big midtown rival of Babettes, is also going to expand talent budget.

Club Harlem, operated by Sam Singer, had a slam-bang opening Thursday night (14) with Larry Steele as emcee of a slick sepiu show.

To keep apace, other spots, including Lambs, Paddock-International, Cliquot, etc., also are expected to improve talent displays.

At Convention hall top attraction will be John Harris' "Ice-Capades," which opens July 19 for a six-week run.

Hotel and nitery tariffs are figured to par with last season.

With 12,000 first class hotel rooms (two in a room), 13,000 additional (three in a room) and 15,000 summer rental units or accommodations in Atlantic City proper for 765,000 people, operators and amusement men hope for a profitable summer.

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—June Bundy, Billboard.

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VARIETY BILLS

WEEK OF JUNE 21

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM Fanchon Marco) (I) Independent (L) Loew (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Capitol (L) 22
 Charlie Spivak Orc
 Rose Murphy
 Georgia Price
 Ladd Lyon
Musical Hall (I) 22
 Margaret Sande
 Gil Galvan
 Roy Raymond
 Martin Bros
 Earl Lipsey
 Dean Myles
 Ladd Lyon
 Rockettes
 Corps de Ballet
 Glee Club
 Sym Orc
Palace (R) 22
 Beachcombers
 Carl Martin
 Robert Ross
 Jerry Bergen Co.
 Erickson
 Lee Mace
 (2 to fill)
Paramount (P) 21
 Jack Carter
 Gloria DeHaven
 Adolphe Menjou
 Ray Anthony Orc
 George Wright
 Roxy (I) 23
 Robert Merrill
 De Castro Sis
 Bobby Whaling
 Yvette
 Wayne Martin 3
 Blandrup (W) 23
 Tommy Dorsey Orc
 Pitchmen
 Berk & Hallow
CHICAGO
 Chicago (I) 23
 Peter Ladd Hayes
 Mary Healy
 Novello
 Patti Thomas &
 Freshmen
Oriental (I) 23
 Eileen Barton
 Joey Rardin

Louis Armstrong O

Velma Middleton
 Carl Sands Orc
 Convent (P) 22 Only
 Asylum of Horrors
Oriental (I) 23
 3 Lind Bros
 Pat Boone
 Harrison, Carroll &
 Ross
 Virginia Lee
 Carl Sande Orc
 Paradise (PO)
 23 Only
 Asylum of Horrors
HARVEY
 Harvey (P) 21 Only
 Asylum of Horrors
JOLIE
 Rialto (P) 24 Only
 Asylum of Horrors
LIMA
 Ohio (W) 22 Only
 Horace Heidt's
 Parade of Stars
MANSFIELD
 Ohio (W) 21 Only
 Horace Heidt's
 Parade of Stars
MIAMI
 Olympia (P) 21
 Nora Tommy Co.
 Les Shipp
 Janis Paige
 Al Norman
 Don Cornell
ROCHESTER
 Palace (R) 21
 4 Evans
 Hank Siemon
 Albino
 Bob Dupont
 Keaton & Armfield
 Ben Vot White
 Guards
 Artie Dana
 Gaudin
WASHINGTON
 Capitol (L) 22
 Vic & Adol
 Adolphe Menjou
 Jack Durant
 De Matiazis

Radio Revellers

Semprini
 Binnie Hale
 Les Ritchie &
 Wendy
NEWCASTLE
 Empire (M) 19
 Billy Cotton Bd
 George Meaton
 Freddie Bamberger
 Carson Bros
 Krista & Kristel
 Jack Crisp & Jill
Hippodrome (I) 19
 Billy Whitaker
 Mimi Law
 B & M Clayton
 Cos Fairweather
 Phil Lester
 Pat O'Hagen
 Sonny Hughes
 Elizabeth Parsons
 Eric Mann
 Hi Diddle Diddle
 Debs
 Terry's Juveniles
PORTSMOUTH
 Royal (M) 19
 3 Monarchs
 Marc & George
 Willy Wolfard
 Maitas Dogs
 5 Sero
 Melody Maitas
 12 Devere Girls
SCUNTHORPE
 Savoy (I) 19
 Chelso
 Barclay Sis
 Scott & Foster
 Gray & Austin
 Billy Day & Enery
 Swan & Leigh
SHEPHERDS
 Empire (S) 19
 Merry Macs
 Jane
 Jerry Bergmann
 North & Stoyke
 Eddie Gordon &
 Nancy
 Alan Kay & Gloria
 Cleo Moroney
SUNDERLAND
 Empire (M) 19
 Joan Hinde

Jimmy James Co

3 Helor
 Lee Lawrence
 Arthur Dowler
 D & D Lupino
 Yale & Diane
 Linda & Lena
WALTHAMSTOW
 Palace (I) 19
 Tony Dalton
 Stron Bess
 B & B Bess
 Bryn Cae &
 Angela
 Ronald & Angela
 Marie Lathie
 Ann Quail
 Marietta Dancers
WOLVER-
 Hippodrome (I) 19
 Davy Kaye
 Hazel Wilson
 Les Shannon
 Ken Flower
 Johnnie Wamsdell
 Pat Revere
 Ken Dorvilles
 Earl & Oscar
 Margie Doherty
WOOD GREEN
 Empire (S) 19
 MacMurrays
 Pettie
 A Christmas &
 Mery
YORK
 Empire (I) 19
 Bill Waddington
 All Ben
 Tommy Lockwood
 Fred Wilkin
 Eric Corrie
 Jack Laurie
 John Court
 Janet Fraser
 George Sandford
 Robbie & Organ
 12 Starlight Lovlies

CANADA

EAST HAMPTON
 All Ben (I) 19
 Wally Tully
 Groselots 3
 Les Alrdons
 Irving & Girdwood

New Acts

ZIG & VIVIAN BAKER

Violin and Guitar

15 Mins.

Rendezvous, Kansas City

In the way of instrumentalists for the cozier, classier lounges, the Bakers must be rated a very attractive turn. A one-time combo leader, Baker has turned to featured fiddling, with femme partner abetting with her guitar-strumming. Their forte is tunes with a Latin flavor, for which the fiddle-guitar combo is aptly suited. They run through tunes such as "La Rosita," "Mexican Hat Dance," "Jalousie," "Sabre Dance," "Estrellita," and "Tico Tico," varying the output with pizzicato effects and shaking of pair of miniature maracas by femme as she strums the guitar.

Big part of turn is personality and appearance, pair making a handsome couple. Gal is tall, comely brunet; Baker likewise tall and a personable gent. Both are capable on their instruments, and their friendly, incidental style gives music a distinctive flavor.

Principal stand here is in the Rendezvous, luncheon room and cocktail lounge of the Muehlebach hotel, and team also provides a session of incidental music in the Terrace Grill, hotel's deluxe dinner room.

Frank Masters Ore

Piano House

Mickey Deans

Nelle Fisher

Jerry Ross

Louise Hoff

Hamilton Ders

Jack Russell

Eddie O'Neal Ore

Silver Frolics

Lenny Kent

Ginger Kinney

Judy Manners

Bud Prentice Ore

Pampho Ore

Vine Gardens

Willie Shore

Beazie Saxon

Rice Sis

Mal Cole Ore

Unit Reviews

Borscht Capades

(WILSHIRE-EBELL THEATRE)

Los Angeles, June 14.
 Mickey Katz & Koshor Cowboys
 (6); Grace & Nico Rossman, Patsy
 Abbott, Don Tannen, Bas-Sheva,
 Joel Kaye, Larry Best.

There's been a change of pace in the 1950 edition of this Yiddish-English variety revue. The accent is on humor—or perhaps the humor is on accent. At any rate, current show is more definitely aimed at keeping the audience laughing than at providing a balanced vaude diet. The humor is loud and fast and often bawdy, but it hits target squarely.

Since its original bow here two years ago, the unit has been around the country on tour and a Broadway debut in the fall already has been arranged. There will undoubtedly be changes before the show hits New York, since the present offering is too frankly corny and overbalanced to make any lasting impression on an eastern audience.

Show as usual is built around the zanyisms of Mickey Katz, the Yiddish Spike Jones, who was originally one of the backbones of the old Jones troupe. His cowboy-costume combo boasts some fine musicians and Katz himself is no stranger to a clarinet. But he prefers to dish out such things as "Tico Tico" and the newer "Yiddish Mule Train," knowing he can buy more lox from yocks than from musical appreciation. He's surrounded himself with an okay cast that sells what it has to sell frankly and without frills.

Next to Katz, highlight of the show is Bas-Sheva, a soprano with cantorial leanings. Her upper register renditions of semi-liturgical pieces gets a terrific response from a partisan audience but she needs to develop more poise—and a little change of pace wouldn't hurt.

Comedy falls to Don Tannen and Larry Best, former with some okay impressions and latter with dialects, some on the moldy side, that drew yocks. Patsy Abbott, comedienne long identified with this unit, still is a fave with her Yiddish-language comedy songs and Joel Kaye (Katz's son) clicks with some fast song-and-dance stuff. Comedy dance team of Grace and Nico Rossman prove a strong opener, especially with a clever bit simulating a snake-charmer scene.

Frankly intended to saturate a limited audience, "Borscht Capades" looks like it will succeed. It could be done better and probably will, but even as it stands it looks sure-fire since its the only thing around filling a certain need.

Kap.

Holiday on Ice of 1950

Kansas City, June 16.

Ice extravaganza in two acts, directed by George and Ruth Tyson; produced by Holiday On Ice Shows, Inc.; choreography and staging by Marie Carr; costumes, Billy Livingston; musical score, Paul Summey; musical director, Carmen Nappo; choreography for principals by Eve Ross. Ray Carter, m.c. Cast: Leo Freisinger & Anne Schmidt, Joe Shillen, Susan & Tommy LaVonne, Phil Hiser & Jeanne Berman, Henry Lie, Jacquie Dunham, Ken Hoeffert, Doris Rice, Bobby Blake, Bobby May, Fred Holly & Bob Day, Michael Meehan, Marti Collins, Joan Freisinger, Murray Galbraith & Dorothy Goos, Glamour-Icers (24) Ice Squires (8). At Municipal Auditorium, June 16, '50; \$3.60 top.

Designed for arenas and halls

instance, the girls do a couple of tap numbers which might have been routine during the Keith-Albee era and then introduce their parents.

Like all acts of this type, major strength is the virility with which the oldesters toss themselves around. The a.k.'s have sufficient bounce to put the act in the plus column in family theatres. Jose.

SOUTHERNAIRES (4)

Songs

9 Mins.; One

Palace, N. Y.

Southernaires, Negro singing quartet, are a vet turn, but appearances on the vaude circuit are infrequent. Theirs is a blend of good voices with good arrangements of standard tunes. The foursome make a good appearance.

Southernaires distinguish themselves with two tunes, "Dry Bones" and a musical setting of Lincoln's Gettysburg Address. Latter is an impressive number with recitative predominating, and it's potent enough to get them off to a good hand.

Jose.

MARTHA KING

Songs

15 Mins.

Versailles, N. Y.

Martha King is a young songstress who can do a satisfactory job in practically all media. She has a well-trained operatic soprano that she uses to good advantage, and is backed by a dark-haired attractiveness. However, she's a bit too hefty.

Miss King leans towards music-comedy tunes, with an occasional flash of operatics. She hits top notes easily, though she could improve her phrasing. But she sells with simplicity, and it's a tribute to the Nick & Arnold management that it has taken a chance with a comparative unknown in holding down the Versailles' lone spot. The payoff opening night was in the terrific reception accorded her.

Kahn.

PAUL KOHLER & GINI

Musical novelty

9 Mins.; Two

Palace, N. Y.

Paul Kohler and Gini, boy and-girl xylo-mimba pair, get a lot of music out of the woodpile. The entertainment value of xylophone poundings is dubious at anytime, but this couple hoke it up sufficiently so that the turn can carry on for the family time.

The duo have an ingenious electrical hookup so that there's some fancy lighting on the hammers and on the instrument. They play-a tune with boxing gloves and trick up their act with every bit of conceivable corn. Indicative of the hoke that's generated is rendition of "American Patrol" followed by "Stars and Stripes Forever," two highly overworked pieces during the vaude heyday.

Jose.

CHAI & SOMAY

Acro-Contortion

7 Mins.

Apollo, N. Y.

This Chinese mixed team has one of the slickest hand-balancing-contortion turns seen around in some time. Contrasting usual set-up of similar acts, where femme is employed for s. a. dressing, gal in this one is equally as important as her partner via slick contortion feats while balanced on hands, shoulders or head of the male. And all sock stuff. Male also gets his inning in the other stunts.

Team has imaginative, well worked-out routines, obviously not newcomers, although up to now having escaped attention of VARIETY'S New Acts files. They were near show-stoppers on this bill.

Edba.

THE BARTONS (4)

Dance

10 Mins.; Three

Palace, N. Y.

The Bartons, comprising two daughters plus mother and father, are grooved along the lines of the usual family-style terpers. In this

Cabaret Bills

NEW YORK CITY

Birdland

Enrol Garner

Enrol Tristano O

Lester Young Orc

Jimmy Scott

Blue Angel

Joan Deiner

Stuart Ross

Eddie & Rack

Madelines

Phil Leeds

H. Chittison 3

Bop City

Louis Armstrong O

Geo. Shearing Orc

Cafe Society

Lea Mathews

Art Tatum

Charles Parker Orc

Cliff Jackson

Cocapabana

Mindy Carson

Romo Vincent

Diana Galt

Russ Emery

M. Dursio Orc

Avares Orc

Diamond Horseshoe

Walt Dore Wahl

W. C. Handy

Billy Banks

Noble Sissie Orc

Cliff Morrison Orc

Rigolo Bros

Jack Spoons

Frank Evans

Tommy King

Harry Gershman

Billy Banks

Beverly Dennis

Pirokwa 3

Trini Reyes

Sonzys

Ralph Young

Naaman Ders

Cliff Warner Orc

Hotel Taff

Vincent Lopez Orc

Hotel Warwick

Johnny Thompson

Airline Trio

Hotel Weylin

Ruth Bayron Orc

Latin Quarter

Minevitch Rasicals

Beverly Dennis

Pirokwa 3

Trini Reyes

Sonzys

Ralph Young

Naaman Ders

Cliff Warner Orc

Hotel Taff

Vincent Lopez Orc

Hotel Warwick

Johnny Thompson

Airline Trio

Hotel Weylin

Ruth Bayron Orc

Latin Quarter

Minevitch Rasicals

Beverly Dennis

Pirokwa 3

Trini Reyes

Sonzys

Ralph Young

Naaman Ders

Cliff Warner Orc

Hotel Taff

Vincent Lopez Orc

Hotel Warwick

Johnny Thompson

Strand, N. Y.

Tommy Dorsey Orch (15), with Frances Irvin, Johnny Amoro, 5 Men of Note; The Pichmen, Dickie Berk & Bunny Hallow; "Bright Leaf" (WB), reviewed in VARIETY May 24, '50.

Tommy Dorsey's return to a Broadway stage for the first time in two years, originally slated for tomorrow (23), moved up a week when the Strand hurriedly yanked the Cab Calloway "Return of the Frontiersman" bill after seven days of poor business. With plenty of potent marquee pull on both stage and screen (Gary Cooper, Lauren Bacall, Patricia Neal), house should have a much happier time of it for the next couple of weeks.

Maybe the Dorsey aggregation doesn't compare with several TD outfits of hallowed memory 10 and 15 years ago, but it's a solid enough crew with two outstanding instrumentalists—in addition to the maestro—in Charlie Shavers on trumpet and Abe "Boonnie" Richman on tenor sax. Shavers, sepia horn star, who has heightened the stature of many orches in the past, shines in the current Strand show with a couple of screaming solos and some personable toying with the wordage of "Hucklebuck." Richman, relatively new to the big-band picture, plays superlative tenor. Windup of the performance caught (16) had him really riding on a half-dozen choruses against rhythm hand-beating from the band boys.

Dorsey's slipshorn and easy, genial bandstand manner have lost none of their impact during his lengthy absence from stage work. Instrumentally, his "Getting Sentimental Over You" theme and a Bill Finnegan arrangement of "I'm in the Mood for Love" again demonstrate the lovely TD tone and phrasing. Dorsey's tremendous quality of musicianship also spark-plugs the jump stuff, best of which is a Sy Oliver scoring of "Dry Bones," reminding of the days when the band biz was at its peak and arrangements meant something.

Present Dorsey chirp department contains Frances Irvin and trumpeter Johnny Amoro. Gal is a stunning-looking redhead who actually can sing. She impressed strongly with a rhythmic "I Didn't Slip, I Wasn't Pushed, I Fell" and a fervid "I Wanna Be Loved," adding terrific visual effect in an unusual black gown that was nonetheless striking for not adhering to the current strapless order of the day. Amoro, a recent TD discovery, capably handles class ballads like "The Song Is You" and "Bewitched," but a badly unpressed jacket and an askew bow tie considerably marred the romantic mood.

Remaining orch feature is a vibes-piano-drums-trumpet-clarinete combo called the 5 Men of Note. In all-out jam-session style the quintet deliver some cogent jazz on what is announced as "excerpts" from Gershwin's "Lady Be Good." Pichmen's weirdly zany and collapsible "musical instruments" and sharply-paced routining make this standard act highly effective every time out. Simulation of a number of instrumental sounds, made by small mouth gadgets, is remarkably accurate, and the accompanying broken-down fiddles, trombones, etc., plus the fast comedy, produce an always sock turn.

Dickie Berk & Bunny Hallow have a number of things in their favor as a dance team, but lack the spark and flash that make a great hoofing duo. Girl and boy present a nice appearance, have youth and freshness, are dressed attractively in varying shades of brown, tap well enough, but miss out through not having at least one or two exceptional steps or standout routines. And they would do well to discard the canes, strictly old-hat nowadays.

Casino, Toronto

Toronto, June 16. Clark Dennis, Lai Foons (4), Maud Hilton & Marion, Chuck Brown, Bob Goodman, Charles Gregory Girls (18), Archie Stone House Orch; "Boys of the City" (Astral).

It's a lively 70-min. package here, with Clark Dennis as the marquee draw but supporting acts crowding the headliner for applause honors and okay biz. Pleasant and relaxed, Dennis had the femme teenagers squealing and their escorts also lustily roaring approval. Impeccably tailored, and without throwing his arms and knees out of joint, tenor gives out nonchalantly with "Foolish Heart" and "Come On, Get Happy," and then into such signature discards as "Jealousy" and his "Peg o' My Heart" for begoff and tremendous audience-response.

The Lai Foons, two men and two girls, also score on their swift doublejointed acrobatics, with one

of the boys climaxing with a two-finger stand on a revolving globe; ditto response to Maude-Hilton for her lusty cross-patter with Marion, lush platinum partner; and Chuck Brown for his electric guitar boogie, plus banjo offerings of "Lady of Spain" and "Four-leaf Clover," marked by terrific quick-tempo finishes.

Line-girls open in full-stage stadium set for a baseball motif, with ball-bat drill and hi-kick finish; close with an engaging Father's Day tribute, with Bob Goodman singing "Daddy's Little Girl" to a shy tot; and a whirlwind finish to "Papa, Won't You Dance With Me?"

McStay.

Apollo, N. Y.

Bill Farrell, Camille Howard & Trio, with Jimmy Witherspoon; Chai & Somay, "Pigmeat" Markham & George Wiltshire, Teddy Qualls, Bud Bascomb band; "Radar Secret Service" (Indie).

What seemed an unusual booking for this house—that of spotting an offstage male singer as headliner—is paying off handsomely at the boxoffice. Bill Farrell, M-G-M recording star, as the experiment, is scoring as well, if not better, than at his previous stand a couple weeks ago at the Capitol theatre on Broadway. Lad has the sort of nonchalant approach liked here, and he wins the distaffers with his slick baritone of "All of Me," "You've Changed," "Circus Left Town" and "It Isn't Fair," for a solid beg-off.

Sharing top honors is Bud Hanscomb and his slick crew, featuring the leader on the trumpet and comprising five reeds, four brasses and three rhythm, who tee off with a sizzling "Jungle Blues," with maestro pulling all stops on the bugle. They also provide slick backing for the rest of the bill, but really cook on their own later when they reduce to a sextet and give out lustily with "Roberta" and other items, with maestro alternating on trumpeting and vocals to rock the house. Also solid is Teddy Crawls in a nifty hoofing session.

Camille Howard and trio, plus Jimmy Witherspoon, robust baritone, are sock with their vocal and instrumental stanza. Miss Howard officiates at the piano, backed by bass, electric guitar and drums. Her ivorying is first-rate and she tosses in an occasional vocal effectively, but leaves most of the chirping to Witherspoon. It's all groovey stuff that pays off.

Near showstoppers are Chai and Somay (New Acts), mixed team of Chinese acros making their vaude debut here after several shots on Ed Sullivan's "Toasts of the Town" tele show. "Pigmeat" Markham and George Wiltshire, house comics, add to the merriment of the bill with a mirth-provoking blackout that's well rewarded.

Edba.

Fox, Detroit

Detroit, June 16. Eileen Barton, Liberate, Cycling Kirks (2), Tom & Margot Conine, Herbert & Saxon, The Langs (6), Dale Rhodes; "Good Time Girl" (FC).

Show headlined by Eileen Barton and featuring Liberate is providing sparkling entertainment at the Fox. Unfortunately, however, it is vying for customers with a red-hot Detroit Tiger Baseball team. Also, the 7,000 delegates attending a Rotary convention here are being kept in night sessions which doesn't help matters.

For opener, Cycling Kirks warmed the sparse crowd at the show caught (16) with some fancy and funny cycling. The couple get best hand with a dancing routine on unicycles.

Tom and Margot Conine, in followup spot, offer neat tap routine. While a bit too long, a solo by Tom in a rapid staccato style gets over well.

The comedy team of Tim Herbert, zany and Don Saxon, straightman and singer, get nice returns, especially in a takeoff on "The Champion" film.

Best applause is given Liberate. The piano ace, last here in October and well-liked then, scores heavily in everything he does from Liszt's "Concerto in A-Major" to "Bewitched" to boogie and "Piano Roll Blues."

Chirper Eileen Barton, who uses the coy approach effectively, had the difficult task of following Liberate but comes through in top style. She opens with "Enjoy Yourself" for neat applause. Then "Around the Clock," "May I Take Two Steps" and "If I Knew You Were Coming," which surprisingly was not as effective as her other numbers. Maybe the saturation point had been reached.

The Langs, acrobatic sextet, wind show with some tricky teeterboard acrobatics to loud applause.

Dale Rhodes handled the emcee chore efficiently. Tew.

Palace, N. Y.

The Bartons (4), Paul Kohler & Gini, Barney Grant, Southernaires (4), Lee Davis, Ciro Rimac Revue (4), Jack LaRue with Emily LaRue, Edwards Bros. (4), "Quick-sand" (UA), reviewed in VARIETY March 1, '50.

The current Palace bill wouldn't be effective anywhere but at this theatre. It's an old-timey show with plenty of corn-licks that's received avidly by the regulars at this house, with every act getting a full measure of applause. It's a parlay that nobody but a Palace audience would like.

However, bill is heading for top business. Responsible for bringing in SRO audiences is in a great measure due to the film, "Quick-sand," but also bringing in a sizable share is the headliner, Jack LaRue, the former film menace. LaRue goes off a winner with a serious dramatic bit, hoked up considerably, depicting a lad about to be electrocuted. Emily LaRue, his sister, contributes a single number, "Granadas" effectively, and provides vocal background to his big moment.

The Ciro Rimac flash act, with assistance by Charlie Boy, Rubita and Reinita, hits well with the audience in South American song and dance. It's a production affair that offers a colorful and fast-moving session.

Barney Grant dispenses rube humor for good results. Generally, his act seems to burlesque rural wit, but on an act surrounded by corn, he fits neatly into the pattern. Lee Davis' monolog gets off standard gags for good audience response. Edwards Bros., at the finale, impress with excellent acrobatics.

The Bartons (4), Paul Kohler and Gini, and Southernaires (4), are discussed under New Acts.

Jose.

Empire, London

London, June 12. Empire Girls (24), Empire Ballet (20), Choral Ensemble (12), Cooper Twins, Slim Rhyder, Pamela Kail with Dennis & Gordon Gilbert, Fayne & Evans, George Melachino & Orch; "Father of the Bride" (M-G).

Vaude shows at the Empire are now settling down to something approaching a standard routine. The bulk of the show continues to be taken care of by the house features, and the balance is made up, usually, by a trio of outside acts. These are of varying quality, depending more on availability than choice.

The current production sticks fairly rigidly to this accepted formula, but adds up to an hour of pleasing entertainment. It's a bright and colorful production, with a nifty opening, of precision dancing and imaginatively conceived ballet. As usual, it's the Empire dancers who click for the biggest ovation.

First of the three outside acts are the Cooper Twins, with a good range of acrobatic knockabout which combines a high degree of skill with a neat comedy. Slim Rhyder, billed as the comedy cyclist, does very little cycling in the first five minutes of his show, but plays for easy laughs. His windup on two wheelers and unicycle justifies the billing. Fayne and Evans, a pair of slick impressionists with material of topical British appeal, covering radio personalities and British sportscasters, get over neatly.

The staging has the sock quality of a Nat Karson production. Lighting and general effects are excellent. Presentation, costuming and planning maintain usual standard at this house. With the film, "Father of the Bride," which got rave press notices, the show should do strong biz despite the present heatwave.

Myro.

Oriental, Chi

Chicago, June 15. The Rudells (3), Karl & King, Ross Wyse, Jr. & Peggy Womack, Jimmy Wakely, Carl Sands Orch; "Rogues of Sherwood Forest" (Col).

Jimmy Wakely, singing cowboy and disk artist, is a refreshing antithesis of the swaggering cowboy type, and gets by on the merits of his vocals. He sticks wisely to the more popular folk tunes. Playing his own accomps on guitar he tees off with "She's Mine, All Mine" and segues into "I Love You So Much It Hurts." In between, singer gives a little background on the tunes, displaying a wry wit. There's another quickie in "Out On the Texas Plains," and for a solid encore he reprises "Ida."

The Rudells are fine openers in their trampoline work. Although capers of tramp-comedian garners laughs, it's the excellent solo work of other male who flips through hops with some, backward, and

forward somersaults that gets the trio off to sock hand. Karl and King, ventro team, pair efforts for nifty payoff, working with two dummies, and ending with six figures. Some of the quips are a bit aged, but the novelty of fast talking-and-moving group work, especially in the song sessions, registers well.

Ross Wyse, Jr., and Peggy Womack are suitable comedy fare with sorrowful-faced comedian giving himself a workout as he falls in attempts at cartwheels. Miss Womack, lush brunet, does nicely in her song and repartee with partner. Adagio lesson provokes yanks for neat finale.

Carl Sands orch revives one of its hit pieces, "Malaguena" for a spirited rendition, with maestro taking over the piano for slick fingering.

Zabe.

Chicago, Chi

Chicago, June 16. Patti Thomas & Freshmen (2), Novellos (2), Peter Lind Hayes & Mary Healy, Louis Basil Orch; "Father of the Bride" (M-G).

Chi theatre this week has decided to cut the number of acts and depend on the teevee draw of Peter Lind Hayes and Mary Healy, plus the picture to bring them in. With some re-routining bill should run briskly. However, running near to 30 minutes for a closing act is long; stint would be better received sliced, and if possible, worked through the show.

Hayes has a good commercial intro which permits some fancy mugging and rib-tickling takeoffs on the different types of singers as viewed through the eye of a Fitz-Patrick travelog camera. However, his last bit, that of a bebop devotee should be dropped, as it's anticlimactic to his chuckler of corny, "You Are My Sunshine." Bebop stint is just lots of noise.

Miss Healy, attractively gowned, does nifty satires of pop singers. Her carbons of Lena Horne and Ethel Merman are solid. She then takes over for a Rose Murphy number and Hayes counters with what's supposed to be Jan Peerce, but sounds more like Jerry Colonna, in schmaltzing of "Blue Bird of Happiness."

Next duet is "Baby, It's Cold Outside," which gets fine hand. Closer, which Hayes does solo, is his classic of the lone drunk, about to be divorced, at a bar. He pulls all stops on this one, and while getting laughs, also makes it a heart-tugging bit.

Patti Thomas and The Freshmen, recruits from the Bob Hope tour, are a young, refreshing dance trio with original routines, and patter. Gal is a good dancer, and trio registers with a hustle-bustle bit called "Traffic." However, they get more in the familiar idiom with a fastie, "I Got Rhythm." Gal sheds lower half of gown and appears in grass-like skirt to imitate, with Jack Cole overtones, Hawaiian hip slingers done to "Hawaiian War Chant."

The Novellos are excellent in their stint on high ladder, with male getting off some difficult walking stunts. Shapely femme is neatly received for her work on the trapeze.

Louis Basil orch does nice backing and also number to open the show.

Zabe.

Olympia, Miami

Miami, June 18. The Vagabonds, Dick Brown, Larry Daniels, DeMattiazzi & Dolls, Three C's, Les Rhode House Orch; "No Man of Her Own" (Par).

For first time in this house an act has been held over, the Vagabonds. Zany quartet heads a fast paced lineup that clicks all the way.

Vagabonds, with their screwy approach to their instrumentals and vocals, keep the applause rolling. Dick Brown, "Stop the Music" singer, comes through in fine style with his versions of pops. Personable lad has easy, confident delivery that sells his song stylings for good returns.

Emcee slot is held by Larry Daniels, a familiar here, who handles intros nicely and clicks in own spot with satire on a radio giveaway and impresses.

Almost copping applause honors is DeMattiazzi and "dancing dolls." It's a novel offering that mixes comedy and expert manipulation of marionets for results.

Three C's, instrumental-vocal offering, with harmonicas and horns tee off bill okay.

Lary.

HAL PEARY'S NITERY DATE

Houston, June 20.

Current at the Shamrock Hotel here is Hal Peary, "The Great Gildersleeve" and Gloria Holliday.

They're in for a two-week stay. Henry King and his orch provide the dance music.

A.B.C., Paris

Paris, June 17.

Les Towa, Les Vandel's, Freddy Alberti, Paul Peri, Les Ramesses, France Clery, Salici Puppets, Lady Patachou, 4 Richys, Jean Weber, Tay-Ru, Henri Salvador.

Mitty Goldin and Leon Ledoux, aided by manager Joe Brooke, have gone overboard on current display, which should do capacity and has good chances for a holdover. It is well balanced, and has been heavily publicized, with press capitalizing on friendship between Maurice Chevalier and Lady Patachou, well known to Parisians, and making her vaude debut here.

Emceed by personable Yvonne S-lal, opening act is Les Towa, mixed team in fast juggling of tennis balls, and pacing pooches in standard tricks. Next is Les Vandel's, whose act is of the British comedy type, attired as two men, revealing at bowfoot that one is a gal. Harpist Freddy Alberti includes classical and pop music in her routine for neat returns. Paul Peri, a fave with Paris nitery patrons, registers in his song stanza, which includes numbers popularized by Charles Trenet.

Next is Les Ramesses, three men and a girl. Latter acts as understander in their balancing-acro act. Also do pyramiding and other stunts which win hefty applause.

After warbling stint of chan-toosey France Clery, comes Salici Puppets. The act is presented in a velvet theatre built on stage, which at finale discloses the quartet that has been manipulating the dolls. They also get a hefty mitt.

Then comes the act they've been waiting for: Lady Patachou. She appears in white shirtwaist and blue skirt. On opening night, Chevalier, who was in the house, went up on stage and introduced her to the audience. Getting big reception, he said that she had that same Menilmontant (Paris equivalent of the Bowery) touch which made him, and would make her successful.

Lady Patachou runs a restaurant in Montmartre, where she hostesses and entertains via audience participation in singing of choruses of rowdy songs. With considerably spoolied routine, she manages to retain the same vivacity that has made her famous in her own place and also gets audience participation on "Grand Orchestre" and other items.

She opens with "Troulala," the most risque number of routine, for boff returns. Follows with "Petit Bal," "Barbe a Tonton," Pourvue que j'ale," and "Grand Orchestre" for additional applause. For encore she does "C'est vous" and "Au bout de la semaine." After audience kept yelling for more she comes back for "Alouette" and a beg-off.

After intermission Four Richys, girl and three men, offer acro-contortion feats for heavy returns. Jean Weber, Comedie Francaise star, who took up conjuring as a hobby, does some nifty tricks for neat returns.

Next to closing is Tay-Ru, with a femme handling the props. He sets up a lampost as base for his slick equilibristics, sparked by balancing on finger.

Henri Salvador closes the show. He's singer and humorist with a distinctive style which has made him a Paris fave. He mixes songs and stories for nice returns.

Marx.

Show Biz Names

Continued from page 1

Henry Faulk, and Humphrey Dou-lens, concert manager and VARIETY's Westport, Conn., mugg.

Lecture and special attractions division of NCAC, headed by Selma Warlick, offers actress Aline MacMahon, producer-publicist Jean Dalrymple, and Etta Moten (from "Porgy and Bess"), from legit; and H. R. Baukhage, Larry Lesueur, CBS' Bill Costello, Frazier Hunt, Dave Elman, George Fielding Eliot, William Slater and humorist Harry Hershfield from radio.

Others include comedian Morey Amsterdam, Congressman (and ex-actress) Helen Gahagan Douglas, ballerina Irene Hawthorne, actress Michael Strange, monologist Jeanne Welty, balladeer Tom Scott, musicologist Boris Goldovsky, baritone Bruce Foote, diseuse Bernice Kamler, pianist Leo Podolsky, the Southernaires, the Melodaires, and the Margaret Webster Shakespeare-Shaw troupe.

About 225 Barns Seen in Operation; At Least 66 Tryouts Scheduled

With the strawhat season already on, it's indicated there'll be about 225 barns in operation by mid-July. However, it's doubtful whether last year's record high of approximately 250 strawhatters will be reached. There are currently, according to the latest reports received, 214 playhouses slated to function this summer. At this time last year, about 235 theatres were reported set to light up.

Decrease, however, has had little effect on the number of barn tryouts planned, as compared to those offered last year. A minimum of 66 new shows have been skedded for testing in silos this season. There were 62 preems set at this time last year.

Nine of the new works will be offered at the Westport, Conn., playhouse, the Theatre Guild's "farm." These are A. B. Shiffnir's "Angel in the Pawn Shop," June 26; Lawrence Langner's "The Life of the Party," July 10; William Marchant's "Within a Glass Bell," July 24; Arnold Schulman's "My Fiddle Has Three Strings," July 31; Garson Kanin's "The Live Wire," Aug. 14; Jane Bowles and Oliver Smith's "In the Summerhouse," Aug. 28; George Norford's "Head of the Family," Sept. 4; Davis Snow's "The Long Days," date not yet set; and "Amazing Adele," adapted from the French by Garson Kanin.

Preems elsewhere include: "The Devil Also Dreams," with Claire Luce, Francis L. Sullivan and Richard Waring, skedded for the Somerset, Mass., strawhat and other barns; Lynn Riggs' "Borned in Texas," with Marsha Hunt and Anthony Quinn, at the Newport, R. I., Casino, Aug. 14; "Officers Are Gentlemen," at Duxbury, Mass., Playhouse, June 27; "No, Not the Russians," at Deer Lake, Pa., theatre; "Thunder On the Left," at Hedgerow theatre, Moylan, Pa.

More Premieres

Also, "Best of Spirits," at Putnam County playhouse, Mahopac, N. Y., July 18; Selena Royle's "Especially Mother," scheduled for the Pompton Lakes, N. J., summer theatre; "The Elevator Man," by Don Orlando Cord and Shirl Hendry, at Greenbush theatre, Blauvelt, N. Y.; Richard Kirk's "A Dollar Down," at Malden Bridge, N. Y., summer theatre; "The Mailman," slated for the Maverick theatre, Woodstock, N. Y.; Warner Law's "Dorothy," at Hillgarn theatre, San Mateo, Cal., in July; "Barefoot at Canossa," an adaptation of Pirandello's "Henry IV," by John R. Baxter, at Sea Cliff, L. I., summer theatre; Aurand Harris' "And Never Been Kissed" and William Hays' "Windfall," both at Robert Daggett Playhouse, Westboro, Mass.; "Check and Double," by Morton Krouse and Leonard Plato, at Blythebrook Island, Loon Lake, Chestertown, N. Y., July 1; "Mourner's Bench," also at Blythebrook.

Also, Mildred Hoyle's "The Centaurs," at McLean, Va., summer theatre, "Professor Cupid," "Lightning in December" and "The Man Who Grew Younger," all by Norman Robert Ford, at his theatre in Verbank, N. Y.; and "Take Me to Town," a musical, at Guy Palmerton's Drama Festival, Worcester, Mass.

Also Paul Slocumb's "Be It Ever So Humble," at Ye Beare and Ye Cubb theatre, Virginia Beach, Va., Aug. 1; Louis Verneuil's "Affairs of State," at Falmouth playhouse, Coonamessett, Mass., Aug. 7; Ashley Duke's adaptation of Henri Becque's "Parisienne," at Cape playhouse, Dennis, Mass., July 17; Alvan and Allison Sulloway's "Open Season" at Duxbury, Mass., playhouse, July 11; Denis Johnston's "The Golden Cuckoo," at Provincetown, Mass., playhouse, Aug. 7; "The House Off the Square" and "It's a Living," July 25 and Aug. 15, respectively, at Greenbush theatre, Blauvelt, N. Y.; and Philip King's "See How They Run," at Barn playhouse, Bolton Landing, N. Y., and other theatres.

Also Eva Greene's and Richard Blake's "Duet For One," at Repertory theatre, Chautauqua, N. Y., July 12; "Sugar and Spice," at Old Town theatre, Smithtown Branch, L. I., Aug. 21; "Wa-Happen" (July 1), "Easy Does It" (12), "Round We Go" (15), "Revue on a Shoe-string" (22) and "Pull Up a Chair" (Continued on page 51)

Cleve. Cain's New Policy Of Four 2-Week Shows

Cleveland, June 20.

Thirteenth season of the 3,000-capacity Cain Park Summer Amphitheatre rolls off the line tonight (Tues.) with "Midsummer Night's Dream" by a stock cast of 200, and Benno Frank as the new artistic director of the municipally operated plant in Cleveland Heights.

Breaking away from previous policy of putting on new bills weekly, Dr. Frank and Dina Rees Evans, general supervisor, will produce only four shows this year, each running 10 days over a two-week period.

Schedule includes "Brigadoon" July 4-15 and "Green Grow the Lilacs" (July 18-29), both guest-directed by Marvin Kline, and "Bartered Bride," to be directed Aug. 1-12 by Vernon Hammond, head of American Opera Co. of Philadelphia. Productions are being planned on a spectacular scale by Frank, who is staging "Midsummer Night's Dream" along the same lavish lines of his pre-Hitler edition, which ran 500 performances in the annual Heidelberg festivals.

Small-Fee Talent Market, Dancer Pensions, Chicago Opera House, on AGMA List

Means for bringing together the small-fee concert artists, and the clubs or organizations that utilize such talent, was one of the topics taken up at the second annual convention of the American Guild of Musical Artists, held in N. Y. last weekend (16-18). AGMA feels there are many artists who work for \$50, \$100 or \$200, who aren't big enough to be handled by the concert bureaus because commissions are too small, and who may not be fully acquainted with various markets. Hence it plans to develop a directory of such artists and their engagement opportunities, and bring the two together.

The singer-dancer union is also trying to arouse interest among Chicagoan capital for the reopening of the Chicago Opera House. AGMA claims that the house, opera costumes and sets are all available, and there's enough high-grade talent around to get the once-famous institution functioning again. A number of Metropolitan Opera singers, who were not re-engaged for the N. Y. season next fall, are also available.

AGMA also discussed a plan whereby ballet dancers might become eligible for pensions. This is a revolutionary step in both the dance and concert worlds. Because most ballet organizations are non-profit setups, they aren't forced by law to carry unemployment insurance (although some managements voluntarily do so). Dancers aren't eligible, therefore, for old-age benefits or unemployment insurance. Furthermore, dancers are usually "old" and unable to work when 40.

AGMA is mulling a retirement plan for dancers of 40, with managements and dancers sharing in the costs, and dancers being eligible for benefits after 20 years' work in one or various companies. Under the plan, employers would pay 5% of a dancer's weekly wage, and the dancers 3%.

2 Cleve. College Troupes Setting Up Strawhatters

Cleveland, June 20.

Showboat Players from Kent State U. and summer troupe from Bowling Green State U. are setting up two new strawhatters here. First campus group, which acted on an Ohio River showboat two seasons ago, leased the Chagrin Valley theatre for a repertory of eight plays under direction of Robert Wallace. Starter is "10 Nights in Bar Room" June 28.

Bowling Green campus players are moving into the Huron (O.) Playhouse June 28, bowing in with "Brother Rat" for five days. Following it are "Light Up the Sky," July 5-9; "Importance of Being Earnest," July 12-16; "Born Yesterday," July 19-23; "Uncle Tom's Cabin," July 26-30; "Two Blind Mice," Aug. 2-6; "Othello," Aug. 9-13; all under the supervision of Frederick G. Walsh, drama prof at B.G.S.U.

Longhair Shorts

Jan Peerce makes his South American debut tomorrow (Thurs.) at Bogota, Colombia. He's due back for a Lewisohn Stadium, N. Y., appearance July 22, then sails for his first tour of Israel. . . . Sol Hurok left last week for Europe on a talent hunt. . . . William Kapell, who was heard with the NBC Symphony Sunday (18), sails for Europe July 15 after dates at Robin Hood Dell, Philly; Lewisohn Stadium, N. Y., and Ravinia Park, Chi.

Massimo Freccia, New Orleans Symphony conductor, awarded degree of doctor of music at Tulane

Chi Theatre Setup Scrambled

Chicago, June 20.

Chi legit house situation will be complicated further next fall when NBC takes over the 1,000-seater Harris, as soon as "Two Blind Mice" completes its run, which is figured about Labor Day. NBC will drop the Studebaker, a slightly larger house, for the more modern and air-conditioned north Loop located spot. Network has had the Studebaker under lease for the past six months beaming "Saturday Night Revue" and two other programs from the house. Rental is \$2,000 weekly.

However, while the Studebaker, in the past several years has been getting only a few spot bookings, the Harris has been fairly heavily booked, due to the location and better seating arrangements. Its sister house, the Selwyn, has been used mainly for longrun, advanced-price films and has been vacant for the last four months. Whether or not the house will revert to legit this fall, depends on whether or not the theatre situation gets tight again.

Shubert is likely taken for the next year with the national company of "South Pacific" and the Great Northern is hoping for one or more of the lesser musicals. Erlanger, home of most of the Theatre Guild attractions, seems set for 1950-51, which leaves the Studebaker and Blackstone, both on the south end of the downtown area, to service wandering and spot attractions. If the television studio situation gets worse, it seems as if negotiations will be entered into to take over another of the Shubert properties. CBS, which has no video studio of its own, affiliating itself with WBKB, on a short time arrangement, may be in the market for studio space soon.

Moves to Force Cuts In 'Harvey,' 'Born' Strawhat Royalties Collapse

Efforts of the Stock Managers Assn. to "boycott" "Harvey" and "Born Yesterday" and force a reduction of royalties for the two comedies has apparently failed. Bookings for each of the two plays number about 25 so far. In most cases the royalty rate of about 8-8½% against an \$800 minimum has reportedly been maintained. Average royalty for recent Broadway offerings is 4%.

Despite agitation by strawhat managements, agents for the two plays have refused to cut down the royalty fees, pointing out that stars are paid \$1,000 and up to appear in the works. Agents feel that the drawing power of both plays is above average, and that therefore authors should receive higher royalties. It's also felt that a royalty reduction would merely mean that managers would pay more to the stars.

Reports SMA reps that there have been numerous cases of reductions in royalties for the two plays is generally discounted. However, it's reported that certain concessions have been given to some silos with particularly small capacities or where other special circumstances prevail. Many of the deals for both plays were set before the SMA "boycott" was attempted and others involve operators outside the SMA ranks. SMA, it's noted, has no powers of enforcement or discipline.

"Harvey" is handled by the Brandt & Brandt agency and "Born Yesterday" by Samuel French.

Atlantic City Gets Barn; Arena For Albany Area; Bucks, Circus Perk

Atlantic City, June 20.

The Atlantic City Playhouse will open here June 30, offering Bert Wheeler in "Harvey" in the old Hippodrome on the Million Dollar Pier. Initial play will be followed by nine other shows, including "Born Yesterday," "On the Town," "Pal Joey" and "The Second Man."

Playhouse will be operated by Bill Blood, who was recently with the Westchester Playhouse in Mount Kisco, N. Y., Bill Robbins, who served as a captain in the OSS and has worked as an assistant director for Louis Jouvet in France. Playhouse will seat 2,100 and because of size operators will keep prices at \$2 top, with \$3 top for musicals. They will offer group and subscription ticket plans, too.

Albany Area Arena

Albany, June 20.

The Albany area will have its first opportunity to see arena theatre when a summer group under the management of Thomas Beall Chatham and Homer Lawrence Poupert opens June 27 in a tent at Crooked Lake, back of Troy. "Hay Fever" will be the initial offering of a 10-week season. The canvass will be pitched on the old Methodist church farm property at the lakeside resort.

Strawhat will be tagged the Red Barn Theatre. Beall and Poupert have been associated with the American Academy of Dramatic Arts. Poupert is a member of a former wellknown Troy family. Wednesday night openings are scheduled. Tickets for the audience-closup operation are now on sale in Albany.

Circus Builds Slowly

Lambertville, N. J., June 20.

Plagued by foul weather for five or six nights, St. John Terrell's Music Circus in its second bill, "The Cat and the Fiddle," built slowly over a tough get-off week. SRO shingle, which adorned arena canvas operation in its smaller tent last year, was hung out in new 1,200-seater on Saturday night only.

Seldom revived, "The Cat and the Fiddle" was accorded a good press, but there was some carpentering about antiquity of the book in contrast to streamlined staging methods, which utilized aisles, circle stage and other back-to-the-Greeks devices. Charles Evans' lattice-like decor, which pew-holders could peer through, came in for special mention. Jean Nelson and Dick Smart were featured in the Kern musical, and proved attractive as well as vocally satisfying. Betty Ann Neiman and Jack Blair drew applause as dancing comics, with Robert Feyti again standing out in a non-singing comedy spot.

Arthur Kent is back to sing opposite Winifred Heidt and Dorothy MacNeil in "The Song of Norway" opening tonight (20). Given a break on weather, Terrell looks set to repeat his bonanza biz of his first year. He's reconciled in future seasons to using special promotion gimmicks and party bookings to get them in for opener and subsequent June weeks.

La Jolla's Opener

La Jolla, Cal., June 20.

Marie McDonald and Robert Ryan will star in "Born Yesterday," which opens the La Jolla (Cal.) Playhouse season July 4. James Neilson directs. Second play of the season will be "Claudia," with Joan Caulfield and Don DeFore, directed by Miss Caulfield's husband, Frank Ross.

Pasadena Playhouse tees its "Summer Drama Festival" tonight (20) with "Hobson's Choice," comedy by Harold Brighouse.

'Language' At Bucks

New Hope, Pa., June 20.

Martha Scott in "Another Language" last week gave the Bucks County Playhouse one of its most satisfactory bills in recent years, yet take was disappointing by this house's SRO standards. Press was uniformly excellent and there was a noticeable influx of customers due to notices. But there was not much advance and producer Theron Bamberger stated the take was not as good as his worst stanza last year. It built over the poor

opener gross of the previous week, however.

The Rose Franken drama featured Herbert Rudley as husband and Henry Barnard as artistic nephew in the revival staged by John O'Shaughnessy. Miss Scott, Rudley and Barnard are trouping the summer circuit as a basic unit in "Language."

Florence Reed in "The Royal Family" opened last night (19) to best advance of season.

Worcester Arena Preems

Worcester, June 20.

Alan Gray Holmes' new Theatre-in-the-Round on the Speedway at Coes Pond opens tonight (20) with "Peg O' My Heart." Dorothy Slade has the lead, with the company also including David Wright, Anita Jangler, Earl Dossey, Wally Howe, Joseph Thovato, Nadine Mangan, Carroll Saint, Dorothy Cobb and Alice Lindberg. Valentine Bean is director.

The theatre, reconstructed from a round ballroom, seats 475 in eight tiers that circle the stage.

Brattleboro Bows July 12

Brattleboro, Vt., June 20.

Harry L. Young will open his Brattleboro strawhat July 12 with "The Vinegar Tree." Young has scheduled "Born Yesterday" for the second week, on the split between Brattleboro and Greenfield, Mass. He planned to do the Garson Kanin comedy the first week, but Dodie Bauer and Judson Pratt, whom Young directed during a three weeks' run at Malcolm Atterbury's Playhouse in Albany, were not available then.

Miss Bauer will first play the Judy Holliday role at Ogunquit, Me. Pratt opened last week in "Born Yesterday" opposite Shelley Winters at Princeton, N. J. and will tour with the film star until she sails for Europe in the middle of July.

Burke at Skowhegan

Skowhegan, Me., June 20.

Melville Burke arrived here Sunday (18) to take over direction chores at the Lakewood Playhouse as a busman's holiday from his duties with NBC television. Playhouse is presenting "As Husbands Go" during the current week. Upcoming productions include "Clutterbuck," "Goodbye, My Fancy," "Harvey," "Born Yesterday," "Light Up the Sky" and "Two Blind Mice." No tryouts are presently contemplated.

Anglin's New Post

Boston, June 20.

Paul Anglin, formerly publicity rep of Universal films in this district, has been appointed manager of the Cohasset Summer Playhouse in nearby Cohasset.

Season tees off July 3 with "Arms and the Man."

Matunuck To Tee Off

Al Jones will open the 1950 season at his Theatre-By-The-Sea, Matunuck, R. I., Monday (26) with Gloria Jean in "Strictly Dishonorable." His resident staff will include Sam Wren as director, Danny Johnson as scene designer, George Hunter as production stage manager, and Philippa Hastings as technical director.

Jones also sponsors the Matunuck School of the Theatre, with George Martin as instructor. Members of the resident company at Matunuck include William David, Virginia Sale, Allan Stapleton, Roy Hammerman, William Pierson, Robert Cunningham, Gretchen Houser, Gregg Juarez, Betty Abbott and Donald Gunn.

Webster at Woodstock

Woodstock, N. Y., June 20.

Margaret Webster's Co. will open a 10-week season at the Woodstock Playhouse July 1, with Eva Le Gallienne in "Fortunato" and the professional American premier of Giraudoux's "The Apollo of Bellac," featuring Miss Webster. First bill will run through July 8, with matinees Tuesday (4) and Saturday.

Evening scale is \$1.20 to \$3; matinee, 90c to \$2.40, tax included. This is Miss Webster's first season here.

Malden Bridge Opening

Malden Bridge, N. Y., June 20.

The Malden Bridge Players will open their season July 1 in "Holiday," performing the Philip Barry comedy through July 4. "The Walrus and the Carpenter" will be given July 6. Thereafter, the opener will be on Wednesday night, as (Continued on page 52)

Silo Mgrs. the Cause—& Cure—On Excessive Star Fees, Equity Feels

Complaints by summer stock managers against allegedly excessive salary demands for guest star appearances are generally taken lightly by officials of Actors Equity. According to the union, the five-day rehearsal rule would have improved the situation, but the Stock Managers Assn. raised such a furor that Equity dropped the move. The managers themselves created the problem and could cure it if they cared enough to do so, Equity representatives feel.

The prevailing attitude within the union has tended to become less sympathetic to the strawhatters in recent months, it appears. It's felt that most of the agitation against star demands, Equity regulations, author royalties and the like comes from the relatively successful managements, while the smaller spots tend to be too preoccupied with meeting the constant production and operating hazards to have time for propaganda against talent demands.

Equity leaders familiar with stock conditions estimate that about a dozen of the top cowboys (including the most strenuous critics of Equity and Dramatists Guild requirements) make an average profit of from \$10,000 to \$15,000 apiece per season. Most silo impresarios earn at least a livelihood, and the more successful ones make enough to support them in comparative comfort for the balance of the year. In contrast, it's believed, few Broadway producers make any such income over a 40-week season.

Supporting Players Hit
According to Equity officials, the leading strawhatters have made a consistent profit year after year, despite war conditions, rising star demands, author royalties and other much-publicized difficulties. However, the real victims of increased fees are the general run of supporting players who form the backbone of any stock company or touring production. Their already-limited salaries have tended to be squeezed to make room for higher pay for the guest names.

The prevailing attitude among Equity officials is that the star situation is basically unhealthy. But (Continued on page 50)

Farrell Already in Three Shows for Next Season; Plans to Do Musical

Anthony Brady Farrell, producer of "Texas, Li'l Darlin'" at his Hollinger theatre, N. Y., will have a financial stake in at least three Broadway productions next season, plus a \$10,000 investment in the Melody Fair tent show being operated this summer by James Westerfield and Ben Boyar, at Danbury, Conn. He also hopes to produce at least one new musical on his own.

Thus far, Farrell's outside investments for the 1950-51 season are "Guys and Dolls," being presented by Cy Feuer and Ernest H. Martin (his share is \$16,000 of a \$200,000 budget); "Seventeen," being produced by Sammy Lambert (Farrell is supplying \$17,500 of the required \$175,000), and "Bless You All," being done by Herman Levin and Oliver Smith (his stake is \$20,000 of the \$200,000 total). He doesn't like straight plays.

Farrell's investments for the 1949-50 season, besides his own "Texas" production, included "Gentlemen Prefer Blondes," "The Consul," "Happy Time," "Regina," "Arms and the Girl," "As You Like It," "Rat Race," "Touch and Go," "Kicks, Please," "Happy as Larry," "Now I Lay Me Down to Sleep," "Heart of the Matter" and "Wisteria Trees."

FIRST 'BLONDE' PROFITS OF \$40,000 TO BACKERS

First profits, amounting to \$40,000, were distributed last week to shareholders of the Herman Levin-Oliver Smith production of "Gentlemen Prefer Blondes." The \$200,000 investment was returned to the backers about a month ago. The musical, playing to solid capacity at the Ziegfeld, N. Y., is making a steady operating profit of over \$12,000 a week.

'Touch' May Go Into Black With London Bow

"Touch and Go," which has repaid its backers \$78,000 of their \$100,000 investment, may ultimately get into the black from its share of the London production and from incidental additional revenue. The Broadway venture gets 25% of the authors' 5% royalty from the West End presentation.

The George Abbott production, financed at \$100,000 (with the producer supplying most of the bankroll, though under various names), actually cost \$104,151. It made an operating profit of \$83,512 and has had additional assets of \$1,807 since its closing last March. That leaves an undistributed surplus of \$3,168 at present.

Hudson to NBC; 'Detective' Moves

After reportedly chilling on the deal, NBC yesterday (Tues.) bought the Hudson theatre, N. Y., for use as a television studio. The company will take immediate title to the house, so "Detective Story," the Sidney Kingsley melodrama hit current there, will move at the end of next week to the Broadhurst, N. Y., reopening there July 3. NBC is understood to have paid \$600,000 for the Hudson.

Negotiations, which have been in progress for several weeks, came to a virtual standstill last week, but were suddenly resumed Monday (19) and quickly culminated in an agreement. Previously, the network had sought to lease the property, preferably for a three-year term, but the owners held out for outright sale.

A possibly complicating factor in the situation has been the reported difference of opinion among the owners on the desirability of disposing of the theatre. Howard Lindsay and Russel Crouse are understood to have opposed the idea, while Elliott Nugent and Howard S. Cullman favored it, presumably because of the capital gains angle. The remaining co-owner, Leland Hayward, is believed to have strung along with Nugent and Cullman on the question.

The owners, who bought the 1,057-seat theatre in 1944 for about \$300,000, spent an estimated \$50,000 for an air-conditioning system and general renovations. The property is subject to a \$250,000 mortgage and is assessed at \$570,000. The house was built in 1903.

Although the Hudson had an operating loss of \$40,000 during 1948, it has earned substantial profit with "Detective Story." Previously, it housed the Lindsay-Crouse production of "Hasty Heart" and Hayward's presentation of "State of the Union," which Lindsay and Crouse co-authored.

Although no official confirmation has been forthcoming, NBC is also understood to have about set a deal for the purchase of the Center theatre, N. Y., also for conversion as a television studio. However, in that case a relatively major investment is required to make the necessary reconstruction, so the network has been proceeding cautiously.

Straws Very Much in Wind In Windy City; 3 New Ones

Chicago, June 20. Strawhat activity is zooming hereabouts, both Equity and non-Equity, with several new groups making their first appearance. Bramwell Fletcher and Susan Robinson are taking the leads in "Petrified Forest" July 11 to open the Elmhurst (Ill.) Community theatre, which will run weekends. New York Players, under the direction of Jack Garland, starts a 10-week season at Alpena, Mich. Also new in the picture is the Maxinkuckee Playhouse, which opens a 10-week season at Culver, Ind., June 27.

Of the older strawhats, Luzern Garden theatre, at Lake Geneva, Wis., resumes its activities June 29, and Belfry Players of Williams Bay, Wis., tees off same day.

Well-Suited

Anthony Brady Farrell, millionaire industrialist, producer and theatre owner, has a \$70,000 suit of clothes, custom-made by Eaves Costume Co. As he explains, Eaves supplied the costumes for his production of two seasons ago, "All for Love," at a cost of \$70,000. The firm tossed in the suit as a goodwill bonus. "It has two pair of pants," Farrell adds.

'Union' Plagiarism Suit Settlement of Interest To Pix Firms, Publishers

Rose Silverman Millstein, plaintiff in a recent plagiarism suit against Howard Lindsay and Russel Crouse, authors, and Leland Hayward, producer, of "State of the Union," has waived the right to appeal the recent court dismissal of the claim. Her action was in consideration of the defendants' counsel fees being limited to \$250. Under New York law, the loser in any plagiarism suits must pay the legal costs of both parties.

The verdict in the "Union" case, issued by Federal Judge Simon H. Rifkind, established a precedent in plagiarism actions, since it gave a summary judgment to the defendants on the ground that there was no similarity under the plagiarism law between the plaintiff's play, "A Lady Goes to Congress," and "Union." Previously, the courts had held that such cases should go to trial no matter how fantastic might be the plaintiff's claim that the defendant had "access" to the plaintiff's literary work.

The effect of the "Union" decision is to limit the previous court rulings to cases in which there is a similarity under the plagiarism law between the scripts of plaintiff and defendant. In cases where there is no similarity under the plagiarism law, summary judgments may be granted. Attorneys for film companies and publishing houses, which are subject to nuisance suits, are particularly interested in the Rifkind decision.

Edward E. Colton was attorney for Lindsay, Crouse and Hayward in the "Union" case.

'Clutterbuck' Backers Getting 15G This Week

"Clutterbuck," which closed June 10 at the Biltmore, N. Y., after repaying the backers \$10,000 on their \$50,000 investment, distributed another \$15,000 in operating profits this week. On the basis of stock contracts for the Benn W. Levy comedy, producers Irving L. Jacobs and David Merrick figure that an additional \$10,000 will be available for distribution by fall and that the remainder of the investment may be regained from a sale of the film rights.

Jacobs leaves this week for the Coast, where he hopes to sign a composer and lyricist for "Chautauqua," a musical comedy for which Vincent McConnell has written the book. He figures on producing the show during the winter, on a budget of \$200,000. He's due back in New York in August.

Goodman Award Winner Due for Fall Chi Tryout

Chicago, June 20. An Ithaca playwright, Miss Seyril Schochen, won the first biennial Kenneth Sawyer Goodman award of \$1,000 with her play, "The Moon Besieged." First honorable mention went to John Bettenbender, director of Chicago's Loyola U. theatre department, with "The Heir of the Serpent."

Prize-winning play will get a Chicago tryout in November. Over 250 manuscripts were judged by Thornton Wilder, Stark Young and Maurice Gnesin.

Musicals in Dakota

Rapid City, S. D., June 20. A 10-week musical season has been set by the Black Hills Light Opera Co., with teoff due July 2 with "Naughty Marietta." Sam Morgestern, musical director of the Lemonade Opera, N. Y., will conduct the season.

Floyd L. Sparks is general manager, and Roger Gerry, formerly with the Dallas Starlight Opera, is stage manager.

Theatre Committee Seen Folding If Baum Exits Unwieldy Setup

'Like It' Made \$60,000 On B'way; 42G Still to Go

"As You Like It," the recent Theatre Guild revival starring Katharine Hepburn, had made an operating profit of exactly \$60,000 when it closed June 3 at the Cort, N. Y. According to the accountant's statement sent to the backers last week, that left \$42,300 still to be earned back on the \$102,300 investment.

Because of the star's requiring the cancellation of several performances, there was an operating loss of \$2,893 for the last four weeks, including a deficit of \$5,004 for the week ending May 13. The production is slated to tour extensively next season, with Miss Hepburn continuing to star as Rosalind.

'Roberts' to Set Paris Precedent

Because of the high cost involved, outside financing will be used for the Paris production of "Mister Roberts." With coin supplied by the newspaper, Paris Soir, the show will open about Dec. 1 at the Theatre de Paris, with Claude Dauphin in the Henry Fonda part. Besides acting, producing and directing, Dauphin is also translating the play, which Marcel Achard or another top French author will adapt.

Until recently, shows in Paris were financed by the producer-directors, who generally operate their own theatres. With production costs rising, however, a number of the leading producer-directors have been investing in each others' shows, so as to limit the risk involved for each venture.

But until now, they have not followed the U. S. practice of getting financing from outside sources. Dauphin, who withdraws Sept. 1 from the leading part in "Happy Time," at the Plymouth, N. Y., expects the Paris edition of "Roberts" to cost about \$20,000. Joshua Logan, co-author and director of the original Broadway presentation, will probably be in Paris to assist on the staging.

According to Dauphin, critics in Paris have nowhere near as much effect on the boxoffice as the New York critics do. Before the war, some of the scribes had considerable influence in an artistic way, but the young critics who have come up since the war have little following. However, their effect is beginning to be felt at the boxoffice at theatres with higher admission prices.

Long Run Fatigue
Most shows have a top of about \$1.50, Dauphin says, but prices at some houses have risen recently to as high as \$2.40. Runs are generally much shorter than on Broadway, an engagement of two years being about the record in Paris.

Like most actors, Dauphin dislikes long runs and feels that they are bad for an actor. However, he has been impressed by the con-

Touring 'Roberts' Has Two Gals for Sole Femme Role

Boston, June 20. The touring company of "Mister Roberts," currently at the Colonial here, now has two actresses alternating in the sole feminine role of the Navy nurse. One is Marilyn Wilkinson, who plays Mondays, Wednesdays and Fridays, and the other is Patricia Ferris, who works the alternate days. Since it would be necessary to pay an understudy anyway, it costs the management nothing extra to use the two actresses in shifts.

John Forsythe, who plays the Henry Fonda part in the second troupe, was upped from feature to star billing last week. At the same time, replacements were made in 15 of the 16 speaking parts. Director and co-author Joshua Logan was here all week to rehearse the newcomers, and producer Leland Hayward was in and out several times from New York.

Morton Baum, sparkplug and exec committee chairman of the N. Y. City Center, is reportedly contemplating resigning as chairman of the Theatre Committee, which was formed to carry out various projects initiated at the conference of various legit organizations at a three-day meeting in March, 1949, at the Astor hotel, N. Y. For some months, Baum has been unable to get enough committee member together to form a quorum, so the group's activities have been at a standstill.

Although the Theatre Committee was authorized by the overall legit conference to deal with a number of urgent matters, practically every one of the projects was subsequently dealt with by other groups. For example, the Committee of Theatrical Producers was formed soon afterward with the primary aim of reducing production and operating costs. Similarly, Howard Cullman assumed charge of a drive to revise the New York City building code relating to theatre construction. Also, the League of N. Y. Theatres led efforts to obtain a reduction in the federal excise tax law covering theatre admissions. And the Mayor's Committee was formed to deal with the situation resulting from Commissioner John M. Murtagh's ticket scalping investigation, etc.

Everybody In Act
Thus, with other groups moving in to deal with the various aspects of its program, the Theatre Committee was more or less relegated to a background position in every direction. Moreover, the unwieldy setup of the Committee, with representatives from every element in the theatrical picture, including such remotely-involved groups as the National Theatre Conference and the Stock Managers Assn., tended to prevent agreement on any positive proposal and thus hamstringing real action. (Continued on page 51)

Equity to Hear Charges Vs. Two Actors of Cutting Matinees for Pic Work

Two players in different Broadway hits are up on charges before Actors Equity. The actors, accused of violation of the union rules, are Henry Slate, of the cast of "South Pacific," and Harvey Lembeck, of "Mister Roberts." The charges, brought by the managements of the respective shows, will be heard by the Equity council next Tuesday (27).

Although neither the managements involved nor officials of Equity would discuss the cases in detail, it has been learned that Slate and Lembeck are accused of failing to give adequate notice of their inability to play matinee performances of their respective shows on a recent Wednesday. They had been doubling in a film production, and reportedly claimed they could not leave location, as they were needed for sequences being shot that afternoon.

Apparently both had been permitted by the legit managements to double in the picture, but with the understanding that it would not interfere with their stage assignments. It is claimed that on the day in question, they phoned the boxoffices of their respective theatres only an hour or so before the matinee curtain time to say (Continued on page 51)

'STARS' CLOSING JULY 1; SET FOR COAST DATES

"Lost in the Stars" will close July 1 at the Music Box, N. Y., instead of holding on until July 29, its previously scheduled departure date. The Maxwell Anderson-Kurt Weill musical adaptation of Alan Paton's novel, "Cry, the Beloved Country," will have played a total of 280 performances. After a four-week layoff, the Playwrights' Co. production will be re-rehearsed, then travel direct to the Coast for guaranteed-profit subscription engagements at the Curran, San Francisco, and the Philharmonic auditorium, Los Angeles. Then the show will probably tour.

'49-'50 Concert Biz Seen 6%-25% Off; Local Mgrs. Say Talent Fees Too High

Chicago, June 20.

Local concert managers in various parts of the country are worried about business prospects. They report a drop in biz this past season of from 6% to 25%, with only one manager claiming a gain. This problem, and others, was discussed last week at a semi-annual meeting in Chi of the directors of the National Assn. of Concert Managers. NACM claims a membership of 50, comprising all the leading local managers in the U. S. Total amount of talent played by NACM in a year's time amounts to over \$2,000,000.

Main problem facing local impresarios is a way to get artists' fees down, manager claiming that they can't live on their present budget setup. Several managers reporting to the Chi directors meet said that artists' fees are taking as much as 75% of their ticket sales.

Directors set up a committee to discuss methods of handling the "excessive" fees problem. Committee will also negotiate new cancellation clauses and other changes in artists' contracts. They are to meet with leading artists' managers in September.

Spa Adds 'Knickerbocker' With Ives as 4th Musical

Saratoga, N. Y., June 20.

John Huntington announced an additional musical, "Knickerbocker Holiday," starring Burl Ives, for his fourth season at the Spa theatre opening July 3. Other singing shows scheduled are: "The Gay Divorcee," with Carol Stone, Jack Whiting and Lenore Lonergan; "Finian's Rainbow," starring Fran Warren, RCA warbler, and "On the Town," featuring Nancy Walker in her original role. "The Gay Divorcee," with Cole Porter music, is a special adaptation, in which Miss Stone, Whiting and Miss Lonergan will tour the straw-hat circuit.

Spa theatre season will run eight weeks this year.

Texas' Oldest Strawhat To Open With 'Barretts'

Waco, Tex., June 20.

The Southwest Summer Theatre, the oldest strawhat in Texas, will open its season Thursday (22) with "Barretts of Wimpole Street."

Production will be under the direction of Paul Baker. Acting company has a membership of 22 players this year.

Silo Mgrs.

Continued from page 49

it's argued that the union's five-day rule, which would have required names to put in a week's rehearsal for each guest appearance, would have tended to solve the situation. But when the SMA stymied that one practical attempt to deal with the difficulty, the whole situation steadily deteriorated.

As a result, conditions this summer are expected to be worse than ever. Top names, following the example set by Tallulah Bankhead last season, are reportedly demanding and getting \$4,000 and \$5,000 a week, in some cases even where the rural playhouse can't possibly break even on the booking. In numerous others, semi-names with no apparent boxoffice draw are asking and getting \$1,000 and even up to \$2,000.

In some instances the excessive demands are being accepted by newcomers to the field. But in others, established managements are agreeing to the upped fees in the face of competition and in the apparent belief that they can make good the extra coin by trimming other items of their budgets. That's where the supporting players and other talent feel the pinch.

B'way, Springfield, Mass., Into Legit This Fall

Springfield, Mass., June 20.

Local legit, operating on an off-again, on-again basis for the past decade, due to lack of house facilities, was given a strong spark this week, when Western Massachusetts Theatres, Inc., through president Samuel Goldstein, announced it would turn its second-run house, the Broadway, into a legit house this fall. Built 25 years ago as a vaudeville, it has a 27-foot stage depth, nine dressing rooms, orchestra pit, and seats 1,800, with 1,100 seats on the main floor. Goldstein says that legit will be filled in with name bands, radio shows, concerts, or any other attractions which might normally utilize such a house.

The Court Square, once one of the best-known road stops in the country, has been used by The Playgoers of Springfield, a non-profit group, to bring in legit shows on a "when and if" basis. Privately owned, the Court Square is under lease to E. M. Loew of Boston, which brings in second-runs for the first three days of the week and vaude the last four. Playgoers have been able to get the house for Monday, Tuesday and Wednesday, but touring companies come in only if they can split the week with Boston, Hartford, Providence and Worcester.

Local theatregoers have long been advocating either a new theatre, or the acquiring of a house that would permit unrestricted playing dates, and are hailing the Broadway development as the answer to their pleas. Daniel J. Maloney will manage.

Duxbury In Bow

Boston, June 20.

Duxbury Playhouse, Duxbury, Mass., opened its 5th season June 20 with "See How They Run." House operates with a resident company, bypassing the star system with accent on presentation of original productions.

Two of the latter skedded for the season are, "Officers Are Gentlemen," by Davis Snow, preming June 27, and a musical, "Open Season," scripted by Alvah and Allison Sulloway, to be presented July 11.

Inside Stuff—Legit

Melody Grove, the musical tent-show-in-the-round which opened last night (Tues.) at Danbury, Conn., is financed at \$40,000, but lists \$39,000 in actual investment by 25 individual backers. Among the limited partners are Herman Bernstein, general manager for Leland Hayward and Lindsay & Crouse, \$800; program publisher Arthur Klar, \$5,000; Ralph Bellamy, \$3,200; press agent Leo Freedman, \$400; company manager Louis Gilbert, \$400; Anthony Brady Farrell, \$10,000; Meyer Davis, representing a syndicate, \$1,200; Abraham Blumberg, of Brooks Costume, \$800; producer Clinton Wilder, \$2,000; manager and ex-singer Frank C. Chapman, \$1,600, and co-producers James Westerfield and Ben Boyar, who are also general partners, \$1,400 each.

Net profits on "Kiss Me, Kate" as of last May 31 totaled \$754,897 for both the Broadway and touring companies, according to Clarence W. Hobbs, accountant for the Saint Subber-Lemuel Ayres production, originally financed at \$180,000. Of that sum, \$644,000 had been distributed to the shareholders, with the balance consisting of undistributed profits, cash reserve, bonds and deposits, etc. As of May 31, the total gross for the original company was \$3,597,320 since its premiere Dec. 30, 1948, at the Century, N. Y., and the total take for the touring edition was \$1,439,137 since it opened July 9, 1949, at the Philharmonic Auditorium, Los Angeles.

Joshua Logan, co-author and director of "Mister Roberts," has written a prolog for the London edition of the play. Piece, to be delivered in front of the curtain by Russell Collins as Doc, will explain to the British audience the informal relationship between officers and men in the U. S. navy. This air of familiarity, which is basic to the play, has been figured likely to confuse the English, in whose navy there is a traditional formality between officers and men. Besides the additional prolog, there will probably be some dialog changes in the play, to conform to British sensibilities.

It's customary in road cities for house managers to put away a number of company seats each week, but the Civic Light Opera Assn. of Pittsburgh, being unaccustomed to touring attractions, neglected to do so when the National company of "Kiss Me, Kate" played Pitt Stadium in Pittsburgh last week to open the 1950 outdoor season. Entire capacity had been completely exhausted before the preem, so consequently, when Bill Norton, the company manager, decided to see what his own show looked like under the stars for the first time, he had to spread a newspaper and sit on the damp grass of the Stadium.

"Tickets, Please," Arthur Klein revue at the Coronet, N. Y., was originally supposed to have been financed at \$50,000, but the partnership agreement shows that a total of \$57,000 was raised. Since the initial investors went in on the basis of a \$50,000 outlay, the producer apparently had to give up some of his own share of the profits to those who put up the added \$7,000. Among the 35 listed investors, the largest single amounts were supplied by Anthony Brady Farrell, \$16,500; Louis A. Lotito (City Playhouses), \$13,500, and Robert Dowling (City Investing), \$2,500.

The national company of "South Pacific" is a cinch to set a series of western record grosses that will stand for some time. Advance word-of-mouth is assuring peak takes at all dates. Show now is at the Philharmonic Auditorium, Los Angeles, where all existing records are topping. Denver, where troupe will play seven performances in September, has already sold \$45,000 worth of the \$50,000 capacity.

Sensation in LONDON!

"Mr. Stephen Douglass's Billy Bigelow, the Barker, with his variegated trousers and his lemon shirt, is a romantic and virile figure, and he sings tremendously."

Harold Hobson, Sunday Times

"As the barker, Stephen Douglass displays all the handsomeness, huskiness, and recklessness required, and his sentimental passages are very naturally undertaken. He also has a powerful baritone voice and he uses it particularly well in his soliloquy about the future of the baby."

Geoffrey Tarran
Morning Advertiser

"The husky devil-may-care air of Stephen Douglass, whose presence is as magnificent as his ringing voice, that the maudlin is just averted."

The Star, London

"Billy Bigelow of 'Carousel,' admirably sung and acted by Stephen Douglass... Mr. Douglass is resplendent in tartan trousers, and makes Billy as heroic and clean-limbed a figure of a man as one would meet on a summer's day."

Stephen Williams
Evening News

"Mr. Stephen Douglass makes of him a superb figure—immensely tall, with a fine speaking voice, a fine singing voice, an immense conceit of himself (which is exactly what he should have), and a charming sense of comedy."

"In other words, he is the darling of all the ladies and deserves to be."

Hubert Griffith, Sunday Graphic

"The more serious applause for the barker, as played by Stephen Douglass in the role of Billy Bigelow, a goodlooking, quick-tempered, intemperate show-ground ruffian with a voice that makes you want to listen."

News of the World

"Stephen Douglass, as the barker, is another of those chesty, handsome talented baritones that the Americans breed in such profusion."

Evening Standard

"Mr. Stephen Douglass can pass from speaking to singing with a naturalness that never takes him out of the part. If flappers still exist he will be their new idol."

Beverly Baxter, MP,
Evening Standard, London

"Stephen Douglass (a handsome, husky hero with a face and a voice that will bowl the women over)."

Cecil Wilson, The Daily Mail

"Billy Bigelow is splendidly acted by Stephen Douglass. He has a good voice and a fine braggart presence."

George W. Bishop,
Daily Telegraph and
Morning Post.

"Stephen Douglass, the hero, is handsome, is a first-class actor—and can sing till the tears come to your eyes."

People

"Even here, so vividly does Mr. Stephen Douglass suggest the barker's tragic straits, the piece does not quite fail. Mr. Douglass is a good actor who is also a singer."

The Times

"The bold and handsome appeal of Stephen Douglass enables one to forget the trite nature of the story, and to take delight in his singing."

Scotsman



STEPHEN DOUGLASS

Currently as **BILLY BIGELOW** male lead in "CAROUSEL"

DRURY LANE, London, England

Personal Representative—JANE DEACY—Louis Shurr Agency

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 3rd week of the season) and the corresponding week of last season:

	This Season	Last Season
BROADWAY		
Number of shows current.....	19	18
Total weeks played so far by all shows....	62	55
Total gross for all current shows last week....	\$488,400	\$458,900
Total season's gross so far by all shows....	\$1,510,100	\$1,375,700
Number of new productions so far.....	1	0
ROAD		
(Excluding Stock)		
Number of current touring shows reported.....	10	10
Total weeks played so far by all shows....	34	38
Total road gross reported last week.....	\$248,600	\$259,700
Season's total road gross so far.....	\$892,100	\$1,075,300

Biz Constant at Chi Legit B.O.;

'Oklahoma!' \$23,100, 'Ear' \$19,000

Chicago, June 20.

Cold weekend upped biz in Loop after a humid week and take remains fairly constant, with all three attractions just about staying in the black.

Helping was the national convention of the Junior Chambers of Commerce held here last week.

Estimates For Last Week
"Lend An Ear," Great Northern (12th week) (1,500; \$4.94). Hitting almost \$19,000.

"Oklahoma!" Erlanger (8th week) (1,334; \$4.33). On the right side of the ledger with over \$23,100.

"Two Blind Mice," Harris (6th week) (1,000; \$3.71). Picked up over last week with about \$14,500.

'Peep Show' Fine \$36,400

In Second Philly Week

Philadelphia, June 20.
Mike Todd's "Peep Show" got a lusty \$36,400 in its second session at the Forrest. Only performances that didn't go clean were the two matinees.

Show is being held over for a third week with a strong advance, although there were some vacancies last night (Mon.). Revue has undergone plenty of doctoring, although even on the first night it ran smoother than most musical prems seen here.

Current Road Shows

(June 19-July 1)

- "Death of a Salesman"—Geary, S. F. (19-1).
- "Getting Married"—Orpheum, K. C. (19-24); Biltmore, L. A. (27-1).
- "Kiss Me, Kate"—Shubert, Bost. (19-1).
- "Lend An Ear"—Great Northern, Chi. (19-1).
- "Mister Roberts"—Colonial, Bost. (19-1).
- "Oklahoma!"—Erlanger, Chi. (19-1).
- "Peep Show"—Forrest, Phila. (19-24).
- "South Pacific"—Philharmonic Aud., L. A. (19-1).
- "Two Blind Mice"—Harris, Chi. (19-1).

Committee Seen

Continued from page 49

tion. As a result, the Committee has accomplished practically nothing.

From the start, Baum and others tried to limit the size and representation of the Committee, so as to keep it flexible and workable. But with Actors Equity dominating the voting at the Astor hotel conference, it was decided to make the Committee "democratic," and all organization and elements in the theatre were given representation.

Baum has avoided criticizing this setup and on numerous occasions has expressed satisfaction with the Committee and confidence in its ability to achieve at least some of its objectives. But, according to friends, he feared from the start that the size of the group would tend to make it ponderous, and he has become increasingly discouraged at its failure to make any progress and, in the last few months, even to get together for meetings. So he is understood ready to admit failure by announcing his resignation and, in effect, the dissolution of the Committee.

However, Baum is reportedly being urged to remain as head of the Committee and thereby continue its existence to help in the planning and carrying-out of the national legit conference scheduled for next January in Washington.

'Brigadoon' Grosses 20G In Atlantic City Stay

Atlantic City, June 20.

"Brigadoon" did an approximate \$20,000 gross for its seven-day week (11-17) in the 4,600-seat Warner theatre. "Oklahoma!" which came in the second week in June last year, in the same house, grossed \$36,000. Difference was the patronage of the American Medical Assn. delegates in session that week.

Critics for both daily papers here lavished praise on the show, but patronage was below expectations. Most theatregoers here had apparently seen the four-year-old show and didn't care to try again at a \$3.70 top.

About 225

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(29), all at the Green Mansions, Warrensburg, N. Y.; "The Apollo of Bellac," at Woodstock, N. Y. playhouse. June 30; an untitled drama by Frank Sobieski and Robert Peirson at Mountain playhouse, Jennerstown, Pa., Sept. 11; Ouida Bergere's "The Vicious Circle," at Pocono playhouse, Mountainhome, Pa., Aug. 28; Peter Blackmore's "Miranda," at Monomoy theatre, Chatham, Mass., and other barns; Rosemary Casey's "Once an Actor," at Berkshire playhouse, Stockbridge, Mass., July 31; an untitled musical with music by David Hughes and book by Ted Marcuse at the Robert Daggett playhouse, Westboro, Mass., July 25; "The Autumn Age," at Boothbay, Me., playhouse. Aug. 22; a new adaptation of "The Miser," by John Hitchell, at the Merrimack playhouse, Concord, N. H., Aug. 1; Francis M. Casey's "The Clear Glass Door," at the Parkway theatre, Burnsville, N. C., Aug. 18; and Paul Green's "Faith of Our Fathers," at Sesqui-centennial Amphitheatre, Washington, D. C., in July.

Other entries previously recorded are: John Oberg's "Tinkling Cymbal," St. Michael's College, Winoski Park, Vt.; Martha H. Newell's "Angel From Hell," Green Mt. Playhouse, Middlebury, Vt.; Bernard Evslin's dramatization of Mark Twain's "The Man Who Corrupted Hadleyburg," Hedgerow theatre, Moylan, Pa.; Lester Cohen's adaptation of Thomas Wolfe's "The Web and the Rock," SPA Summer theatre, Saratoga Springs, N. Y., and Rita Goode's "Sweater Girl," and Dr. L. Baiham's "Party Wire," both at the Goode theatre, Clinton Hollow, N. Y.

Also, Everett H. Hughes' "Barn Dance," Millstream Playhouse, Sea Girt, N. J.; Otto Simetti's and Dick Griffin's "The Headless Dead," and Claire Read's "The Case of Cleo," both at Lakeside theatre, Lake Hopatcong, N. J.; Paul Burton Mercier's "Tanya," Towers theatre, Cedar Grove, N. J., and Edward Magio's "The Green Serpent," and John Gage's "A Private Affair," both at Castle Playhouse, Monson, Mass.

Hilltop Fair With 'Dandy'

Baltimore, June 20.

Don Swann's Hilltop theatre came up with a revival of Arthur Wing Pinero's "Dandy Dick" last week, drawing good critical response for director George Schaefer's handling. Despite cold weather, it had fairish response at the b.o.

"The Good Fairy" is current.

'KATE' IN SOCK \$67,000 GROSS AT PITT STADIUM

Pittsburgh, June 20.

National company of "Kiss Me, Kate," a shot in the arm for its 1950 opener last week at Pitt Stadium, playing to nearly 52,000 people in six performances and doing just a little short of \$67,000. Only one showing, on Tuesday night, was threatened, but rain finally let up and curtain was three-quarters of an hour late, although weather was unseasonably cold for the finale Saturday (17).

"Kate" didn't quite hit the Stadium record, however, falling around \$1,500 short of take for "The Great Waltz," which ended the 1947 series and is due for a repeat this year the week of July 10. Local critics, most of whom had seen the Cole Porter musical in New York, were amazed at its intimacy in the wide-open spaces of the Stadium. That was due in large part to work of Furth Ullman, outdoor opera company's scenic designer, who built an entire new production for the al fresco showing.

Current attraction at Stadium is "Roberta," third time for the Jerome Kern musical in five seasons, with a cast headed by Luba Malina, Muriel O'Malley, Lew Parker, Johnny Downs, Terry Saunders and Arthur Maxwell.

'Pacific' \$54,700

'Take' 4G, L.A.

Los Angeles, June 20.

"South Pacific" eased a few dollars in the fourth session last week. However, last session ended the cut-rate season ticket part of the 10-week run and a new house record may be in the offing.

Estimates for Last Week
"South Pacific," Philharmonic Aud (4th wk) (\$4.80; 2,600). Another tremendous week at \$54,700. "You Can't Take It With You" Las Palmas (2d wk) (\$3.60; 388). Down about 10% to \$4,000 but still profitable. Due to end after current session.

'Soldier' Strong \$45,000; 'Salesman' \$17,900, S.F.

San Francisco, June 20.

"The Chocolate Soldier," with Wilbur Evans and Marion Bell, added a few hundred to their sock gross of the previous week, chalking up a strong \$45,000 for their final stanza at the 1,775-seat Curran last week. House was scaled to \$4.80.

"Death of a Salesman," with Thomas Mitchell, rated a majority of rave reviews following its opening (13) at the 1,550-seat Geary. Gross was a fair \$17,900 for the first seven performances. House was scaled to \$3.60.

Equity to Hear

Continued from page 49

they could not play the performance.

When the two actors missed the shows, the managements involved fired them, but in each case the Equity deputy for the company served notice that the players could not be disciplined, except by their union, on charges of violation of the rules. So the charges were brought and, at a preliminary hearing last week, the Equity council accepted the cases and scheduled a trial for next week.

According to an Equity representative, the union's acceptance of the cases does not in any way constitute a decision of the charges, but means merely that the issues are proper matters for Equity trial. It is pointed out that, since the cases involve interpretation of the union rules rather than a question of fact, the managements involved have the right to demand arbitration of the cases if they are not satisfied with the Equity verdicts.

An angle of the cases is that, although Slate and Lembeck reportedly claimed they were unable to leave location where the film was being shot, Ossie Davis, an actor in "Wisteria Trees," who was also appearing in the picture, did leave location and played the regular Wednesday matinee. He merely notified the film unit manager that he had to leave for his matinee, and no objection was made, he reportedly said.

B'way Grosses Slightly Up Again; 'Pan' \$34,200, Another New High, 'Chaillot' \$23,900, 'Happy Time' 26 1/2G

Business was generally a trifle better again last week on Broadway. With the exception of a handful of shows, attendance throughout the week ran slightly ahead of the previous stanza, and then spurred a bit Friday night (16) and for both performances Saturday (17).

Indications are that there will be a drop-off this week, which will be accentuated next week and continue in the same trend through mid-July, when the season low is due.

The total gross for all 19-shows last week was 80.99% of capacity, a rise of 2.99% from the preceding week.

This week's only closing will be "Madwoman of Chaillot," which shutters Sunday night (25) after its scheduled two-week run. "Lost in the Stars" closes July 1 and will reopen Aug. 7 on the Coast.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Cocktail Party," Miller (22d wk) (CD-\$4.80; 940; \$21,600). Previous week, \$19,100; last week, nearly \$20,600.

"Come Back, Little Sheba," Booth (18th wk) (D-\$4.80; 712; \$20,000). Previous week, \$13,000; last week, \$13,700.

"Death of a Salesman," Morosco (71st wk) (D-\$4.80; 914; \$23,800). Previous week, almost \$13,800; last week, \$13,800.

"Detective Story," Hudson (65th wk) (D-\$4.80; 1,016; \$23,675). Previous week, over \$12,100; last week nearly \$12,500.

"Gentlemen Prefer Blondes," Ziegfeld (28th wk) (M-\$6; 1,628; \$48,244). Previous week and last week, topped \$48,200.

"Happy Time," Plymouth (21st wk) (C-\$4.80; 1,063; \$29,019). Previous week, nearly \$25,900; last week, \$26,500.

"Kiss Me, Kate," Century (76th wk) (M-\$6; 1,645; \$46,650). Previous week, \$42,500; last week, \$43,100.

"Lost in the Stars," Music Box (33d wk) (M-\$5.40; 1,012; \$26,600). Previous week, about \$20,100; last week, about \$17,300.

"Madwoman of Chaillot," City Center (C-\$2.88-\$3; 3,025; \$42,000). Opened limited engagement June 13 to six favorable notices (Atkinson, Chapman, Coleman, Garland, Pollock, Rice), with the Herald Tribune not covering it and the World-Telegram & Sun strike-bound; will close as scheduled Sunday night (25); first eight performances through Sunday night (18) grossed \$23,900.

"Member of the Wedding," Empire (24th wk) (D-\$4.80; 1,082; \$24,000). Has been overquoted by the management; previous week, \$22,000; last week, \$22,600.

"Mister Roberts," Alvin (121st wk) (CD-\$4.80; 1,360; \$34,276). Previous week, \$26,400; last week, bettered \$27,400.

"Peter Pan," Imperial (8th wk) (M-\$4.80; 1,400; \$34,500). Previous week, nearly \$33,900; last week, reached a new high again at \$34,200.

"South Pacific," Majestic (62d wk) (M-\$6; 1,659; \$50,186). Always gets the standee limit; over \$50,600 again.

"Texas, L'il Darlin'," Hellinger (30th wk) (M-\$6; 1,543; \$42,000). Previous week, nearly \$19,700; last week, \$19,600.

"The Consul," Barrymore (14th wk) (M-\$4.80-\$6; 1,066; \$28,200). Previous week, almost \$29,000; last week, \$28,900.

"Tickets, Please," Coronet (8th wk) (R-\$4.80; 998; \$26,600). Previous week, about \$21,000; last week, almost \$21,200.

"Where's Charley?" St. James (87th wk) (M-\$6; 1,509; \$38,700). Previous week, above \$34,800; last week, nearly \$35,400.

"Wisteria Trees," Martin Beck (12th wk) (D-\$4.80-\$6; 1,214; \$33,000). Previous week, nearly \$22,400; last week, almost \$21,700.

Stock

"Show-Off," Arena (3d wk) (C-\$3; 500; \$10,600). George Kelly comedy starring Lee Tracy closed Saturday night (17) after its scheduled 21 performances, with the final week grossing better than \$7,200; "Julius Caesar," starring

Basil Rathbone, opened last night (Tues.) for three-week run.

Scheduled Dates

"Peep Show," June 28, Winter Garden; Festival Theatre (opening bill, "Parisienne"), July 24, Fulton; "Seventeen," Sept. 21, Broadhurst; "Daphne Laureola," Sept. 18, Music Box; "Southern Exposure," Sept. 26, theatre unspecified; "Black Chiffon," Sept. 27, Mansfield; "Season in the Sun," Sept. 28, theatre unspecified; "Affairs of State," Oct. 2, Royale; "Giacconda Smile," Oct. 3, Lyceum; "Legend of Sarah," Oct. 11, theatre unspecified; "Lady's Not for Burning," Nov. 6, Royale.

'Roberts' Still 14G

In 15th Hub Wk.

Boston, June 20.

"Mister Roberts" continues to do fairly well here in 15th week. Slashing of matinee prices to \$2 top hyped daytime biz somewhat, policy continuing for balance of run.

"Kiss Me, Kate" opened at the Shubert for an indefinite run last night (Mon.) with solid advance sales reported.

Estimate for Last Week
"Mister Roberts" Colonial (15th week) (1,500; \$4.20). Holding to a healthy \$14,000.

San Carlo Opera Hefty 7G

In D.C. Al Fresco Preem

Washington, June 20.

Brightest spot on Washington's show biz horizon the past week was the preem of the San Carlo Opera Festival at Watergate, outdoor theatre barge moored in the Potomac. "Madame Butterfly," which teed off the series Thursday night (15), chalked up a hefty \$7,000 take, double that of last season's preem, with landoffice biz done on the top price (\$3) seats.

Nina Cravi, who pinch-hit for Hizi Kokye, won critical kudos in the title role. The Japanese soprano, who was badly hurt when the lid of her trunk fell on her as she was unpacking, is expected to be on hand for a repeat of the Puccini opera Sunday (25), the closing night.

'Brigadoon' OK \$47,500

In St. Louis Al Fresco

St. Louis, June 20.

"Brigadoon," presented for the first time under the stars, to open the Municipal Theatre Assn.'s 32d season, drew 67,000 payees and an approximate gross of \$47,500 last week. Rain on three nights interrupted but did not cancel the performances. Crix were lavish with their plaudits for the piece and cast.

"Rosalee" has been revived for the fifth time, and the musical, with several new faces in the top roles, teed off a seven-night run in the al fresco theatre in Forest Park last night (Mon.) before a crowd of 8,500.

'Roberts' to Set

Continued from page 49

scientiousness of most American players, who make a strenuous effort to maintain the standard of their performances during long runs.

Dauphin thinks, for instance, that the way Fonda has kept up the quality of his performance in the Broadway edition of "Mister Roberts" after two-and-a-half years in the leading part is miraculous. In contrast, he remarks, performances in Paris tend to become ragged after a short time, as the actors get bored and begin trying to break up each other on stage.

Dauphin thinks there will be no problem involved in French audiences understanding "Roberts." He explains that in the French navy, the relationship of officers and men is about as casual as in the U. S. Navy, in contrast to the British navy, where there has always been much more formality.

Legit Followups

The Cocktail Party (HENRY MILLER, N. Y.)

T. S. Eliot's comedy-in-verse, which surprised its author, producers and cast by becoming a boxoffice smash, is given a notably altered flavor by the various recent cast replacements. However, it remains a keen, provocative show that holds an audience enthralled. To a repeat playgoer, the present performance clarifies certain passages and leaves others somewhat obscure, but the "Cocktail Party" still has great popular appeal.

The performance as a whole now seems slower and less sparkling than originally, particularly in the opening and closing party scenes, and some of the individual performances appear to have lost the edge they had opening night. In the leading part, Henry Daniell, co-starred with Cathleen Nesbitt and Hugh Williams, lacks the style and underlying good humor that Alec Guinness gave the role of the Unidentified Guest. His performance is straighter and less subtle than Guinness's, and the character now seems merely that of a psychiatrist, with no suggestion of the supernatural. Daniell doesn't get as many laughs.

Margaret Phillips, co-featured with Eileen Peel, Robin Craven and Grey Blake, brings clarity, added dimension and poignance to the role of Celia, originally played by Irene Worth. The scene in which the mistress is discarded is still underplayed, but is now quite touching, and the key scene in the psychiatrist's office now seems not only clear and not at all attenuated, but sensitive and extremely moving. Celia is another of the unwanted-girl characters that Miss Phillips has invariably played, but this is perhaps the most affecting performance she has yet given. However, until she gets a chance to play, say, a happy, extrovert character, it still remains to be seen whether she has a versatile talent or merely beauty and a rather unique quality.

Of the other principal newcomers to the cast, Williams is older and therefore more believable as the husband than Robert Fleming was. He misses some of the mannerisms that Fleming injected into the part (some of which achieved the laughs). He is more serious than Fleming and the emotional turmoil of the character is more convincing. Craven misses the mysterious overtones and nearly all the laughs Ernest Clark got as the psychiatrist's ubiquitous associate. And in their original parts, Miss Nesbitt now hammers a bit as the garrulous Julia and Miss Peel is properly chilly as the wife.

Seen a second time, the British scenery, especially the London apartment setting, looks garish and obviously budget-skimped. Moreover the lighting throws a reddish-lavender glow on the women's legs and, to a lesser extent, everyone's faces. Hobe.

The Madwoman of Chailot (CITY CENTER, N. Y.)

Maurice Valency's adaptation of the Jean Giraudoux comedy, which opened unpretentiously on Broadway in December, 1948, has returned from its touring as a minor classic. It's still a wise, amusing play, but has broadened in performance in the interim and isn't at its best in the spacious City Center.

The staging now seems better integrated than in retrospect, and although Martita Hunt still catches

both the daffiness and the perceptiveness of the title part, she now overdoes some of the voice tricks, hand-waving, etc., that she used so expressively before. John Carradine is a trifle grandiose but effective as the rag-picker and, in the crackpot tea-drinking scene, Estelle Winwood is now exaggerating her previously-deft performance, but Nydia Westman remains laughably prim.

Of the newcomers since the opening, Eleonora Mendelssohn is properly authoritative as Mme. Josephine, who presides at the "trial" of the villains; Louis Sorin is practically impersonating his predecessor, Clarence Derwent, as the President, while Jonathan Harris caricatures the satiric character of the Prospector, Roberta Haynes is appealing as the waitress and Jacques Aubuchon is properly regal as the Sewer-Man.

At "last Tuesday night's" (13) opening performance the house amplifying system was adjusted to achieve a reasonable combination of audibility and lack of distortion, but the ice company was hardly making a killing on the cooling system. Hobe.

Caesar and Cleopatra (OLNEY, MD.)

Bernard Shaw's "Caesar and Cleopatra" made a relatively easy transition tonight (16) from Broadway to the open spaces of the summer theatre circuit, kicking off its tour with plenty of finish and by all odds the most expensive job of costuming and scenery yet offered to strawhat audiences.

The draw of Paulette Goddard, as Cleo, was enough to break the opening night record for the Olney theatre and to provide a sellout for the nine-day stand, before opening curtain.

Miss Goddard, who at the preem showed her inexperience with the live theatre during a somewhat slow first act, picked up as the play moved along. Shedding her early nervousness, she gathered poise and pace to do a first-class job in the second and third acts as the glamorous young Queen Cleopatra, half in love with and half using the aging Caesar to solidify her position. Her interpretation of the part is not of an Oriental siren but rather a kittenish youngster with mid-western overtones.

Strongly backing her up and keeping the Shaw opus at a fast gait are the performances turned in by Hurd Hatfield as Apollodorus and Francis Compton as Caesar.

Latter does a thoroughly polished, graceful job of the sophisticated world conqueror who tries to forget his years in the company of the half-grown Egyptian girl. Hatfield's Apollodorus comes off as a thoroughly charming, ingratiating character who reaches across the footlights to woo and win the audience.

Other standouts in the large supporting cast are Vinette Carroll as Ftatateeta and Morton L. Stevens as Pothinus, lifting the play well above the citronella belt level. Sets by S. Syrjala, of Olney's permanent staff, are probably his most effective to date. The unusually heavy nut for the sets and costumes is being handled on a pro rata basis by the various theatres which have booked "Caesar," this being the only way it could have been afforded.

The Goddard package closes here Saturday night (24), opening the following Monday at the Cape Playhouse, Dennis, Mass. A truck will be on hand to move the sets and other paraphernalia almost immediately after the final curtain here. A week at Falmouth Playhouse and another at North Shore Playhouse, at Beverly, Mass., are already slated. Further plans of the package are uncertain pending negotiations with Paramount Pix by which Miss Goddard has been slated to do a picture beginning in late July. However, Paramount may release her for another fortnight, which would allow two more weeks of bookings.

Meantime, the opening night here was thoroughly "cased" by Richard Aldrich and Richard Myers, who produced "Caesar" on Broadway last season and who are backing the current strawhat tour. They are reported well pleased with what they saw, and dickering with Miss Goddard to head a national company of the Shaw comedy for next fall and winter. Lowe.

Legit Bits

Yvonne Adair has returned to the cast of "Gentlemen Prefer Blondes" after missing 20 performances because of a severe case of ivy poisoning. Robert Lieb has succeeded Alan Hewitt in "Death of a Salesman" with Peggy Allen by due to go into the femme lead June 29, replacing Mildred Dunno. Eddie Dimond is a patient in Medical Center, N. Y. The League of N. Y. Theatres, whose board was reportedly never too keen on the proposition anyway, has dropped its demand that Actors Equity reconsider its ban on appearances by its players in Washington theatres practicing racial discrimination. The League-Equity representatives, who resume their negotiations tomorrow (Thurs.) for a new minimum basic contract, have agreed to give priority to Equity demands and League proposals relating to them. In its negotiations with the stagehands' union, the League has asked for a wage reduction of 20%, while the grips' organization has demanded a 25% raise. Joshua Logan, Henry Fonda, Howard Dietz, Robert Dowling, George Somnes and Helen Bonifis have been elected life members of the American National Theatre & Academy. The use of the ANTA playhouse, N. Y., has been offered to Actors Equity and Chorus Equity for their membership meetings. Grace George has given the William A. Brady theatre collection to ANTA, and it will ultimately be exhibited at the ANTA playhouse. After two weeks as advance road man for Ringling Bros., Barnum & Bailey, pressagent William Fields says he'll never run away to join the circus again.

Terry Lempert, assistant to Theatre Guild pressagent Joseph Heidt, sails next week on an 11-day tropical cruise. Joseph M. Hyman has scheduled a midwinter production of "Big Time," a revue satirizing show business, with sketches by Arnold B. Horwitt and Lee Rogow; lyrics by Horwitt, and score by Dimitri Tiomkin. No theatre parties will be sold for "Call Me Madame," but there's already a rush to book parties for "Guys and Dolls." The N. Y. City Center will shutter Sunday night (25) with the closing of "Madwoman of Chailot," but may reopen in August if another booking becomes available. If Patricia Morison does not go to London to costar with Alfred Drake in the West End edition of "Kiss Me, Kate," she will be offered the star role in a revival of "Carmenita and the Soldier." Roger L. Stevens, co-producer of "Peter Pan," has been elected to the board of City Investing Co., parent organization of City Playhouses, Inc. Author's agent Claire Leonard is due back from London and Paris late this week, in time to attend the opening Monday night (26) of A. B. Shiffnir's "Angel in a Pawnshop," at Westport, Conn.

Arthur Kober is adapting his comedy, "Having Wonderful Time," for a musical, with songs by Harold Rome, for production by Max Gordon, with George S. Kaufman mentioned as possible stager. Ethel Griffies will appear in Kermit Bloomgarden's production of the new James Gow-Arnaud d'Ussseau play, "Legend of Sarah," for which Ralph Alswang is designing the scenery. Richard Aldrich & Richard Myers have optioned F. Hugh Herbert's "The Moon Is Blue" for Broadway production. Jean Dalrymple has acquired Robert E. McEnroe's "The Little People" for fall presentation under Richard Barr's direction. Abe Burrows and Peter Lyon are collaborating with Jo Swerling on the book of the Damon Runyon musical, "Guys and Dolls," for which Arthur Loesser has written the score. Robert Alda and Sam Levene are set for the cast of the Cy Feuer-Ernest H. Martin production, which is pencilled for an October premiere at the 46th Street, N. Y.

Philip Gelb, an American now producing in Paris, planned here last week to see the Broadway shows. He flies back again June 29. Morry Efron will be company manager of the Margo Jones-Manning Gurian-Tad Adoue production of Owen Crump's "Southern Exposure." Following in the trail of Sylvia Siegler's Show of the Month Club and the theatre party agents' Theatre Preview Club, a new outfit called Show Tickets Club has entered the field. Meanwhile, Miss Siegler has now discontinued dues or membership fees for her Preview Play Club. Maxine Keith, radio-TV consultant for legit shows, recuperating in Polyclinic hospital, N. Y., after a severe illness. Carter Blake and Cheryl Maxwell have partnered for the presentation of "Angels Kiss Me," a two-set, eight-character drama by Scott and Trudi Michel.

Carousel (DRURY LANE, LONDON)

London, June 8.
Prince Littler production (in association with the Theatre Guild of two-act musical (eight scenes) based on Ferenc Molnar's "Lilium" as adapted by Benjamin F. Glazer. Music, Richard Rodgers; book and lyrics, Oscar Hammerstein, 2d; directed, Rouben Mamoulian; production reproduced, Jerome Whyte; dances, Agnes de Mille; settings, Jo Mielziner; costumes, Miles White; orchestra directed by Frederick Dvornik; orchestration, Don Walker. Originally produced in the U.S. by the Theatre Guild (Lawrence Langner-Theresa Helburn).
Features Stephen Douglass, Iva Withers, Eric Mattson, Margot Moser, Ross Davies, Marjorie Mars, Marion Rogn, Robert Paget, Bambi Linn, At Drury Lane theatre, London, June 7, '50.
Carrie Piperidge.....Margot Moser
Julie Jordan.....Iva Withers
Mrs. Babs.....Marjorie Mars
Billy Bigelow.....Stephen Douglass
Bessie.....Sandra Hartley
Juggler.....Eddie Le Roy
First Policeman.....Vincent Charles
David Bascov.....W. Thorpe Deveraux
Nettie Fowler.....Marion Ross
June Girl.....Mavis Ray
Enoch Snow.....Eric Mattson
Jigger Craig.....Morgan Davies
Boatswain.....Robert Paget
Armstrong.....Dorothy Laroque
Penny.....Rosemary Warren
Virginia.....Jun. Powell
Susan.....Diana Dove
Jonathan.....William Thorburn
Second Policeman.....Bernard Quinn
Captain.....John Sinclair
Heavenly Friend.....Jack Melford
Starkeeper.....William Sherwood
Louise.....Bambi Linn
Carnival.....Robert Paget
Enoch Snow, Jr.....Edward Monson
Principal.....Vincent Charles
Dr. Seldon.....William Sherwood

Prince Littler's presentation of "Carousel" at the Drury Lane, opening June 7, caused speculation as to whether it would repeat the phenomenal success of "Oklahoma!" Most critics referred detrimentally to the fact it was based on Molnar's "Lilium," which failed in London.

The b.o. answer lies in the house record has been broken by ticket agencies buying \$140,000 worth of seats for three months, and business has already topped "Oklahoma!" figures.

Critical consensus is that first part is excellent, with tuneful music and highly skilled dancing ensembles, but that the second half peters out into sentimental bathos, with after-death scenes in dubious taste.

Show is brilliantly directed by Jerome Whyte while dance ensembles by Agnes de Mille are beyond criticism. Iva Withers, Margot Moser and Stephen Douglass (from original Broadway cast) registered emphatic hits. Bambi Linn's dancing and miming as the posthumous child was outstanding, and stopped the show. Costuming is more elaborate than the New York production, and the staging is expert.

While the premiere was given an enthusiastic reception, it lacked the unrestrained acclaim of both "Annie" and "Oklahoma!" on which occasions songs were called for repetition after the curtain fall. And there were no speeches. Clem.

So Wird's Gemacht (Born Yesterday)

Vienna, May 25.
Neues Theatre in der Scala presentation of comedy by Garson Kanin. Translated by Alfred Polgar. Staged by F. J. Engel. Set by Erika Thomasberger. At Neues Theatre, Vienna.
Billie Dawn.....Hortense Raky
Harry Brock.....Otto Voegeler
Paul Verrall.....Emil Stoehr
Sen. Norval Hedges.....Robert Valberg
Frau Hedges.....Grete Bukovics
Devery.....Gunter Hanel
Eddi Brock.....Rudolf Rihmberg
Geschäftsfuehrer.....Ludwig Hillinger
Helene.....Maria Gabler

Vienna's Communist theatre, as was to be expected, has laid a heavy hand on Garson Kanin's charming, light comedy and turned it into a social manifesto.

The theatre apparently has taken no liberties with the script, but the direction has changed the emphasis from Billie Dawn, the dumb ex-showgirl, to Harry Brock, the power-seeking "capitalist," and from comedy to melodrama. Brock, while no admirable character, was nevertheless a comic creation as conceived by the author. But on the Vienna stage Brock snorts and charges through the play like some beast which, as one newspaper critic remarked, resembles something caught in the jungle. For the sake of the social message he had to be sinister; for, as the program told the audience, "here is the representative type of American businessman."

Hortense Raky, while no Judy Halliday, is more than adequate as Billie Dawn. And Emil Stoehr as the "New Republic" reporter, plays with surprising restraint. He delivers what could have been turned into rabble-raising lines with the understatement which is almost the rule on Broadway but which one sees seldom on the German-language stage.

But these two performances can't save the play from the over-all effect of revulsion created by the

Plays Abroad

staging of the "capitalist" role. And the reaction of the non-Communist critics and the first-night audience was lukewarm.

The setting is ugly and predominantly dark, suited more for tragedy or melodrama than for light comedy. Barn.

Streetcar Named Desire (ALDWYCH, LONDON)

London, June 14.
There have been two important changes in the cast during the past week. Vivien Leigh has quit and her part as Blanche Du Bois is taken over by film star Betty Ann Davies, while Frances Hyland steps into role of Stella, formerly played by Renee Asherson.

These major casting changes underline the fact that the play was not dominated by its players. Miss Davies may lack some of the intensity of her predecessor, but her interpretation of this complex personality is achieved with a sincerity and finesse that's highly commendable. Miss Hyland, too, hasn't the emotional power of Miss Asherson, but here again, good material, coupled with her sincerity, leads to success. Bonar Colleano, continuing the Kowalski part, is as fresh and virile as ever. His acting continues to be one of the great things in this tense, dramatic offering.

With one minor exception, the remainder of the cast is same as on its opening last October. The gripping and powerful atmosphere, achieved then, is still very much in evidence, and the show looks to hold as a major attraction for some time to come. Myro.

Atlantic City

Continued from page 48

in the past, according to manager Walter Wood.

Among those with the company will be Eleanor Harvey and David Pike, members of the staff at Malcolm Atterbury's Playhouse in Albany during the fall-winter season; Edgar Clark, who was with the Valley Players, last summer's lessees of the barn theatre; Virginia Calhoun, of Troy; Louis Woodruffe, who has been on WRGB television shows in Schenectady; Gale McClintock, a member of a Pompton Lakes, N. J., strawhatter last summer and a telecaster over WOC, Davenport, Ia.

Eunice Osborne, formerly of the Goodman Memorial Theatre in Chicago, will again direct the Bridge group.

Collingwood's 'Run' Week

Collingwood, Va., June 20.
Collingwood theatre notched a \$1,300 week with "See How They Run," its best mark so far, and there are some signs that the new 400-seat, open-air strawhatter is beginning to catch on with the locals in this northern corner of Virginia.

"See How They Run" has been moved in for a second week, replacing "The Awful Truth," originally scheduled for this session. Meantime, Lee Bergere, company's leading man, is back from his honeymoon and has started rehearsals for "Two Mrs. Carrrolls," which the Equity stock company presents next week.

Collingwood is considering a world preem for a play by James Molloy, Rhode Island newspaperman and former radio station operator. Play deals with a scrappy small broadcast station in a little town.

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Literati

Man Bites Dog

The N. Y. Daily News, arch-rival of Hearst's N. Y. Daily Mirror, also a tabloid, saluted Mirror columnist Walter Winchell with the lead editorial yesterday (20) captioned, "Nice Job, Walter." The terse journalistic tribute read: "This is about the most uncustomary editorial we could possibly print today; but we want to congratulate Walter Winchell on having induced the alleged murderer of William Lurye to give himself up Sunday night. Nice work."

It was noticed that with succeeding editions Winchell's and the Mirror's contemporaries became increasingly generous in their kudos for the columnist's signal scoop which was showmanly timed to climax directly after his regular Sunday night broadcast. From the grudging mentions in the earlier stories, that Benedict Macri "was accompanied by columnist Walter Winchell," the metropolitan N. Y. dailies and the wired syndicates gave increasing credit to the role he played in effecting the surrender. Winchell's prime concern was a formal claim for the \$25,000 reward to go to the Damon Runyon Cancer Fund.

Macri's surrender was the second time Winchell had persuaded a fugitive to give himself up. Louis (Lepeke) Buchalter, who died in the electric chair at Sing Sing, N. Y., for his role in Murder, Inc., surrendered to Winchell and FBI chief J. Edgar Hoover in 1939.

International Ladies Garment Workers Union president David Dubinsky praised Winchell for his work in effecting Macri's apprehension and expressed the hope that he would also influence John (Scarface) Giusto, wanted for the assassination of Lurye, to surrender.

Durante In Spades

While Maurice Zolotow's profile on Jimmy Durante is due for early Satepost publication, Gene Fowler is working assiduously on the Clayton, Jackson & Durante saga in book form. It will also be a 5- or 6-part in Collier's pre-publication.

While Durante is currently shooting at Universal in "The Milkman," on loanout from Metro, Lou Clayton and Eddie Jackson are filling in Fowler on the biog. Incidentally, Clayton is making progress following a protracted siege of illness. He is personal rep for the comedian. Jackson is also on the payroll as general aide, thus preserving the trio despite its breakup 20 years ago when Sime counselled Durante to accept a Metro solo film opportunity. Clayton's illness caused Durante to cancel a Palladium, London, commitment this summer.

Holmes Acquires 'Liberty'

Liberty magazine, which folded after 26 years of publication, has been bought by Lawrence Holmes, who now owns Night and Day and Taboo mags. Last issue of the present Liberty is the July number. New editor will be Virginia Travers, former press head of the Compton agency.

In September Holmes will bring out a new and larger general interest monthly under the Liberty title, to sell for 20 cents. Liberty, founded in 1924 by Joseph M. Patterson, late publisher of the N. Y. Daily News, has had four different publishers in the past five years. Started as a weekly, it became a fortnightly in 1947 and shortly afterwards a monthly. In 1931 Bernard Macfadden took over ownership for a stretch.

New Cue Editor

Eleanor Pollock, editor of Cue magazine the last 3½ years, has resigned as of June 30. She was women's page editor of the Philadelphia Record for six years prior to her Cue post.

Charles McLendon, onetime city ed of the N. Y. Herald Tribune, will be new Cue editor.

Mystery Writer Sues on Loan

Francis Sill Wickware, mystery story writer filed suit in Philadelphia federal court to void a financial agreement with a local business man. Wickware's suit says he accepted \$3,000 from Joel Cook Huber, who operates a loan and insurance business here, in January, 1948. Under the agreement he now has to pay Huber \$8,000 for the \$3,000 loan.

The author says he was "required" to enter into a "bill of sale" an assignment of his \$20,000 interest in the estate of an aunt, which he was to inherit upon the

death of his mother, Margery Sill Wickware. Under the agreement, the suit declares, Wickware was required to pay \$4,000 if his mother died within one year; \$8,000 if from one to five years; five to 10 years, \$12,000; 10 to 15 years, \$19,000, and \$24,000 beyond that. Mrs. Wickware died last May 10. The writer's complaint says he also assigned two life insurance policies of \$6,000 each to Huber as further security for the loan. Huber paid \$485 in premiums, the suit avers.

Suit calls the agreement "a subterfuge and a usurious contract prepared in a form intended to circumvent the law concerning illegal and usurious interest." Judge James P. McGranery set a hearing for Thursday (22) on a motion by Wickware's counsel for a preliminary injunction to prevent Huber from assigning the "bill of sale."

'Thurber Country' In '51

James Thurber revealed last week in Columbus, O., that Simon & Schuster will publish his "Thurber Country" in the fall of 1951. Tome, which Thurber says has only five chapters yet to be written, will deal with the Thurber family and people he knows from his youth in the Buckeye capital.

Satirist spent about a week in Columbus following his appearance at Kenyon College, where he was awarded a doctor of letters—his first degree. Thurber said he was also working on an adult fairy-tale called "The 13 Clocks," and two other books, titled "Thurber People" and "The Spoodle," the latter a 10,000-word satire on Congressional investigations and Red probes.

Because of his severely impaired eyesight, no drawings have come from the Thurber pen for the past three years but two mechanical devices have been perfected which will be made available to him so that he again plans to do some cartoon work. One is a large drawing board made by General Electric, which is illuminated underneath the board, and the other is an aluminum pencil that produces a brilliantly lighted line like neon tubing. It is made in Czechoslovakia.

Protestant World Bows

First printing of the Protestant World, new weekly newspaper, was made in Kansas City last Thursday (15), with an initial run of 33,000. Paper, which has been planned for nearly two years, came out in five-column tabloid size, with a June 18 lateline. First issue was an eight-pager.

Eventually, paper will be printed with a separate edition in about 50 cities, plus a national edition, also printed in Kansas City. In each of the 50 cities, the editions will have individualized front pages, with page 4 reserved for community news. Other pages will be same in all papers.

Circulation lists for the paper will come from churches, which participate in the plan. The circulation of the first issue went to members of 34 different churches in the Kansas City area. Subscription price is \$3 annually.

James E. Craig, former chief editorial writer of the New York Sun, is managing editor of the Protestant World. While paper will be printed and distributed from Kansas City, editorial offices are in New York. Andrew Wallace is business manager of the K.C. edition.

Hopkins Biog Set

Life of the late producer Arthur Hopkins is being scripted by Rosemary Sprague, Cleveland novelist, who was officially authorized by the Hopkins family to write it. She received okay from William R. Hopkins, former city manager of Cleveland, and one of the three surviving brothers.

Miss Sprague, who has been drama director of Notre Dame College, Cleveland, wrote "Northward to Albion," a historical novel, named by the Catholic Club as its approved selection for February, 1947. Another book of hers now in the writing is "Witch of Windsor," historical novel set in medieval England. Writer studied acting in New York, wrote and produced "Golden Keys" for WJW, Cleveland, and received her Ph.D. from Western Reserve U. recently.

CHATTER

Frank Scully tapped by the Academy of Political Science. Herbert G. Drake appointed assistant to the president of Macfadden Publications. Emily Harvin and Corinne Griff-

fith are no longer working together on the Griffith life-story.

John Reddy, the writer of the Masterson, Reddy and Nelson trio, now owns Jim Tully's place on Toluca Lake, Cal.

Fred Beck and wife driving to N. Y. from the Coast to consult Henry Holt & Co. about Beck's new book on columnists.

Helen Colton and Martin Field back in Hollywood, after a round-trip tour by car to New York, with a flock of new assignments.

Lyle Rooks, publicist and freelance writer, named Hollywood editor of Photoplay replacing Ann Daggett who returns to New York as editor of True Experiences.

Motion picture edition of Tennessee Williams' "The Glass Menagerie" will be published by New Directions Press, illustrated with stills from the Warner production.

Virginia Tomlinson on Coast writing of her days among the early naval air pilots, between King Feature pieces of Hollywood stars. Book is being called "With My Feet Off the Ground."

Grace Fischer, former editor of Movie Stars Parade, joined Fawcett Publications' Motion Picture mag as Hollywood editor. At the same time Bill Wise, who had been with True mag, became MP associate editor.

Meyer Berger closed a deal to write the life story of Fanny Brice for publication by Alfred Knopf.

"They All Played Ragtime," history of jazz by Rudi Blesh and Harriet Janis, is due off Knopf presses in October.

A revised edition of "A Pictorial History of the Movies," by Deems Taylor, Bryant Hale and Marcelene Peterson, first published seven years ago, will be issued July 14 by Simon & Schuster. Revised edition will cover the years 1899 to 1949.

Several books of show business interest are on Macmillan's fall list. Among them are: "History of the Russian Theatre" by B. V. Varneke, covering the 17th-19th centuries; "Shantymen and Shanty-boys," songs of sailors and lumberjacks, collected by William M. Doering; "Fritz Kreisler," by Louis P. Lochner, and "Thematic Process in Music," by Rudolph Reti.

Robin Levinson, 17 year-old daughter of Leonard Levinson, Impossible Pictures prez, was awarded the Crombie Allen Prize for the best short-story writing during the past year at Scripps College in California.

Benefit Evil

Continued from page 1

limit their video appearances. Thus a show getting first crack at an act in some time would pay more because of the fact that act hadn't been seen for a while. Percenters claim that it's impossible to maintain acts' salaries when they perform for free on gigantic networks. It's also stated that certain types of acts cannot work too frequently on video. Many turns have one or two major routines, and if they're seen too often, they are finished for some time on this medium. Thus tele performances have to be limited.

It's also participated that an increase in the number of benefits will cause sponsor squawks. Very few bankrollers can pay for a show of the magnitude of the palsy benefit. It's been estimated that talent on that display, if bought at regular rates, would run to \$50,000. With time and production, rehearsals and music, it's estimated that a program of this kind would run to \$100,000. Even the major vaude shows current cannot compete with displays of this type.

Talk of control of benefits came after the palsy stanza. The Milton Berle marathon didn't elicit that kind of gab because of the fact that nobody did a full act and thus usefulness on other shows wasn't impaired.

Agencies and performers concede that the problem is tough and cannot be solved by individual action. They feel that under present circumstances it wouldn't be good for an act to refuse to work a video benefit. It's difficult to turn down a worthy cause, no matter how it will hurt in the long run. It's thought that it will ultimately be up to the unions to provide a control on such benefits. But with the unions currently unable to come to an agreement on video jurisdiction, it's felt that talent will be in a spot every time the question of a free show comes up.

SCULLY'S SCRAPBOOK

By Frank Scully

Newport News, June 17.

Kiddies are being graduated from schools of journalism all over this snafued land this month and are being told that there are greater opportunities than ever before, if they'll only be alert enough to grasp them. From this they can't help but get the idea that being ahead of the parade is the great American secret of success, and no profession proves it better than journalism, where "get it first and get it right" has long been the yardstick of good reporting.

If they happened to read a full-page ad on the back page of the May 15 issue of The New York Times they might have got the idea that, better than working on a daily, was writing features for a weekly and, best of all, for Collier's. Sigma Delta Chi, a fraternity of professional journalists, had tapped Collier's twice, it appeared—once for a piece on "The Secret Boss of California" and the second citation for something called "New Menace in Missouri."

The plug pointed out that Collier's was the only magazine to be honored by Sigma Delta Chi and moreover the only publication of any kind to be singled out for two awards. "More than six months ago," the ad stated, "Lester Velle first uncovered the rotten mess in Missouri. Now, Bignaggio's violent end has touched off a series of official investigations, based in a large part on what Velle found."

Their Time Is Your Time

I find that over the wide-open spaces of Collier's-praise-from-the-pros I had written a series of dissenting opinions. That may have been the first time Velle had written in Collier's about the Missouri muck but it wasn't the first time anybody had written about it anywhere.

That's the great trouble with writing for magazines. If you are really the first in the field you have no market because "nobody knows what you're talking about." If you wait until they do, the chances are you'll be told, "this one has been written to death."

Timing is terribly important, but if you're ahead of the parade that will not get you any Sigma Delta Chi citations. You may find that you're marching alone, unhonored and unsung, for the simple reason that nobody has got up as yet to cheer you as you go by.

No, the secret of success is to play for the middle aisle, for the noon day crowd. Don't be ahead of the parade. Be right in step with it. Or if you want to move into the big money, be a few steps behind it. Generals don't establish beachheads. They move in after they're taken.

All you have to do is to watch how magazines cash in on the accumulated press notices of showfolk to see how far behind they are from uncovering anything. In fact they often make their discoveries a few steps ahead of the lowly planters of the dead.

Perhaps 40 or 50 years ago, when The American Magazine was muckraking its way to eminence and the Collier's of Norman Hapgood's day was not far behind, there may have been stuff printed in these publications for the first time anywhere, but I doubt if it were true even then. Some American Guardian of that day probably first exposed the filth of the Chicago stockyards before the glossier mace-men moved in with their sterilized hatchets.

Left At the Post

I remember the first shock I got in this direction was when sound pictures turned Hollywood upside down. I was in England at the time. VARIETY had covered the revolution from every angle. In fact, it had figured the thing was milked dry after a year or two, and then one day to my astonishment I discovered that The Saturday Evening Post had discovered there was such a thing as talkers. It flayed the practically dead horse so hard he ran three extra races. They may be faster in discovering television and 10 years from now they'll be rolling their readers in the aisles with risibles about Jack (Olio) Paar, who took it and couldn't leave it.

About 15 years ago I found myself deported to California for some subversive cracks which studios thought were funny enough to buy and I had hardly sniffed its olio air before I sensed that it was simply another case of where every prospect pleases and only man is vile. Picture people didn't take the place seriously. It was run by a combination of the underworld and the oberwelt. The mayor of its largest town wasn't even a citizen.

One day I got to talking with Judge Ben B. Lindsey, who had been broken in Denver. With him was A. Brigham Rose, once of Bill Fallon's office. Rose wanted Lindsey to run for judge. Sam Untermyer was at Palm Springs and he told Ben to forget about it. He'd help him get a job in a law office. But Rose touted Lindsey so hard the little reformer polled the highest vote that anybody had ever polled in Los Angeles, FDR included. Nevertheless, the combination between the underworld and law enforcement boxed him out so completely that he never got going in L.A. as he had in Denver.

Arnold Gingrich wrote me that he was going to start a new magazine called Ken and intended to do in our time what The American Magazine, old Collier's, Lincoln Steffens and the like had done to expose the shame of the cities when we were kiddies. He wanted to know if I had any ideas on the subject. So I wrote him the inside story of L.A., which had become a sunny place for shady people, and in honor of Judge Lindsey's old Denver crusade I called it, "New Jungle, Same Old Beasts."

Change Here For Hitler and Forest Lawn

It was generally conceded to be terrific, and libel-proof, thanks to nine pounds of documents. But Gingrich must have got pressured along a very wide front, because he finally decided to duck the whole issue of the terror of big cities and turned to denouncing the Nazis instead. It seemed much safer to expose Adolph at 4,000 miles than L.A. And so Ken died and now Collier's has come into not only an inheritance but all sorts of honors as well. That's the advantage of being 15 years behind the parade.

Sometimes you don't even know you weren't the first until it's too late to repair the trespass. For instance, a guy named Donald Keyhoe wrote a piece on flying saucers for True magazine in its January, 1950, issue. Obviously he had been working on the project for weeks or possibly months before that date. But ever since then his publishers have been screaming to the world that they were the first to say that flying saucers were real.

Recently Fawcett, his publisher, has enlarged his wild goose chase into a pocket-sized paper-back edition bearing the same title which had been used on his previous article. But on the back cover they say:

"Here, for the first time, the full, complete story of the flying saucers is told by the author who first brought them to the attention of the world."

Now, this represents research at its worst. He wasn't the first to tell it. In VARIETY I told it three months before he did in True. But after six months' research I find that I wasn't the first to tell it by any means. A little magazine named Fate, which was published in Evanston, Ill., broke out in a rash of flying saucers at least a year before even I did.

In "Behind the Flying Saucers" I am giving every conceivable credit where it is due. I had thought for a while of calling it "Flying Saucers For Beginners," and considering how widespread the ignorance of Keyhoe, Purdy, Fawcett, et al., seems to be, it might not be a bad idea to change it even now.

But for you kiddies who have just graduated from schools of journalism I hope the lesson is clear. Let the other chump establish the beachhead. You move in with the photographers and distinguished visitors. It took me half a lifetime to learn that the race may be to the swift but that the clockers live longer.

Make haste slowly, don't shoot above their shoulders (there's nothing there), and then you too may win a Greek letter from the fraternity of professional journalists. You know what a journalist is, don't you? A guy newspapermen chip in to bury.

Broadway

Clifford C. Fischer flying back to Paris this weekend.

Gloria St. Clair starts song and piano stint this week at Bill Bertolotti's downtown.

Bill Johnson back from starring in the London production of "Annie Get Your Gun."

Ken Murray's CBS TV show winds up this Saturday, following which he goes to the Coast.

Bud Abbott and Lou Costello sailing Friday (23) on the Queen Mary for a European junket.

Theatrical tax expert Joe Winters' daughter, Frederica Winters, graduated from U of Michigan.

J. Fred Coots to be parted to night (21) at Le Vovray on his 30th anniversary as a composer.

Ted Husing to broadcast feature races from Monmouth Park every Saturday during current season.

Clark Gable, Metro star, in town to greet his wife, Sylvia, who arrives today (Wed.) aboard the Queen Mary.

George Glass, Stanley Kramer Productions v.p., cancelled plans for coming into New York for local opening of "The Men."

Veterans of Foreign Wars cocktailing Robert Christenberry, Hotel Astor's managing director, at the Astor next Tuesday (27).

A 20th anni memorial mass for Joe Schenck (Van & Co) will be celebrated at St. Malachy's R.C. Church next Tuesday (27), at 9 a.m.

Author Frederick Lonsdale, a trans-Atlantic commuter in recent months, sailed for England last week on the Queen Elizabeth.

Dolores Dillon, longtime sec to announcer Bill Stern, leaving that post to try operatic career via the Cape Cod circuit this summer.

Jacques Chabrier, prez of Pathe Cinema and the Paris theatre, planned to Paris Monday (19) to huddle with PC execs abroad.

Ray Murray, Columbia h.o. flack, in Washington as unit publicist for the troupe shooting "Born Yesterday," with George Cukor directing.

Mrs. Ruby Schinasi out of the hospital following surgery. Her daughter, Bubbles (Mrs. Arthur Hornblow, Jr.), had rushed east to be with her.

Roland Wagter, Dutch vaude and musical comedy performer, arrived in New York last week under a year's visitor's permit to study American show biz.

Joseph Stein, of the showbiz law firm of Sargoy & Stein, resting at his Fire Island home after a long hospital bout. Stein returns to his desk after the summer.

Nina Foch wound up shooting on "St. Benny, the Dip," being made locally by the Danziger Bros., and planes to the Coast tomorrow (22) for 10 days of vacation.

Harry Ruby, of the cleefer team of Kalmor & Ruby, in town from the Coast to sit in on a sneak preview of Metro's "Three Little Words," filmization of Ruby's life.

Robert Lantz, who recently joined the Gale Agency as head of its legit and film department, returns to New York tomorrow (Thurs.) after a short stay on the Coast.

Nancy Davis, Metro actress starring in "The Next Voice You Hear," guest-of-honor today (Wed.) at a Greater New York Fund luncheon being held in the Waldorf-Astoria, with Robert M. Dowling as chairman.

Jock Lawrence, who quickied to London for a week's huddles with clients Sam Goldwyn and J. Arthur Rank, had to forego a luncheon with Winston Churchill on Monday (19) because he was due back in N. Y. that day. Planned both ways.

Despite considerable bad weather 20th-Fox's crew lensing "44 Hours" in Wall street sector finished its work on schedule and planned back to the Coast Friday night (16) after two weeks in the east.

Group, topped by director Henry Hathaway and players Paul Douglas and Debra Paget, will finish the remaining interior scenes at the studio.

Cape Cod

Iris Ashley, woman's page editor London Daily Mail, guest last week of Gertude Lawrence.

Mary B. Winslow has entire staff finishing last minute details for next week's opening of Monomy theatre, Chatham.

Seymour Krawitz, p.a. of Falmouth playhouse, host last Saturday night (17) at lobster broil for staff members of Aldrich's three Cape theatres.

Arthur Sircom, Cape playhouse stage director, arrived for his 11th season. Also here are manager Hugh Rennie, with his actress-wife, Dortha Duckworth.

Rehearsals going since last Friday (16) for Provincetown Playhouse Co., opening June 30 with "Anna Christie." Charlie Moore directs again this year.

Richard Aldrich moved from New York for the summer. He is over-

seeing preparations for coming openings of his three Cape theatres: Cape playhouse, Dennis, June 26; Falmouth playhouse, Coonamessett, July 3; Cape Cod Music Circus, Hyannis, July 4.

Grant Mouradoff, former leading dancer of Metropolitan, is due at Hyannis this weekend with six members of Ballet Russe de Monte Carlo, who will be with Cape Cod Music Circus for the summer. He is Circus' choreographer and ballet master. Also due at Circus is Tony Cabot, orch conductor.

Westport, Conn.

By Humphrey Doulens
Anita Loos visiting the John C. Wilsons.

Carl Ravazza to Texas for summer dates.

Cross Roads, town's only night-spot, doing brisk weekend business.

Ralph Hawkes, music publisher, renting home of William Primrose, the violinist.

Mary Rodgers, daughter of Richard Rodgers, an apprentice at Country Playhouse.

Jose Iturbil, Peggy French, Theresa Helburn, Ward Morehouse, Alec Templeton, Jed Harris, John Hammond, Raymond Massey and Eva LeGallienne at "Second Man" opening (19) in Country Playhouse.

Edna Ferber, Gene Tunney, Gladys Swarthout, Ruth Gordon, Justin Sturm, Garson Kanin and Max Gordon attending preem of Melody Fair on Danbury Fair-Grounds June 20.

"The Merry Widow" was opening bill.

Esso Sponsoring

Continued from page 1

be given a week, and the schedule will be increased if different actors can be used in various shows, so as to conform with Equity rules.

The company of 22, including 10 or 11 actors and four or five staff members, will be headed by Montgomery Hare as managing director.

Players thus far set include Leo Chazell, Gordon Sommers, Herbert Nelson and Betty Moore. Paul Fanning, recently a film p.a., will book the show and serve as advance man.

The amount paid by Esso will cover only part of the troupe's operating expenses, but it's understood that if the project begins running a deficit the sponsor has indicated a willingness to increase its contribution. The exact amount being put up at the start isn't disclosed.

Although there will be no commercials before, after or during the shows, the Esso trademark will be displayed over the boxoffice at each stand, and there will be extensive tieups with local Esso dealers, who will have 10% discount coupons to distribute to their customers for use in purchasing admission to the shows.

The sponsor's primary motive in backing the project, it's explained, is to foster dealer relations. Profits made on the tour will go entirely to the Barter Theatre.

EL-FC Merger

Continued from page 4

right to call off all bets since FC had not complied on the June 12 deadline. However, William C. MacMillen, EL exec veepee and new prez of ELC, played along with Bernhard and no attempt was made to take advantage of the situation. This was particularly fortunate, since FC had already moved from its homeoffice in the Paramount building, N. Y., and had also disbanded its sales forces.

The snarl gave rise to reports that Chemical was blocking the merger. Another report also credited Cinecolor, Inc., with throwing up a hurdle by demanding some guarantee on the number of pix to be tinted in Cine by ELC. Color firm holds \$1,100,000 in FC debentures but is not a creditor of ELC.

To get the new company off the ground, it's understood that David Baird, new director, is lending the outfit \$1,000,000. Baird, a Wall street figure, will receive bonds in return for his advance as well as a share in the company's stock.

In the past, Baird has been associated with Floyd B. Odium, head of Atlas Corp. and former controlling stockholder of RKO. Recently, Baird acted as liaison between Pathe Industries, EL's parent company, and an outside syndicate which purchased the Van Sweringen realty in Cleveland which Pathe owned. That syndicate included Odium as one of its principals.

London

Alfred Marks is to have his own TV show for the BBC, starting in July.

Chevalier Bros. flying to Australia June 26 to play vaudeville season there for David Martin.

Nat Mills and Bobbie starring in new revue touring the provinces under S. H. Newsome's management.

Alicia Markova's appendectomy necessitated cancellation of an Albert Hall season with Anton Dolin, and 20,000 ticket holders have had their money refunded.

Johnny Lockwood starring in new revue "Passport to Paris," which opens at Grand theatre, Brighton, for summer season.

Charles Reading is producing.

Coincidental with the "Carousel" preem, Dorothy Hammerstein celebrated her birthday with a Savoy party.

Richard Rodgers was at another private party in the hotel.

George Formby offered by Val Parnell to head the all-British bill at London Palladium, weeks of Aug. 7 and 14, but turned it down claiming they were worst weeks of the year.

Elizabeth Taylor and her husband Conrad Hilton interrupted their honeymoon to meet the press at a reception organized by Metro.

She also did a personal at the opening of "Father of the Bride."

James Mason to start his own production "Del Palma" when he finishes his role in "Pandora and the Flying Dutchman."

Bill Spier is here from America to direct, with his wife, June Havoc, as co-star.

Julie Wilson, currently at the Colony and Astor niteries for five weeks, with management not taking up the options. Is followed by the Merry Macs, with Connie Sawyer in next. Then Rose Murphy comes in.

Miami Beach

By Lary Solloway
Patsy Shaw heads up new show at Saxony hotel.

Paddock Club reopens with strip show on June 22.

Five O'Clock Club tees off summer run on July 6, with Martha Raye heading show.

Frankie Laine and Nan Grey due here for a few days on way back from South American honeymoon.

Mother Kelly's will remain shuttered for summer. New partners due to join Joe Sonken, currently sole owner. They'll feature top acts this fall.

First of straight supper clubs to reopen hereabouts last week was Alan Gale's Celebrity Club. Show features Gale, Freddie Stewart and the Haydocks, with Teddy King's orch.

More hotels planning cafe rooms, among them the Coronet and Robert Richter. Shortage of good acts bringing hassles among local bookers who submit duplicate talent to all the plusheries using midweek and weekend shows.

Only straight bookings are the Sherry Frontenac with DeCastro Sisters and Nino the Great and Martinique with Milton Ross.

Munich

By Paul Barnett
Two West German films, "Second-hand Fate" and "Night Guard," to be shown at the Film Biennial in Venice.

Eugene O'Neill's one-act "Tran" and "Vor dem Fruhestueck" (Before Breakfast) playing in the Atelier theatre in der Elisabethstrasse.

The acting team of Albert and Elise Bassermann in successful preem at Heidelberg of Hans Feist's dramatization of Thomas Mann's novel, "The Beloved Returns."

South German radio network broadcasting a talk by Thomas Mann, "My Time—A Review of the Epoch from 1875 to 1950," recorded on tape by the author in Zurich on his 75th birthday.

Alfred Neumann the latest of the European-born Americans to return from Hollywood for temporary work in their native lands. Neumann has completed a scenario based on his own play "Abel," which will be filmed at Munich Geiselsberg studios.

Minneapolis

By Les Rees
Nick and George Alexander into Hotel Radisson Flame Room.

Cliff Kyes' local orch touring this territory in a new bus and cutting records under Request label.

Dorothy Lewis Ice show with Joe Jackson, Jr. continuing indefinitely at Hotel Nicollet Minnesota Terrace.

Dorothy Shay to Mayo Clinic, Rochester, Minn., for check-up following

lowing Hotel Radisson Flame Room date.

Gay Nineties has Tyler & Renaud, Imogene, Wyane Fine, Sophie Parker, Joe Griffin and Ted Haeussler Trio.

WCCO announcers urging listeners to take portable radios on their vacations so they can continue to hear their favorite programs.

Susan Strong, local actress and director, recently of University of Minnesota Theatre, one of eight girls in United States chosen to join Barter theatre at Abingdon, Va.

Philco Plans

Continued from page 1

placed orders for 340,000 sets from now until Sept. 30.

Price range on the new Philco video sets runs from \$149.95 for a 12½-inch table model, which sold previously at \$199.95, to \$695 for a 20-inch console, complete with a three-speed record-changer, AM and FM radio and the new remote control unit. Latter is Philco's new sales peg, comparable to the built-in antenna introduced last year. Unit is small enough to fit in the hand and, through its use, a viewer can turn on the set, switch channels, etc., without leaving his easy chair.

Another new Philco invention unveiled is an automatic scanning system with a bounced beam, which is said to give a uniformly clear picture even on the tube fringes.

With its display of TV sets, radio and appliances valued at over \$1,000,000, Philco is billing the convention as the "1,000,000 stag party." Outfit hosted a beauty pageant last night (Mon.) to select a "Miss Philco"; has scheduled a parade of the Philadelphia Mummers on the boardwalk tomorrow (Wed.), and will wind up the meet tomorrow night with a top-name variety show, headlining Martha Raye, Paul Whiteman, Don McNeill and others.

Seasonal Sales Slump

Television set sales have slumped considerably during the last month, with some N. Y. retailers and department stores reporting sales off as much as 25% from the previous month. Entire industry, however, is convinced that the drop is only seasonal, due to the anticipated decline in viewing during the summer months. As one dealer pointed out, sales show an actual increase over the comparable period last year, but there is a percentage decline from the last month.

Considerable speculation has been raised over the possibility that an early decision on color video by the Federal Communications Commission might be responsible for the sales decline. This factor, however, is generally brushed off in the trade as being of no importance. According to another retailer, there has been sufficient counter-publicity on the color question to dissuade most potential customers from deciding to wait until color is available.

Chief argument against any sales inroads resulting from color comes from Washington. Actual color broadcasts are being aired daily there on an experimental basis, with color receivers spotted in public places throughout the city. Despite what might be termed "tension" resulting from the colorcasts, however, the sales records in D. C. are following those in most other video areas, with the slump described as seasonal only.

Test Ed Wynn

Continued from page 2

nificant, in that the web only last week demonstrated new developments in its kinescoping process which were hailed as being far superior to the previously-used kines.

Decision, however, reportedly reflects the web's attitude that film eventually will represent the major part of video programming. Since Fairbanks' multi-camming is far less expensive than standard film production, the web wants to see how it will work out on a regularly-scheduled show.

Fairbanks system was also used for several stanzas of International Sterling's "Silver Theatre" on CBS this year. In that case, however, the shows were set up especially for the film cameras and were not televised directly. On the Wynn show, the program was aired live on the Coast and kinescoped as usual.

Hollywood

Georgia Gibbs in town for TV whirl.

Mary Grant laid up with strep throat.

John Garfield planed in from Broadway.

Ellen Drew sold her home in Beverly Hills.

Paul Jones on the mend after major surgery.

Jim Hawthorne hospitalized with food poisoning.

Michael Curtiz laid up with virus infection.

Jeanette MacDonald to Hawaii for concert series.

George Paals celebrated their 20th wedding anni.

Mickey Rooney celebrated his 25th anni as an actor.

Joseph Hazen and family in from N.Y. for six-week stay.

Johnny Mack Brown to Texas to head the annual Lubbock Rodeo.

Elmo Lincoln back in town after touring two months with a circus.

Dore Schary returned to his Metro desk after a siege of illness.

Adolphe Menjou putting his collection of rare coins on auction block.

Constance Talmadge in from N. Y. to visit her sisters Norma and Natalie.

Paulette Goddard switched her agency connections, from MCA to Ferry-Pickman.

Eugene Zukor succeeded William Cowitt as president of Paramount Studio Club.

Vick Knight bought out Henry Russell's interest in their ad agency and will operate solo.

George Jessel handed a check for \$14,000 to Motion Picture Relief Fund as a result of the Friars Frolic.

Jack L. Warner, Jane Wyman and Gary Cooper awarded gold trophies by Cine-Revue, Belgian film mag.

Cecil B. DeMille awarded a plaque by the Exchange Clubs of California for outstanding contributions to Americanism.

Dahn Ben-Amotz in town to study Hollywood production technique as representative of the Education Department of Israel.

Bucks County, Pa.

Carl Fisher weekending at the John Roots.

Elizabeth Mears, TV caster, in for weekend.

Mrs. Richard Hart and Chas. Heldt visiting Herb Rudleys.

Arun Evans, daughter of scene designer Charles Evans, dancing for Music Circus.

Max Gordon, Bernie Hart and Jerome Chodorovs weekending at Aquetong farm with Mrs. Bruce Colen. She is George Kaufman's daughter.

Martha Scott, Herb Rudley and Henry Bernard checked out Sunday (18) for Mountainhome, Pa., to open there in "Another Language" this week.

The Phil Bourneufs (Frances Reid) bought acreage from Don Walker and Tyson Nimick on Aquetong Road in Solebury Township. Will build next season.

James Doohan, staffer at Neighborhood Playhouse school, conducting seminar for Playhouse apprentices this week, since he is not rehearsing in "Velvet Glove."

U, Col Advances

Continued from page 4

lowed a steep decline from the all-time highs of 1946.

Moreover, the upswing for several of the distribs is maintaining itself during the present stretch. U, for instance, stands to report an even greater net for its third quarter than that of the first two quarters combined. In that period, which ends Aug. 1, company should come up with a greater gross than heretofore. Its prospects are brightened by the forthcoming release of "Harvey," filmization of the legit hit. U has already absorbed most of the \$300,000 story cost of the pic.

Another upbeat distrib is Republic. When the company announces its earnings for the quarter ended April 30, it is expected that the figure will prove substantial. Company has already racked up \$290,766 for the three months ended on Jan. 28.

Earnings again demonstrated that the economy know-how exercised on the Coast and in the east in the past few years is shifting the tide in favor of the industry. Net takes of various majors have improved despite a decline in grosses which has yet to subside. Elimination of costly pix and unnecessary overhead is tabbed as the answer.

OBITUARIES

ALPHONSE STEPPING

Alphonse (Al) Stepping, 43, vet Pittsburgh radio announcer and more recently music librarian at WJAS, died in that city June 16. He was also for many summers "The Voice of Kenwood Park" and known to numerous visitors to that amusement center.

Illness forced Stepping to resign from WJAS announcer's staff several years ago and upon his partial recovery he went with station WLOA in Braddock, Pa., as director of publicity and promotion. He left there in 1949 to return to WJAS as head of the music library.

He leaves a wife and two sons.

ALFRED CLARK

Alfred Clark, 77, former chairman of Columbia Gramophone Co. and Electric and Musical Industries, Ltd., of Britain, died in Fulmer, England, June 16. He had worked with Thomas A. Edison in the development of sound reproduction.

Clark retired three years ago. He founded a French gramophone company in 1899, and was an officer of the French Legion of Honor. Born in New York, he was naturalized a British subject in 1928. His wife, Mrs. Gertrude Clark, survives.

CLYDE PURCELL SCOTT

Clyde Purcell Scott, 48, manager of radio station KECA, died of a heart ailment in Hollywood, June 13.

Well known in radio circles, Scott studied journalism and advertising at the University of California. He became sales manager for stations KFI and KECA when they were owned by Earl C. Anthony. In 1944 Scott was appointed general manager of KECA when it became part of the American Broadcasting Co.

He leaves his wife, and a sister.

MAX DROGMANN

Max Drogmann, 71, a cellist who at one time played with Victor Herbert, died in New York June 16. He was born in Berlin.

Drogmann played with the Berlin Symphony Orchestra. He also traveled through Europe playing in orchestras in most of the capital cities. He came to this country in 1911. He was formerly with the New Orleans Symphony Orchestra. In recent years he was a soloist at concerts.

LA GOYA

Aurora Mananos Jauffret, 52, Spanish dancer known professionally as La Goya, died of a heart ailment at her villa in Madrid, June 2. At the age of 13 she made her debut at the Variedades in Madrid as a dancer and later toured Europe and America.

In 1938, after a successful tour of South America she retired and married impresario-writer Tomas Borrás, who survives.

WILLIAM I. TOWNSEND

William I. Townsend, veteran member of Fred Waring's Pennsylvanians, died June 11 in New York.

Townsend, a native of Toronto, joined the Pennsylvanians in 1922, as a violinist. Of late years he was head copyist and in charge of the Waring Music Library. His wife died a year ago. A daughter survives.

HANS WERNER

Hans Werner, 60, viola player with Boston Symphony Orchestra died in Boston, June 15.

A native of Vienna where he studied at the Vienna Conservatory he had been a member of the Boston orchestra 38 years.

Survived by wife.

FRANK HEINZMANN

Frank Heinzmann, 35, circus acrobat, died in Pueblo, Colo., June 19. Heinzmann, performing at the state fairgrounds there, fell 110 feet to his death when a steel pole on which he was balancing snapped.

Heinzmann was half way through his act when the mishap occurred.

JOSEPH P. McLOUGHLIN

Joseph P. McLoughlin, 69, retired personnel and office manager for Paramount Pictures, died in New York, June 19. McLoughlin was with Paramount from 1922 to 1945, when he retired.

A wife and daughter survive.

ROSE F. NOEL

Rose F. Noel, 68, former scenario writer, died June 16 in Santa

Monica following an emergency operation.

She was the mother of Sterling Noel, Sunday editor of the N. Y. Journal-American and former wife of the late Joseph Noel, novelist.

LINA LOOS

Lina Loos, 67, Viennese actress and authoress, died in Vienna June 6.

Miss Loos was a prominent actress in her younger days, and also author of the German best-seller "Buch ohne Titel" ("A Book Without a Title") telling of her theatrical experiences.

J. WILLIAM DEUBACH

J. William Deubach, 61, treasurer of the Olympic theatre when it was one of two legit houses in St. Louis, died in St. Louis hospital June 8 following a stroke.

After legit faltered in St. Louis, Deubach was a salesmanager for a local brewery.

ANGELO BOVE

Angelo Bove, 55, orchestra manager of the Philadelphia Civic Grand Opera Co., died June 14 in Philly.

A well-known Philadelphia violinist, he had been with the orch for many years.

Wife, son and daughter survive.

ROY S. KEMPER

Roy S. Kemper, 61, secretary of the Missouri State Fair for the past five years, died at Macon, Mo., June 14.

As an exhibitor of his trained horses, Kemper was well known in horseshow circles in the midwest.

GEORGE F. A. JOMIER

George Francois Armand Jomier, 76, French instructor to the film industry and technical adviser on numerous Hollywood pictures, died June 13 in Santa Monica after a long illness.

ALISON KINGSFORD

Alison Kingsford, 51, actress, died June 10 in North Hollywood. Surviving is her husband, Walter Kingsford, British actor.

Father, 80, of Charles Kosco, manager of 20th-Fox exchange in Buffalo, died suddenly in railroad station there June 4 following his return from a pilgrimage to Rome. Another son is Joseph Kosco, Brockway, Pa., theatre owner.

Wife, 48, of Ralph DeStefani, Long Island bandleader, died in Bay Shore, L. I., June 19 from burns received when her clothing caught fire from a lit cigarette while sleeping in an armchair at her home in Bay Shore.

Mother, 63, of Dr. Allen Black and the late Mickey Black, died June 14 in Hollywood. Other survivors are brothers Sidney and Ben Lust, theatre operators, of Washington, D. C.

Jack Marta, Jr., 12, son of Jack Marta, Republic cameraman, was killed June 14 when he touched a live wire near his home in Van Nuys, Cal.

Charles E. O'Halloran, 69, Philadelphia City Councilman and one-time stagehand at the Academy of Music, died there June 14. Wife survives.

Son, 21, of Phillip K. Upp, projectionist at the Balaban & Katz Uptown theatre, in Chicago, died June 17 in auto accident at Mineola, Mo.

Art Goldie, 60, pressagent, died in Chicago June 17.

Mother of Billy Yates, Pittsburgh bandleader, died of a heart attack June 9 at her home in Marion, Ky.

Father of Bill Kent, N. Y. and Florida agent, died June 13 in New York.

Jake Kattelman, 51, principal stockholder in the El Rancho Vegas hotel in Las Vegas, died June 14 in Los Angeles.

Mme. Bianca Mosca, onetime London stage designer, died in Paris, June 17.

Father, 78, of bandleader Sammy Kaye, died in Cleveland, June 15.

Mary Hatcher Pacts GAC

As Rep on Vaude Dates

Mary Hatcher, having exited her role in "Texas, L'il Darlin'," is now being handled by General Artists Corp. She's scheduled for two weeks at the Studio Lounge, Galveston, Texas, this summer.

Prior to appearing in "Texas," Miss Hatcher appeared in films on the Coast.

MARRIAGES

Barbara MacCalmont to Paul Prugar, Pittsburgh, June 10. He's asst. manager of WB's Kenyon theatre in Pitt.

Anna Marie Rule to James Snyder, Pittsburgh, June 17. He's on KDKA's news staff.

Nan Grey to Frankie Laine, Beverly Hills, June 15. She's a film actress; he's the singer.

Bernice Cohen to Al Dvornin, Chicago, June 18. He's head of own Chai talent agency.

Alice Jayne Carpenter to Chet Campbell, Chicago, June 10. He's an NBC flack.

Dr. Gloria Hilker to William Taylor, Chicago, June 17. He's a WBKB director.

Anne R. Rule to Jim Snyder, Pittsburgh, June 17. Bride is a newspaperwoman; he's with the news dept. of station KDKA, Pittsburgh.

Joan Grobin to Larry Goodman, Bethesda, Md., June 18. He's on staff of Film Daily.

Billy Scott to Helen Bremer, New Haven, Ind., June 18. He's WLW-C hillbilly singer; bride's with Roy Acuff and "Grand Ol Opry" radio show.

Janice Sargoy to Richard Harvey Rosenberg, New Rochelle, N. Y., June 18. Bride is daughter of Edward Sargoy, member of the showbiz lawfirm of Sargoy & Stein.

Margaret Blake to Donald Chandler, New York, June 17. He's son of Al Chandler, general manager for Irving Berlin music firm. Ellen Jean Rosenthal to Albert Sarnoff, New York, June 18. He's a nephew of Gen. David Sarnoff, board chairman of Radio Corp. of America.

BIRTHS

Mr. and Mrs. Seymour Abeles, daughter, Buffalo, June 11. Parents have a Mr. and Mrs. show on WBN-TV there.

Mr. and Mrs. Bob Murphy, son, Chicago, June 14. Father is an announcer on "The Breakfast Club" and other ABC shows.

Mr. and Mrs. Larry Stensvold, son, Hollywood, June 12. Father is a TV cameraman.

Mr. and Mrs. Jack Diamond, daughter, Hollywood, June 11. Mother is Frances Henderson, actress; father is a pressagent.

Mr. and Mrs. James Tyler, daughter, of Chappaqua, N. Y., recently. Father is Advertising Manager of Mutual Broadcasting.

Mr. and Mrs. Harold Hecht, son, Hollywood, June 16. Father is a film producer.

Mr. and Mrs. Jack Harris, son, Houston, recently. Father is general manager of KPRC, and KLEE-TV.

Mr. and Mrs. Ed Bartell, son, Pittsburgh, June 9. Father's an announcer on WPGH in Pitt.

Mr. and Mrs. Alex Showe, daughter, June 1. Father's head of candy supply firm which services Pitt. theatres.

Mr. and Mrs. Dave Page, daughter, Seattle, June 8. Father is an announcer-disk jockey at KIRO, CBS outlet.

Mr. and Mrs. Moss Hart, daughter, New York, June 17. Mother is Kitty Carlisle, actress-singer; father is playwright-producer.

Mr. and Mrs. Stirling Silliphant, son, New York, June 18. Father is chief of promotions for the 20th-Fox homeoffice ad-publicity department.

Mr. and Mrs. Frank Scully, daughter, Hollywood, June 19. Father is screenwriter, author and VARIETY columnist.

Mr. and Mrs. Joseph V. Edwards, son, Brooklyn, N. Y., June 16. Father is assistant office manager for the Motion Picture Export Assn.

Paris Dubbing Strike

Nearing a Settlement

Paris, June 20.

Dubbing strike called some weeks ago by the Actors' Syndicate is not settled due to technicalities in wording an agreement. However, it is believed that the walk-out may end before next week.

Understood that actors are now satisfied but studio technicians are holding up settlement. Chiefly affected by the stoppage are U. S. major companies which dub nearly all their product for the French market.

Europe Rolls Out Carpet

Continued from page 1

pany of Ethel Merman and Marcel Merkes is in the Ray Middleton role.

West End showmen insist Mary Martin has the British sayso on "South Pacific," especially since she wants to vindicate herself for her missout in London with Noel Coward's "Pacific 1860."

In London, the Hotel Savoy is doing a big-name nitory comeback with Hildegarde, Julie Wilson doubles between the Colony (dinner) and Astor (supper club, which is the nearest thing to the yesteryear bottle club). Other U. S. acts are Diane Adrian at the Bagatelle (where Edmundo Ros heads the excellent band); Marion Harris, sans the "Junior," which was her billing in America, is at the Berkeley; Bill Johnson, ex-"Annie Get Your Gun," at the Society. Catherine Carroll is at Ciro's; George Brand and magician, at the Dove Room; the Arnaut Bros. just closed at the Savoy; Frances Grandey is at the Orchid Room; and Jack & Daphne Barker, longtime local singers, at the 36 Club. London also has a 21 Club, a la N. Y. Food is easier but it still doesn't compare to the groceries in any French restaurant.

Lena Horne in Paris

Paris' Baccara Room headlines Lena Horne, who "sings like a tiger," to quote Maurice Chevalier. At Le Lido there is the lavish Pierre Louis-Guerin & Rene Fraday floorshow, "Enchantement," starring the 4 Step Bros., 16 Bluebel Girls (British line), Bela Kremono and Carrie Fennell with her unique mammary display. At Les Ambassadeurs, just reopened, is Kay Thompson and the Bernard Bros. (George & Bert), the freres being in Europe the last four years and now practically native with their diskology takeoffs. Miss Thompson's debut was highly heralded but missed the mark as being "too American even for the Yank-loving French." They liked the group dancing more than the lyrics for the simple reason they couldn't understand the staccato Thompson wordage. She's in for four months, which means that the Guerlin management may have to shift her to theatres and the resorts since the general impression of the reopened Ambassadeurs was downbeat, including cuisine and service.

On a broad basis the niteries offer B talent at A prices. The average hep New Yorker, who wouldn't be caught dead in some of the lesser-grade West 52d Street-type bistros, finds himself stuck with an average \$3-5 per-person tab just for a couple of drinks. This is all right for the once-over-lightly goer-outer but it adds up as too rich an item on a regular basis.

Conversely, your hotel in the top deluxe brackets is comparatively the lowest item, ranging from \$12 to \$40 a day, but not including the obligatory 15% "service," which doesn't preclude the necessity of supplementary pourboire to the floor maid, valet, waiters, concierge, liftboys, postal clerk and the like.

The tourist at first forgets the "service compris" and the "sans service" joints, and may find there is appended at 12-15% service charge. On this he must donate an additional 5-10% "supplement." But just as often, especially in the dimly lit Russian middle joints, with wine pegged at \$10-\$15 in a country where they grow it in the backyard, he may pay a generous tip on top of an already fixed 15%. And nobody will correct him.

Mme. Maggy Vaudable, whose husband owns Maxim's, is enthusiastic about the New York branch they plan in 1951 somewhere in the East 50s. Albert, the famed headwaiter of Maxim's, will be exported to the States for some judicious "publicite."

Maxim's, incidentally, is the only airconditioned class restaurant in Paris and when the unseasonable hot weather descended on the capital the weeks before "the grande semaine," the places in the Bois de Boulogne, like the Pre-Catelan, Pavilion Royal and Cascades, found themselves suddenly overwhelmed by business. Even the roadhouses, like the Coq Hardi, Les Fruits Defendu (Forbidden Fruit) and the Hermitage, seemed unprepared by the fresh-air seekers.

Shops Expensive

Goods in the shops are expensive. The English-speaking sales staffers are not convincing when

they give out with that "pas cher for you Americans." The franc has firmed on a free market, which in itself is a smart move for the general economy as well as for the tourist who, not so long ago, did business with some "friendly Arab" on the blacketeering exchange.

American Express and Cook's are doing their usual guides into the Loire chateau country and the Normandy invasion beaches, just as post-World War I they toured them into the Argonne.

The Francophile Americans around the Ritz wax enthusiastic about Benny Goodman, who just did a concert; ditto about Wilhelm Fuertwaengler and his Berlin/Philharmonic, and about Kirsten Flagstad and Serge Lifar, contending that "art and politics should not mix." After which this same group will fingerprint at this or that hotelier, restaurateur or merchant for being "a foremost collaborationist."

The Nicky Hiltons, Jr. (Elizabeth Taylor) did Paris like first-time tourists, and loved it. Metro's David Lewis was told to leave the kids alone, and did so, and other than the initial forays at the Hotel George V, they went their way in a normal manner.

Sonja Henie, Hope Hampton, Eddie Cantor, Lily Pons, Bing Crosby, Elsa Maxwell, Orson Welles, Jan Kiepura, Jean Sablon, Ona Munson, the Sam Goldwyns, Marie (Mrs. W. Averell) Harriman, Borrah Minevitch and Lew Wasserman were some of the names encountered, among many others.

The others included:

Ona Munson, now married to Eugene Berman, a painter. Having been twice-married to Eddie Buzzell, she observed that she "still has the same initials."

Ludwig Bemelmans is reported doing a "Gentlemen's Agreement" by posing as a Russian price in some Left Bank hotel, and thus getting, first hand, a closeup of general reaction to ex-White Russian aristocracy.

Orson Welles' imaginative new play, "The Unthinking Lobster," at the Theatre Edouard VII, in English, was described by him as "definitely not anti-Hollywood, because, as you can see from the plot as I described it, it makes Hollywood more of a shrine than a film capital."

Maurice Chevalier, proud of the way he carries his 62 years, returns to his Cannes retreat for July, but "never again, as you saw me in 1948, will I be there in August; too many people and too hot." Chevalier said "I like Gene Kelly; he's a very fine fellow; but it is too late for me to play first violin to MGM, and the answer is they then wanted Jean Sablon for 'An American in Paris,' and finally signed Georges Guetary. So you see it could not have been so important a role." Chevalier essays a one-man show at the Variete, in Paris, this fall, and promises "I'll play it as long as they come."

He has a protege in "Lady" Patachou, who operates The Patachou in the Montmartre, right behind the Sacre Coeur, in a hybrid, ribald manner that is a cross between Texas Guinan, the Eddie Davis (Leon &) and the late Jack White technique. She gets 'em out to do competition routines; she cuts the customers' ties, which are displayed on a huge overhead rack; she utilizes barracks wordage and lyrics which seem OK to the most decorous French patronage; she gets them into convivial community sings and boops-a-daisy type of audience-participation; and in short she has made her bistro a turnaway spot, working hard for 1 1/2 hours. She makes her ABC (vaude theatre) debut this week, and on her stage presence depends her likelihood for America. Chevalier thinks she would be a refreshing entry for the States.

Candid camera photos here make the U. S. lensgirls look like coffee-anders. Here they get 1,000 francs (\$3) per print.

Hope Hampton is remaining over until September.

Elsa Maxwell queens it around the Ritz and casts her shindigs, pet usual, with showbiz and titled names. Aly Khan hobbled over, still on crutches because of his skiing accident.

Norma Shearer and her ex-ski instructor, Martin Arounge, have been here for past three years. She looks well. Ditto Merle Oberon, just in from making a picture in London.

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In Convention Assembled at Philadelphia
On June 7 Unanimously Approved Plans
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2. No booking agency has an exclusive to book talent on package. You can book direct or through your agent.
3. Everyone will be paid.
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VARIETY

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LEGIT IS STARVING FOR TALENT

Coast-to-Coast Video Network To Be Realized by Jan. 1, 1952

Washington, June 27.

Transcontinental network television will be a reality by Jan. 1, 1952. Construction of major links in the American Telephone and Telegraph Co.'s east-west microwave relay system, involving an overall outlay of \$37,590,000, was given the greenlight last week by the FCC. Agency authorized the company to go ahead with the Omaha-San Francisco link of the project, requiring construction of 55 relay stations costing \$17,900,000. This job, providing two video circuits (one in each direction), is scheduled for completion in 18 months.

Commission said that the New York-Chicago portion of the microwave route is virtually completed and should be ready for intercity network service in the near future. The Chicago-Omaha section, now under construction, is planned to be available for operation by next April. The system, which can be interconnected with coaxial cable, will make it possible to bring 45 cities into the video network.

Projects scheduled for completion this year will bring network television to Birmingham, Atlanta, Jacksonville, Charlotte, Greensboro, Norfolk, Indianapolis, Louisville, Minneapolis, Ames (Ia.), Des Moines, Davenport, Rock Island and Johnstown (Pa.).

A microwave link between Los Angeles and Frisco recently was given its first test operation.

Pitt Church Groups Hit Al Fresco 'Kiss Me, Kate' As 'Obscene, Filthy Show'

Pittsburgh, June 27.

Although "Kiss Me, Kate" played to nearly 52,000 people and did almost \$67,000 week before last at Pitt Stadium in the opening of the outdoor season, the Cole Porter musical has kicked up a terrific tempest for the local Civic Light Opera Assn. First indication of what was on the way came even during the engagement of the show when the management of the al fresco enterprise was approached by church groups expressing surprise that the civic-backed venture would permit "such an obscene, filthy show." Objection was principally against profanities and some of the dialog was promptly changed.

Then the newspapers were deluged with letters from irate readers, most of them denouncing "Kate" in no uncertain terms, and saying that such "a bawdy musical" had no place in a series of this kind. A couple of others immediately wrote in defending the show, and that produced another flood of mail rapping those who had leaped to the defense of the smash.

It's not the first time that the Civic Light Opera Assn. has been

(Continued on page 63)

Rap TV's 'Moral Tone'

Minneapolis, June 27.

The Evangelical Mission Covenant Church of America, holding its national conference here, registered a complaint against the "low moral tone of many television programs."

A resolution voiced objection to "horror and mystery dramas" and to "humor and jokes which merit the designation of 'lively stable'."

H'wood Would Promote Human Rights Via Film

The American film industry may have the opportunity to play an important role in the fight for world peace through production of a film for worldwide distribution on the subject of human rights. That was revealed yesterday (Tues.) by Richard F. Walsh, prez of the International Alliance of Theatrical Stage Employees, who has just returned from the world peace conference in Europe, sponsored by the United Nations Educational, Scientific and Cultural Organization.

Walsh served as an advisor to the U. S. delegation on mass communications and labor problems. One of the suggested proposals called for production of such a film to promote human rights in all parts of the world, Walsh said, revealing that one major Hollywood studio has already evidenced interest in the project. He said he would discuss the plan further with the industry on his next trip to the Coast.

BOB HOPE, N.Y. PAR SUED ON HOTEL JOKE

Bob Hope, together with the Paramount theatre, N. Y., are being sued for a total of \$100,000 by the Forrest Hotel, N. Y., alleging slander. Hotel claims that during Hope's performances at the theatre between March 1 and 7 he stated that "I checked into the Forrest hotel and was given a cell. The maid changed the rats every day."

Action in the N. Y. supreme court was revealed by the Forrest hotel's plea for examination before trial. Theatre management and Hope claimed that no malice was intended and offered to retract the statements, but hotel has pressed its claim.

ECONOMY NO SUB FOR GOOD SHOWS

By HOBE MORRISON

Despite the current emphasis on economics, the legit theatre's drastic need is still talent. Prohibitive production and operating costs are obviously a negative factor on Broadway and the road. But there is an increasingly acute shortage of dramatist, director and actor talent. For top talent, legit is still enormously profitable.

The dearth of strong scripts, in the comedy, drama and musical categories, is growing steadily more extreme. Even so, there aren't enough name directors for the available scripts. Similarly, there aren't enough players with real boxoffice draw. The fact that top authors, directors and stars now demand and get highly advantageous terms is proof of their scarcity and indispensability.

Although production costs reached an unprecedented high during the last two seasons and there was supposedly a shortage of available financing for legit, there was no known instance of a really good script failing to be done because of lack of coin. On the contrary, indications were that there was too much financing for poor shows, rather than too little for good ones.

That does not mean that steep

(Continued on page 55)

Baruch Sees Theatre 7th In Prime Needs; Golden's One-Man Drive to Cut Tax

Self-appointed drive by legit producer John Golden "to settle once and for all the fact that the theatre is a necessity, not a luxury," is having some surprising results. Drive is tied up with the attempt to get the amusement tax on theatre tickets lowered or remitted, and in that behalf Golden has circularized about 100 friends, many of them the top names in the amusement, literary and allied worlds. Will Hays, Albert Lasker, Gen. David Sarnoff, Fulton Oursler, Rupert Hughes, Roy Howard, Walter Vincent, John Royal, Bernard B. Baruch, and others have signified agreement with Golden and their willingness to aid.

Baruch, who was chairman of the War Industries Board during the first World War, set up a priority list of necessities for civilian morale, which included entertainment. In writing to Golden recently, Baruch, who is regarded as one of the nation's elder statesmen, placed the theatre seventh in the list of prime necessities for our standard of living.

"If the drama ever was a luxury," Baruch wrote Golden, "in our present civilization it has become a need. When we speak of a standard of living, and what its minimum should be, we should include (1) food, (2) clothing, (3)

(Continued on page 55)

Boxoffice Slump Nips Development Of New Film Faces in Hollywood

Modest Morton

Phoenix, June 27.

Kathy Morton, sister of CBS' Arthur Godfrey, is conducting a distaff Monday-through-Saturday commentary series on KPHO, the ABC outlet here.

But she's keeping her relationship to her brother quiet.

Major film companies, recognizing the need for new faces, claim they're doing as much as possible to develop them, but are at a loss to explain their apparent lack of access to date in accomplishing the job. Their chief argument is that the current boxoffice slump is preventing the rapid development of stars with sufficient marquee lure to replace the current crop.

Charges that the majors are neglecting the building of new talent was voiced by smalltown exhibitors in a survey conducted by VARIETY recently. But, according to the talent chiefs, the Cagneys, Gables, Grables and others like them zoomed to success in the days when the majors were turning out twice the number of pictures now being produced. It usually takes three or four good pictures for a new face to be developed and, in these days, when a dipping b.o. means fewer people are seeing fewer pictures, the star-building job will necessarily take longer.

That, however, is no excuse, the exhibs maintain. They point out that the industry enjoyed its peak boxoffice era during and immediately after the war. Yet, they maintain, few, if any, big-name stars were developed during those days when the industry had all the necessary factors. Exhibs, too, disagreed with the talent scouts' basic premise that stars are built via many pictures, contending that some of the present top marquee names would benefit if their offerings were confined to one or two films a year.

Talent execs, pointing up their efforts to develop new faces, reported they were returning to the strawhat theatres this summer after sloughing off the barn circuit last year because of reduced staffs and general economic retrenchment. Talent departments are still

(Continued on page 61)

BMI Publishing Work Of ASCAP's Harbach, But for Sweet Charity

One of those show biz counterparts of "Macy's telling Gimbels" is being reenacted, involving American Society of Composers, Authors and Publishers and Broadcast Music, Inc. It's all for the benefit of the New York Fund.

Last week Ted Cott, manager of WNBC, N. Y., as chairman of the music committee for the N. Y. Fund, brought ASCAP proxy Otto Harbach and BMI prez Carl Haverlin together at luncheon. It turned out that both Harbach and Haverlin are scholars on the subject of Lincoln.

Harbach revealed that he's written a dramatic sketch on Lincoln called "Baffling Eyes of Youth." Haverlin negotiated a deal for BMI to publish the work, with proceeds to go to the N. Y. Fund.

It's the first instance of an ASCAP property getting a BMI release.

Pixites Profit As Cigs Cough Up In Endorsement War

Film players look certain to reap the profits of a rapidly-developing endorsement "war" among the big three cigaret advertisers. With Chesterfield jockeyed out of the exclusive position it has held for years in the star signature sweepstakes, Hollywoodites have already begun to realize considerable gravy from the rival bidding of Luckies and Camels.

Luckies was the first to nudge Chesterfield out of its exclusive position when it began detouring around Liggett & Myers' agreements with the studios by inking freelance players. Camels has just joined the parade by sending William Brennan, its endorsement expert, to the Coast with a lariat in the shape of a checkbook. Brennan, who is with the William Esty ad agency, left New York for Hollywood over the weekend.

Chesterfield still holds its exclusive pact with the film companies and is reportedly burned at the invasion of its competitors. Neither it nor they, however, can in any way keep the free-lancers from giving their "I do" to Luckies and Camels—especially when there's plenty of coin, as well as plugging, in sight.

Cunningham & Walsh ad agency, handling the Chesterfield account, has never paid the players any

(Continued on page 20)

SELZNICK MULLING PIC STARRING TOSCY

Hollywood, June 27.

Idea for a feature film starring Arturo Toscanini is being discussed by David O. Selznick, and preliminary approaches have been made to reps of the NBC maestro. Selznick reportedly has been attempting to sound out the 83-year-old conductor, who is in Europe currently, on his reaction to a picture to be made in Italy.

Interest of DOS is understood to have been raised by the phenomenal b.o. success of Toscy's recent U. S. tour with the NBC Symph., and he figures on capitalizing on this popularity.

Bill Cutting Admish Tax to 10% Due To Be Passed by House This Week

Washington, June 27.

Despite strong attacks from the G. O. P. House leadership, the house is all set this week to pass the new tax bill, one of whose principal features so far as show biz is concerned is reduction of the admissions excise from 20 to 10%. By a 17 to 8 count, the House Ways and Means Committee voted the bill out last week and on Saturday (24) the Committee issued a report which, in effect, testified to the effectiveness of the job done by the Council of Motion Picture Organizations. Discussing the section dealing with the admissions bite, the report commented:

"It is believed that a high proportion of these admissions are paid by individuals with modest incomes, which means that this tax is one of the relatively more burdensome excises. Moreover, it is recognized that there has been a growing resistance on the part of the general public to the present high admissions prices, which include the general admissions tax."

"The present rate on admissions is having a serious effect on small theatre owners and other amusement operators throughout the country. This is particularly true because of the competition they

(Continued on page 63)

SEN. JOHNSON LAUDS PIX FOR MORALS STAND

Washington, June 27.

Senator Edwin C. Johnson of Colorado issued a highly congratulatory statement last week, following action of the Motion Picture Assn. of America board, which amended the Advertising Code to bar capitalizing of misconduct of screen personalities. It was one of the goals toward which the chairman of the Senate Interstate Commerce Committee had been aiming when he cut loose a few months ago against the industry, Ingrid Bergman and Roberto Rossellini.

Eric Johnson, just back from the New York board meeting at which the amendment was approved, brought a copy of it to the senator and the two went into a secret huddle before Senator Johnson's statement was released. Said the senator:

"I have been advised of the unanimous action taken by motion picture executives of the ban on capitalizing 'misconduct of screen personalities.' I believe most sincerely the motion picture industry is striving earnestly to curb the exploitation of the misconduct of Hollywood performers."

Truman Korean Order Brings Wall St. Dive

News that President Truman had ordered U. S. Air and Navy forces to cover and support troops of the Korean Republic brought additional dumping of shares in the N. Y. stock market yesterday (Tues.).

Losses on the day ran from one to five points. Although TV shares and some radio stocks, which have been in the van of the bull movement for several months, were sold down sharply, motion picture stocks fared comparatively better than many groups.

Paris Opera Stalled Till Tuners Get Pay Hike

Paris, June 27.

Demands of the Paris Opera House orchestra for more pay were hurriedly granted by the management yesterday (Mon.) when the musicians struck in the pit before a performance of "Romeo and Juliet."

Audience waited a half hour during negotiations before the opera got underway. Brief holdup came after the men were dissatisfied by opera officials' alleged stalling on recent promises.

Del Giudice Retires To Asceticism, Until He Can Get Backing

Rome, June 20.

Filippo del Giudice, once prominent British film producer, has temporarily retired to a palace at Rapallo, admittedly broke but not bitter. Chiefly responsible for his inactivity, he feels, is England's Chancellor of the Exchequer, Sir Stafford Cripps, who was instrumental in setting up the Film Finance Corp. Now that British filmmakers have a ready source of funds, he avers, "they no longer need creative talent."

Del Giudice, who has committed himself to a life of asceticism, voluntarily exists on a meagre diet highlighted by one 24-hour period each week of orange juice and water exclusively. At the rent-free Rapallo palace provided by an affluent Genoa family, del Giudice is aided by a staff of some 30 loyal followers who reportedly serve without salary. Should he regain his former status they expect to be recompensed.

Meanwhile, the one-time J. Arthur Rank associate goes his ascetic way and hopes to roll eventually two pictures when backing appears.

Gallico Doing Film On Paris Herald Trib

Paris, June 27.

Paul Gallico has completed a script of a film about the Paris edition of the N. Y. Herald Tribune. It will be made here by Louis de Rochemont for Columbia. Curiously, Gallico has never met de Rochemont or Columbia studio execs with whom he has been in contact on the script. Whole thing has been a mail order job.

With completion of the job, Gallico is working on a plan to co-produce with British filmmaker Anthony Havelock-Allan "Never Take No For an Answer" in Italy. He went to London this week to see the Briton on the project. There is a possibility that Italian director Vittorio DeSica may do the pic. Laudy Lawrence, a mutual friend of the director and the producers, is endeavoring to set up the deal.



WILL MAHONEY
THE INIMITABLE

An acknowledgment with thanks to Jose and Glib for their swell notices in the past two Variety... I have never met these VARIETY muggs, with the euphonious bylines, but if I ever do I'll be glad to split a bottle of Ginger Beer with them.

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ASSOCIATED BOOKING CORP.

NBC Offers Judy AM-TV Exclusive

NBC has proffered an offer to Judy Garland to join the network on an exclusive deal for radio and television. As yet the web has received no answer from the actress, who is presently recovering from a throat wound she inflicted on herself last week.

Whether or not Miss Garland signs with NBC for TV would depend on the status of her Metro contract. She's presently under suspension by the studio.

In extending the pact offer, John Royal, NBC veepee, recalled the early days of Bob Hope on his Pepsodent show when Miss Garland was teamed with him, and how the teamup contributed towards both spiraling into the big time.

NBC feels that a Hope-Garland reunion for TV would be a natural.

Show Group to Philly For Nuptials of Levy Kin

A contingent of show biz execs and personalities is heading for Philadelphia to attend the wedding tomorrow (Thurs.) of Herbert Siegel to Ann Levy, daughter of Ike Levy, former WCAU owner and large CBS stockholder. Philly affair follows a similar junket of New York talent agency execs to Richmond, Ind., last week (19) for the nuptials of George William Madden to Margaret Ann Goodhart, daughter of William Raymond "Billy" Goodhart, former topper of the Music Corp. of America. Latter founded the agency along with Jules C. Stein.

Attending at the Philly wedding will be William S. Paley, CBS board chairman; Sonny Werblin, MCA vice-prexy, and Manie Sacks, RCA artists relations chief. Dinah Shore and Frank Sinatra, also close friends of the Levy family, are planning to Philly from the Coast. Bandleader Emil Coleman will maestro at the ceremony.

Goodhart, who retired from MCA some years ago to become an Indiana farmer, arranged for a special train to transport his former agency associates and a group of laymen friends from his whitish hometown area, Great Neck, L. I. Included in the party were Werblin, Sacks, Johnny Dugan, Charles Miller, Morris Schreier and Willard Alexander (ex-MCA). Hal Hackett was also invited but remained behind to handle MCA business. All of these agency execs were close to Goodhart when his only daughter was born in Great Neck.

Boston Bans 'Dedee'

Boston, June 27.

Hub censorship is back in action again with banning of French pic, "Dedee," skedded for showing at Beacon Hill theatre.

Pic had previously been banned for Sunday showing by State Board of Public Safety.

Chill, Smoke, Miscues Fail to Mar 79th Annual Shrine Fez-tivities

Los Angeles, June 27.

Lumiton Shows \$70,000 Profit; Prexy in Jail

Buenos Aires, June 20.

Dr. Nestor Maciel Crespo was re-elected prexy of Lumiton studios at company's recently held annual general meeting. Crespo was kept in office despite the fact that he's now serving a jail sentence for appropriating a large hunk of Lumiton's stock. His brother holds down the post of deputy president. It was declared at the meeting that a profit of almost \$70,000 was made last year, which is considered high for this area.

Philco All-Star Show Given to Atlantic City Audience at 10c Tab

Atlantic City, June 27.

Some people might pay from \$2.50 up to catch a star-studded show featuring Martha Raye, Paul Whiteman, Billy Vine, Buck and Bubbles, the Guardsmen, etc., but some 4,000 resort people caught them here Wednesday night (21) for 10c up.

This was possible through officials of the Philco Corp., who imported the show as a feature of their convention, which closed after three days that night. Originally scheduled for the 6,000 delegates in the ball room of the city's Convention hall, which would just seat the delegates, it was at the last minute shifted to the main auditorium, where some 10,000 can be accommodated.

This gave 4,000 resort people who were clamoring for chance to see the show the opportunity to get in. Philco threw open the hall's gallery with admission granted by contributions for the benefit of the Betty Bacharach Home, an institution here for polio victims.

The tab was that while the gallery was filled with 4,000-plus area people, only about \$1,750, mostly in silver, was taken in. The institution's officials hoped for at least \$5,000, as the resort public saw a boxing and wrestling match staged for the convention on the same arrangement the night before.

Anyway, Miss Raye put on a terrific show, working on one of the largest stages in the world. Convention folk also liked Sonny Graham and Junie Keegan, stars of Paul Whiteman's TV Teen club, plus top acts in a revue called "Tele Visions of '51," which brought Don McNeill and his Breakfast Club here, too.

Delegates in what was called "Philco's \$1,000,000 party" caught the "Aqua Kapers" in Brighton hotel's classy pool Monday night (19). Philco advertised the convention as the greatest radio and television meeting in Philco history, and as delegates started home Thursday most of them were inclined to agree.

Sister Concertists In Fatal NW Air Crash

Among the 58 persons supposed dead in the Northwest Airlines plane, which officials believe exploded over Lake Michigan Saturday (23), were Maro and Anahid Ajemian, concert pianist and concert violinist, respectively. Both gals, whose parents were also on the DC-4, were from N. Y.

Thomas Hill, a Benton & Bowles' advertising trainee, was also on the passenger list.

A last-minute switch in plans caused Arlene Savitt, who had recently exited her job in the accounting dept. of the American Society of Composers, Authors and Publishers, to cancel her reservation aboard the plane.

Cantor's Israel Plea

Paris, June 27.

Following his warm reception in Israel, Eddie Cantor has returned here after a short visit to the new republic.

Cantor, who sails for New York on the America July 6, has waxed a 15-minute radio appeal to assist Israel which NBC will air next week. He's also arranging for a weekly kiocycle show to originate from Israel. It's to be taped there, then sent to the U. S.

The film industry provided the spectacular climax Thursday night (22) to the five-day fez-tivities that marked the '6th convention of the Ancient Arabic Order of Nobles of the Mystic Shrine. Some 90,000 Nobles, their ladies and guests shivered in Los Angeles' mammoth Coliseum as Hollywood unveiled the Motion Picture Electrical Pageant, "Night of Stars."

More than 700 spot and arc lights, in a variety of colors, created a man-made rainbow in the sky in a mammoth congregation of light. Enthusiastic Shrine statisticians figured enough power was used to light a city of 100,000 population. Some 60 miles of cable were laid down during the week before the spectacle to provide the necessary power.

Produced by David Butler in cooperation with Richard Wallace, and staged by LeRoy Prinz, the pageant turned out to be a super-duper. There were stage waits and false starts, miscues and sags—but that was only to be expected from a production that had to be run off without a rehearsal. And California's weather had to take the blame for spoiling the big effect of the evening, the triumphal entry of Cecil B. DeMille, grand marshal, from behind an artificial smoke curtain.

Up to the point when the smoke started rolling out of the braziers atop the Moorish castle constructed at the east end of the Coliseum, everything was fine. According to the plan, the smoke would drift down over the field, hang there for a moment to obscure the ramp down which DeMille would be driven, and then

(Continued on page 61)

6 OF 'UNFRIENDLY 10' TO HEAR FATE THURSDAY

Washington, June 27.

At least six of the remaining eight of the original "Unfriendly 10" will learn Thursday (29) whether they must go through the mill of appeals—perhaps up to the U. S. Supreme Court—in connection with the charges of contempt of Congress.

Like John Howard Lawson and Dalton Trumbo, who are now in Federal penitentiary in Ashland, Ky., Ring Lardner, Jr., Lester Cole, Adrian Scott, Albert Maltz, Alvah Bessie, Samuel Ornitz, Herbert Biberman and Edward Dmytryk refused to tell the House Un-American Activities Committee in 1947 whether they ever had been members of the Communist party. The first six—Lardner, Cole, Scott, Maltz, Bessie and Ornitz—are scheduled to hear from U. S. District judges Thursday whether they are to be convicted and sentenced, which would start the round of appeals. The other two—Biberman and Dmytryk—are scheduled to have their trial without jury tomorrow and they, also, may know their fate by Thursday afternoon.

Lardner, Cole and Scott, appearing before Federal Judge Edward M. Curran last Thursday (22), were turned down on requests for acquittal or for a delay in their trials. Under the stipulations signed by the eight, they were tried before the court without a jury. Martin Popper, their attorney, tried in vain to introduce as "new evidence" a couple of columns by Drew Pearson which alleged that the House Committee called the Hollywood figures to Washington in order to "blacklist them in the motion picture industry."

Robert Kenny, of L. A., chief defense attorney, had no more success when he attempted to argue that the defendants had refused to answer the "564 question" on grounds of self-incrimination. The judge ruled the screen writers should have claimed that when they were before the House Committee and "not two or three years later."

Judge Curran withheld his ruling until Thursday. Following day, before Federal Judge David A. Pine, same arguments were made on behalf of Maltz, Bessie and Ornitz, and again the court refused either delay or acquittal. He also decided to announce a decision in the cases Thursday.

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ANGLO PLAN CONTRARY TO LAW

Producers Hold Back New FC Films, Main Snag in Merger Tangle With EL

Eagle Lion Classics, the still un-legalized offspring of Eagle Lion and Film Classics, struggled through another week, suffering chiefly because the two companies "merged" without a merger. In an ironical twist, first complete week of ELC operations ended with a profit, since the company garnered close to \$300,000 in gross billings and needed only \$260,000 to break even. At the same time, execs and lawyers of the two parent companies were enmeshed in complications brought about by the inability so far of FC to meet its merger commitments.

To change ELC from a de facto to a de jure company during the period of continued negotiations, both William C. MacMillen, EL exec. v.p., and Joseph Bernhardt, FC chief, are trying to work out an interim agreement which all parties concerned, including outside producers and the banks, would sign. Such a pact could tide over the new distrib until a decision to merge-or-not-to-merge was made. An interim deal is thought necessary, since ELC is distributing FC product without an inking of the necessary papers.

Bernhardt's main difficulty is in delivering eight new, unreleased pix to ELC in accordance with his initial commitment. On some of (Continued on page 21)

Govt. Eyes Reception Of Its War Pix With Korean War Flareup

Washington, June 27. New war flareup in Korea may turn the spotlight once more on official and authentic wartime films, which have been out of active circulation for some time. Department of Defense, which has just leased two of the wartime oldies for theatre screening, will be watching their reaction with more than usual interest. If they should click it is probable that many more will be released for the theatres.

"Memphis Belle," the powerful wartime tinter produced by William Wyler when he was with the 8th Air Force in England, and which tells the story of bombing missions, has been leased to Nat Sanders for release through Film Renters. Picture is to be shown early in July as part of a double bill at New York's Rialto theatre. However, it will be copied in black and white, instead of the original Technicolor.

"Memphis Belle" was leased by the Air Force. The Army has rented "Lest We Forget" to Sam Cummins and his Pix Distributing Co. Assembled by the signal corps at the Army photographic center, this is an hour-long chronological story of the war from D-Day to VE-Day.

The leases cover only theatrical screenings and not television rights, which are still available. The Department of Defense receives a very nominal percentage of the net profits made by the pictures.

MacMillen to Coast For EL Studio O.O.

William C. MacMillen, new prez of Eagle Lion Classics and exec. v.p. of Eagle Lion, will head for the Coast once final papers are signed on the merger of EL and Film Classics. MacMillen is trekking west for a complete review of the situation so far as EL's studio is concerned. The lot does not figure in the merger deal.

ELC topper will determine whether to push actively a hunt for a possible purchaser of the studio or to retain it and renew company production. If pix are made, they would be handled by EL, probably without ELC participation. Films, however, would undoubtedly be released through ELC.

COMPO's Expo O.O.

Now under study by COMPO as one way of capturing public attention for the film industry is a plan to utilize the Grand Central Palace, N. Y., as the center for an exposition on pix generally. If adopted, the thought is to segue from the exposition to a Hollywood caravan which would tour the country, including local fairs, fetes, exposition halls, etc.

Idea of an expo is regarded favorably because it lends itself well to Hollywood fanfare, including appearance by a flock of stars. Exposition stages could also be used to show pix in the making, with all the frills, including cameras, klieg lights, directors and thespers.

Ricketson Backed By Chas. Skouras To Head COMPO

The hunt for an exec veepee to head up the operational activities of the Council of Motion Picture Organizations comes to a head today (Wed.) when Leo Brecher's Management and Personnel committee meets for the first time. Charles P. Skouras, head of National Theatres, has planned in from the Coast to attend this important conclave. When the committee converges, it is expected that the list of potential candidates will be already weeded down to three or four names.

Skouras is reported backing the nomination of Frank H. (Rick) Ricketson, chief of Fox Intermountain chain, for the top exec job with COMPO. His advocacy of Ricketson explains his presence east. Ricketson, a powerful political figure in Colorado as well as a w.k. industryite, is said to be cool (Continued on page 16)

PIX STORY SALE GETS CAPITAL GAINS BRUSH

Washington, June 27. U. S. tax court, in a precedent-making decision, ruled today (Tues.) that proceeds from sale of a play or story to films henceforth is taxable as ordinary income in the years in which payment was received, rather than as capital gains. Court opined that "movie rights were not property used in the trade or business of the petitioner, but were properties held primarily for sale to customers in the ordinary course of trade of business."

Decision involved Joseph A. Fields, co-author with Jerome Chodorov of "My Sister Eileen" legit and with George S. Kaufman of "Doughgirls." When the former play was sold to Columbia, Fields received as his share after commissions \$35,181, taxable in 1941, '42 and '43. He reported it as ordinary income for the first two years but attempted to report the balance in 1943 as capital gains.

Goldwyn, Korda Smoke Peace Pipe in London

London, June 27. Samuel Goldwyn and Sir Alexander Korda have reportedly kissed and made up. The American and British producers, who have been in a tussle that wound up with each filing suit against the other, have had several meetings here during the past two weeks that have reportedly ironed out all their differences.

As a result, it is understood, (Continued on page 21)

ENVOY SPRINGS SURPRISE RULE

With a majority of the majors, all of the indies and Hollywood labor already lined up against acceptance of British proposals for a new Anglo-U. S. films pact, Ambassador to Britain Lewis Douglas administered what is believed to have been a final death stroke to the projected deal this week.

Douglas registered an objection with the British Board of Trade via the Foreign Office, claiming that the proposed plan was contrary to section 303 of U. S. customs and tariff laws. Ambassador's action, communicated to a meeting of the Motion Picture Export Assn. board in New York Monday (26), came as a complete—but welcome—surprise to the American industry.

Company prexies and foreign managers at the session had already agreed to send Motion Picture Assn. of American topper Eric Johnston back to London for further talks with B. of T. prez Harold Wilson July 18. That followed refusal of the Society of Independent Motion Picture Producers to accept the British proposals and a loud squawk from Hollywood labor Monday.

MPAA action was a polite rejection of the proposals. It refused (Continued on page 16)

Britain Nixes 'Men,' Asks Cuts

"The Men," new Stanley Kramer production, which sailed with little difficulty through the Breen office and other official blue-pencil organizations in the U. S., has been nixed by British censors. They want several cuts made which Kramer maintains will destroy the mood and tempo of the picture.

As a result, George J. Schaefer, Kramer's sales rep, will probably hop to London next week. He was originally slated to go this week, but postponed his departure for confabs with Kramer's partner and press chief, George Glass, who arrived Monday (26) from the Coast.

Picture is about paraplegic (paralyzed from the waist down) war vets. British want sliced part of an explanation by a doctor in the (Continued on page 15)

National Boxoffice Survey Heat Sloughs Trade; 'Bride' Still No. 1 Winner, 'Annie' Holds 2d, 'Gunfighter' Big Third

Sudden arrival of first big heat wave is wilting biz generally over the country this week. However, some keys with fairly decent weather are not doing badly. And the bigger pictures continue racking up surprisingly strong totals despite high temperatures and all other obstacles. Trade is so sluggish in numerous keys that exhibitors are doing many quick shuffles of bookings, with the result that there are about 42 different pictures spotted in key cities covered by VARIETY this session.

"Father of Bride" (M-G) continues in first position, with much bigger money and stronger showings than any of its nearest competitors. Even in face of adverse conditions, it is racking up nearly \$300,000 this stanza. "Annie Get Gun" (M-G) is finishing second while "The Gunfighter" (20th) will be a strong third. Latter obviously is being helped by b.o. popularity of Gregory Peck in title role.

"Night and City" (20th) is managing to take over fourth spot, with "Asphalt Jungle" (M-G) fifth. "Rocketship X-M" (Lip) is taking sixth money.

"Comanche Territory" (U) still is doing well enough to finish seventh while "Good Humor Man" (Col) rounds out the Big Eight list.

Nat'l Group to Form Officially in 2 Wks. In Uniting Exhibs on Theatre Video

July 18 Date OK'd

The July 18 date suggested by Eric Johnston for renewal of negotiations in London on the Anglo-U. S. agreement is satisfactory to his co-negotiators, Ellis G. Arnall and James A. Mulvey, they said yesterday (Tuesday). The Motion Picture Assn. of America prexy and reps of the Society of Independent Motion Picture Producers will fly to Britain about July 15.

MPAA, which held two board meetings in the past week on the British proposals, will hold another session July 14 on the eve of Johnston's departure for the new talks.

National Exhibitors Theatre Television Committee will be officially formed within the next two weeks in a strong effort to unify exhibs on the big questions which confront development of theatre TV. Former Postmaster General Frank C. Walker, Comerford circuit exec, is heading the org. It is expected that Walker's national prestige will help the drive to bring all theatre orgs under one big tent. NETTC, although it is yet to be incorporated, already has the pledges of a large number of exhib groups.

Decision to organize a theatre-TV association was reached at a N. Y. meet at which exhibs, repping nearly 3,000 theatres, endorsed its objectives unanimously. Conclave included all affiliated circuits as well as the Theatre Owners of America, Pacific Coast Conference of Independent Theatre Owners, Independent Theatre Owners Assn. and the Metropolitan Motion Picture Theatres Assn. of New York. Elements of the Allied groups have also indicated their intention to join but the action of National Allied remains in doubt.

Understood that one of the first official acts of Walker will be to invite Allied's participation in talks with Abram F. Myers, board (Continued on page 16)

Anglo Govt. Eyes \$7,000,000 Subsidy For Film Prods.

London, June 27. British producers will get a \$7,000,000 government hypo if two proposals now pending in Parliament are passed. First is an amending bill to increase the capital of the National Film Finance Corp. by a further £1,000,000 (\$2,800,000), while the second is the entertainment tax move which would give domestic filmmakers a £1,500,000 (\$4,200,000) subsidy.

NFFC measure is slated to be brought up in the House of Commons Thursday (29) by Board of Trade prexy Harold Wilson. Wilson will have to recognize that after nearly two years of operation and with an expenditure of £5,000,000 of government money, the production crisis in Britain is as acute as ever. More than half of the original subsidy went to bolster the Korda group through (Continued on page 21)

SCHARY BACK AT METRO

Hollywood, June 27. Dore Schary will return to his desk at Metro tomorrow (28). He has been suffering from a back ailment.

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DAILY VARIETY
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(Complete Boxoffice Reports on Pages 8-9)

Over \$10,000,000 Frozen Coin Spent On U.S. Prod. in England During Pact

More than \$10,000,000 in frozen sterling was expended on film production and story acquisitions in England by five American majors during the two-year period of the Anglo-U.S. films agreement which expired June 13. Report on the use of blocked sterling under the pact was made to the Motion Picture Assn. of America board by its London rep, Fayette W. Allport, as an aftermath to recent negotiations on renewal and as a guide to future action.

Companies covered by the report are Columbia, Metro, RKO, 20th-Fox and Warner Bros. It reveals that they used during the two-year period £5,429,779 (\$15,300,000) in unremittable sterling for quota-qualifying pix, location work, stories, participations paid to stars, producers, etc., and for related production items. (Breakdown is based on \$2.80 to the £). They used up an additional £204,108 of their British subsides' sterling for the same purposes.

Breakdown reveals the following amounts of unremittable sterling expended on pix so completely using British manpower that they qualify under the quota: (a) Completed before June 14, 1948 — £105,471; (b) Started before June 14, 1948, and completed before June 10, 1950 — £141,400; (c) Started after June 14, 1948, and completed prior to June 10, 1950 — £2,217,320; (d) Started before June 10, 1950, and not completed by that date — £1,180,195.

Following is unremittable funds spent on non-quota production: (a) Studio production or location work in U.K. — £304,652; (b) Studio production or location work elsewhere in sterling area — £126,670; (c) Studio production locations outside sterling area — £65,799.

For story departments, research, artists tests, story rights, writers and studio overhead not recovered, unremittable expended totalled £189,659. Expended on capital account and not written off to specific productions — £508,707. Expended on repayment of loans and advances and on guarantees — £269,097. Expended on fixed royalties after completion of pictures in payment for distribution rights — £259,175.

Producers, artists, etc., received £57,180 of unremittable sterling on contracts entered into prior to June 14, 1948, and £4,454 on contracts subsequent to that date.

600 SHOOTING DAYS ABROAD SO FAR IN '50

Hollywood, June 27.

First six months of 1950 saw greatest surge of foreign filming activity in Hollywood history. A total of 600 shooting days will have been completed Friday (30) on nine pictures lensed by majors and five indies. Figure does not include lensing of background footage, for which several camera crews were sent overseas.

Most of the pictures were done with frozen coin although some are dollar expenditures. Oriental-International's "The River," for example, was filmed in India largely with Indian coin although a portion of the budget, principally salaries, was expended with American money.

How to Win Friends . . .

Rome, June 27.

Italian film producers are beginning to find that there's no place like away-from-home, at least as far as their top product is concerned. Such pictures as "Bicycle Thief," "Shoe Shine" and some of the operatic films they have turned out since the war's end have done very little business on their opening engagements here in Italy. Yet these same films have won several prizes in foreign competition and have done consistently good business overseas.

Producers are now discovering a new gold mine for these pictures on reissue dates in Italy. Seems that the Italian customers, reading publicity on how well the films were received in foreign countries, are now clamoring to see them. As a result, most of the pix are now going out on first-run reissue bookings.

H'wood's Hot Rods

Hollywood titles are starting to look like the catalog for an arsenal. Latest entry in the current cycle of biogs on guns is "Smith & Wesson '38," registered with the Motion Picture Assn. of America's title bureau by indie Arnold Stoltz last week.

Current on the nation's screens now are Universal's "Winchester '73" and Warner Bros.' "Colt .45".

Summer Key To TV's B.O. Effect

Film industry, still trying to ascertain how much of the current boxoffice slump can be traced directly to television, hopes to find an answer to that problem during the next few months. Since TV is still confined to indoor viewing, audiences have consistently fallen off during the hot summer months. If the nation's film boxoffice, consequently, remains comparatively stable during the summer or improves over the same period last year, then the industry will know it must look to other factors on which to blame the b.o. dip.

Film execs recognize, of course, that summer is traditionally a weak period for their grosses also, since the same outdoor amusements that lure people away from their video sets also work adversely for the filmieries. This year, in an effort to reverse that trend, some of the major companies are striking out on a new path by scheduling some of their top product for release during the dog days. Even with that factor, however, film execs hope to find some answer to the TV problem in the percentage rise or decline in the boxoffice compared to the 1949 period.

TV program chiefs also hope to retain at least part of their audiences this summer, instead of suffering the wholesale lapse in viewing racked up last year. While the majority of top-rated shows are bowing off for the usual summer hiatus, the networks are replacing them with programs they think will convince setowners to tune in their receivers when they are home. Even so, film execs think the coming months will tell the story on video as a b.o. threat.

40TH IA CONVENTION IN DETROIT AUG. 14

International Alliance of Theatrical Stage Employees has scheduled its 40th convention the week of Aug. 14 in Detroit. Approximately 1,100 delegates from IATSE locals throughout the country and Canada are slated to attend.

In a bulletin issued to members this week, IA pointed out that its last convention in Detroit was held in 1928. "In 1928," the bulletin said, "our industry was just entering the talking picture era, facing a technical revolution which IA members were to take magnificently in their stride. Now, by coincidence, the advent of television brings a new and deeper challenge."

Regular pre-convention meeting of IA's general exec board is scheduled for the Hotel Statler, Detroit, starting Aug. 7.

Her 'So. Pacific' Click Speeds Blair Reissue

Hollywood, June 27.

Success of Janet Blair in National company of "South Pacific," now at Philharmonic Auditorium, Los Angeles, cued Columbia to push "Blondie Goes to College" as first of six "Blondies" to be reissued. Miss Blair is featured in film.

Second will be "Blondie in Society," these two replacing "Blondie Meets the Boss" and "Blondie Goes Latin," as first of reissues. Decision to re-release followed cancellation of series at studio.

Siegel's Kaye Starrer

Hollywood, June 27.

Sol Siegel is producing Danny Kaye starrer, "On the Riviera," slated for late summer start at 20th with Micheline Prelle sharing.

It was to have been produced by Bill Perlberg but latter checks out of studio after "For Heaven's Sake."

Walsh Pits IA Vs. Anglo-U.S. Film Agreement

Richard F. Walsh, International Alliance of Theatrical Stage Employees proxy, declared yesterday (Tues.) that his organization would "fight with all its economic strength" against the projected Anglo-American film agreement. While either a general boycott or strike have been mentioned as possible IA moves if the agreement is adopted, Walsh declined to elaborate on what method the union might use to fight.

IA prez averred that his organization would not object to an extension of the present agreement but is completely against any attempt of the British to force American producers to lens films in England. That would be required under the so-called incentive clause in the projected deal. According to Walsh, if the U. S. industry tells the British that it positively will not accept the plan, "then we'll get a better agreement."

Walsh returned last week from Europe where he served as labor advisor of the American delegation to the world peace conference of the United Nations Educational, Social and Cultural Organization. He huddled with Motion Picture Assn. of America prez Eric Johnston in Dublin during the latter's recent negotiations with the British government and also met with Tom O'Brien, head of Britain's National Assn. of Theatrical Kinematograph Employees, to explain IA's thinking on the agreement.

Walsh pointed out that IA's objection to the plan lies in the probable unemployment it would create among Hollywood labor unions through forced production in England. He said 25% of all

(Continued on page 15)

Video Has Less B.O. Effect on Drive-Ins Than Indoor Theatres

Chicago, June 27.

Results of an interesting, albeit inconclusive, poll of 5,000 drive-in customers on the relationship of television to theatre attendance were released last week by Louis F. Jelinek, owner and operator of the Sky-Hi Drive-in of Elmhurst, Ill. Jelinek conducted the poll.

Most important and most statistically reliable result of the poll is the indication that video has less effect on drive-in boxoffice than on indoor theatre attendance. The same people were asked whether they preferred television to outdoor pictures, then whether they preferred teevee to indoor films. To the former question, 18% replied they preferred television to outdoors. To the latter, regarding indoor theatres, 32% answered they preferred television.

Against these heartening figures must be placed several reservations. First, many of those polled are habitual ozoner patrons. Asked if they go to indoor theatres as well as ozoners during the summer, 47% replied they do not. Another factor is that 52% of those queried have TV sets. In answering questions in the poll, equal weight is given to set owners and non-owners. For example, just what proportion of non-set owners is in-

(Continued on page 20)

L. A. to N. Y.

Robert Alda
Saul Bass
Foster M. Blake
Carroll Carroll
Alex Cohen
J. Cheever Cowdin
James Dunn
Terry Galancy
George Glass
Henry Hull
Mike Mosher
Bob Roberts
Joe Youngerman

FCC Asks More Detailed Zenith Info On Phonevision Tests Before Giving OK

Washington, June 27.

Novelty: An Earthly Pic

With "Rocket Ship XM" and "Destination Moon" soaring high, science fiction tales continue to get a ride in Hollywood. Titles for two new ones were registered with the Motion Picture Assn. of America during the past week.

They were staked out by Sam Katzman, who apparently isn't sure exactly which planet he's interested in. Tags are "The Man From Mars" and "Space Ship to Jupiter."

McDonald Raps TOA Tele Plan

Stream of form letters have poured out of the office of Eugene F. McDonald, Jr., president of Zenith Radio Corp. and backer of Phonevision, to film producers, radio broadcasters and newspaper publishers. McDonald is seeking to make capital out of the proposal of Gael Sullivan, exec director of the Theatre Owners of America, and Nathan Halpern, TOA's television consultant, that theatres band together for exclusive large-screen programs. Deluge of letter-writing has apparently failed to get a rise from any of the three fields.

To the newspaper publishers, McDonald has warned that the TOA plan would mean the loss of large revenues from advertising. He also points with alarm in mass dispatches to the broadcasters. At the same time, Zenith topper warns Hollywood that the Sullivan plan would nudge pix aside in favor of TV programs.

Writing to broadcasters, McDonald says: "It is as obvious as day and night that the boxoffice from theatres in just a few major cities will enable these theatres to far outbid broadcasters with no box-office and secure a monopoly of these (big sports events) programs. Advertisers cannot afford to supply the funds to outbid the theatre boxoffice."

"Without Phonevision," McDonald states, "all desirable sports and special events programs, even those now available to television, may soon become exclusive features for theatres." Noting that a number of sports events are already barred to TV, he adds that the exhibs can take these and other events away from tele by bidding higher for exclusive rights.

On the Hollywood front, McDonald takes a different tack, charging that TOA "bites the hand that feeds you" with a proposal "of staggering proportions." "The same theatres that say producers must not profit from television because it would hurt exhibitors are being urged to profit from television in a manner that can't help hurting the producers plenty," he asserts.

"There is just one way in which producers can protect themselves, not only against television in the home, but also against this new competition from television in the theatre," McDonald pitches. "That one way is to use television to Hollywood's advantage, by presenting movies in the home on television for a boxoffice return. In other words, Phonevision."

N. Y. to L. A.

Julie Bennett
Gertrude Berg
Irving Brecher
Frank Cooper
Nancy Davis
Jascha Heifetz
Eric A. Johnston
John Joseph
Joseph Justman
Nat Kahn
Jesse L. Lasky
Philip Loeb
Tom McCray
Hope Miller
Lydia Minevitch
Ken Murray
Harry Popkin
Trescott Ripley
Roger L. Stevens
Major Albert Warner
Larry Weiner
Bert Whitley

Zenith Radio Corp. is having a tough time convincing the Federal Communications Commission it is not jumping the gun on Phonevision. Firm's request for an extension of time in which to begin its 90-day tests to a group of 300 cross-section subscribers in Chicago is being held up pending a more detailed explanation of negotiations with manufacturers to install Phonevision decoder outlets in TV receivers on a contingent royalty basis and appearance of advertisements heralding the imminence of Phonevision.

Commission last week requested Zenith to supply information on: (1) what manufacturers, if any, have indicated intention to participate in contingent royalty arrangements; (2) the status of such arrangements; (3) whether its offer of contingent credits against Phonevision patent license fees still stands; and (4) whether Zenith proposes to continue to encourage installation by other manufacturers of decoder outlets in TV receivers.

The agency told Zenith it wasn't satisfied with its explanation that the installation of decoder outlets would be a protection to the public in the event Phonevision is authorized for commercial use. "In the first place," said the Commission, "the public would still be required to purchase the complete 'Phonevision' decoding unit. In the second place, unless decoding units manufactured by all manufacturers could utilize the Zenith decoder outlets, the public would be protected partially against obsolescence only if they purchased decoding units which could be connected to the Zenith decoding outlets. . . . This might result in the fixing of standards . . . which would limit the Commission in fixing standards for 'Phonevision' or subscription television."

Commission said that advertisements by Plessers of Hempstead, L. I.; Loucheim of Philadelphia, and Kirby-Tuttle of Miami, demonstrate that Zenith dealers have

(Continued on page 16)

N. Y. to Europe

Emanuel Balaban
George Balanchine
Edith Barstow
Morton Baum
Edward Bigelow
Shirley Blac
Herbert Bliss
Philip Bloom
Nate J. Blumberg
Todd Bolender
Betty Cage
Lew Christenson
Russell Collins
Jackie Cooper
Al Daif
Ralph Edwards
Dave Garrovay
Frances Hawkins
Melissa Hayden
Frank Hobi
Martita Hunt
Alan Jackson
Anton Karas
Dorothy Kilgallen
Lincoln Kirstein
Dick Kollmar
Michael Kopeikine
Harold Lang
Tanaquil LeClercq
Joshua Logan
Christopher Lynch
George Mathews
Don McNeill
Rita Morgenstau
Walter Pidgeon
Nananne Porcher
Tyronne Power
Janet Reed
Jerome Robbins
David Rose
Frank Sinatra
Ed Sullivan
Maria Tallchief
Beatrice Tompkins
Patricia Wilde
Helen Wortham
I. A. R. Wylie

Europe to N. Y.

Steve Brody
Betty Field
David Golding
John Lee Mahin
Hermes Pan
Elmer Rice
Norton V. Ritchey
Artur Rubinstein
Murray Silverstone
Spyros P. Skouras
Dwight Deere Wiman
Robert Whitehead

NEW WAR VS. DISTRIBS' 'MUST' %

See Popkin-Justman 'Offer Memo' OK'd By UA Bd. for Transmitting to Owners

United Artists board is expected to okay, with reservations, the "memorandum of offer" for transfer of control of the company drawn up by a committee of the directorate with Harry Popkin and Joseph Justman last week. Following the board's approval, it is expected to name a committee to transmit the offer to UA owners Charles Chaplin and Mary Pickford on the Coast and to meet with them and Popkin and Justman there.

Memorandum summing up several months of negotiation with Popkin and Justman was drawn up in New York prior to their return to Hollywood Saturday (24). It was said that the terms finally hammered out were not completely satisfactory to either side, but were thought to be the closest that could be reached at this time to what might become the ultimate agreement.

Board is slated to consider the Popkin-Justman offer as soon as all members are available, which could be later this week. Prexy Grad Sears, who is still in New York hospital recuperating from a heart attack, is now nevertheless available, but Charles Schwartz is not. Schwartz underwent a minor operation last week and is awaiting the okay of his doctor before returning to business. Board session, if held this week, may be in Sears' hospital room or at his home. He may be released from the hospital tomorrow (Thursday).

Since four of the seven directors have at various times participated (Continued on page 20)

Blumberg, Daff to Fly To London for Talks With Rank on Distrib

Nate J. Blumberg, Universal's prez, and Al Daff, head of U's foreign dept., plane to London Friday (30) for a series of meets with J. Arthur Rank, John Davis and other execs of the Rank organization. With a new crop of Rank pix readied, the two U toppers will look over the lineup with an eye towards an impending division of the films between U and Eagle Lion. Two companies share in the U. S. release of Rank product.

Blumberg and Daff will also attend a general meet of the Rank org set for July 12. They will huddle with execs of General Film Distributors, Rank's subsid, which distributes U's pix in Britain. There is a possibility that the duo will also visit Paris and other European cities in a first swing since Daff succeeded Joseph H. Seidman as foreign chief.

U's product has recently staged a comeback in England because of better bookings and an improved b.o. on recent releases. For a time, company complained over the fact that it was not getting volume bookings over Rank's Odeon and British-Gaumont chains for a number of its films. Improvement in the allocation of U product has helped better relations between U's execs and those in the Rank org.

While the duo's main purpose in making the trip is to confer with Rank execs, they are not going over on a specific invitation from the British producer. Once they made the decision, however, Rank promptly invited them to attend his own group's London meet.

Cohn, Steinman Film

Hollywood, June 27.

Art Cohn, who scripted "Stromboli," is joining with Harold Steinman, producer of the "Skating Vanities," roller troupe now touring England, to make a film based on the rink unit in England next summer with British financing.

Cohn, now writing "The Trial" for Warners, will co-produce and script.

Cowdin Still Dickering

Although the deal by Harry Brandt's syndicate to buy control of the RKO theatre circuit from Howard Hughes appeared to be nearing consummation this week, J. Cheever Cowdin was reportedly still in the picture. Former Universal board chairman heads a group which has been negotiating for the acquisition of Hughes' entire interest in RKO, both theatres and production-distribution.

Cowdin was slated to leave the Coast yesterday (Tuesday) for consultations with bankers in New York on the deal. He was in huddles with Hughes' reps as late as the end of last week.

Kids-for-Free, Filled Cars at \$1 Snarl Distribs

Drive-ins are presenting a new problem to distributors this year in a growing policy of admitting kids for free and allowing in for a flat \$1 fee as many passengers as there are in a car. Distribs maintain that such policies hurt them on percentage dates, but then, again, they're not entirely sure.

Theory is that the exhibitor, by offering the bargain rates, is cutting down what the distrib considers is his right to get a fair return on each person seeing the show. On the other hand, some of the distribs are also wondering if the free admission for kids, particularly, isn't bringing in a lot of parents who wouldn't otherwise patronize the ozoers.

A number of the distribs have referred the question to their legal departments, and they've all received the same answer on what they can do to stop the bargain price pitch. It's "Nothing!" Anti-trust decrees prohibit the majors (Continued on page 16)

SCULLY, WORK BEAT U STOCKHOLDER ACTION

William A. Scully, distrib veepee of Universal, and Cliff Work, former production chief, won a long legal battle this week when the U. S. circuit court of appeals in New York tossed out a stockholder action against the duo. Suit had previously included Nate J. Blumberg, U's prez; J. Cheever Cowdin, erstwhile board chairman, and Charles D. Prutzman, former general counsel. These execs won a dismissal in the lower court.

Plaintiffs had appealed from a decision of Judge Simon H. Rifkind, who held there were no damages. Suit attacked stock warrants granted the execs which Judge Rifkind found "a highly beneficial scheme for the benefit of the company and stockholders."

Circuit court consisting of Judges Augustus N. Hand, Charles E. Clark and Jerome Frank adopted the lower court ruling as their own. Latter had noted that the U execs were effective in winning substantial profits for the company.

Phillips, Nizer, Benjamin & Krim repped the major.

Techni's 50c Divvy

Technicolor's board has declared a regular dividend of 50c per share on outstanding stock of the tinting firm.

Melon will be sliced July 24 with stockholders of record July 7 on the receiving end.

COMPO GOODWILL ERA AT STAKE

New exhib-distrib battle is springing up to shatter the temporary era of goodwill that followed the formation of the Council of Motion Picture Organizations several months back. Renewed fighting in which National Allied groups are in the fore is on the familiar theme of high rentals. This time exhibs are steaming over a number of must-percentage pix which are currently making the theatre rounds.

Stiff resistance is being evidenced by smaller exhibs to percentage terms asked by certain distrib in situations which generally buy on flat rentals. Metro, for instance, is finding the going tough in getting "Battleground" played in small houses despite the fact that the pic is the company's biggest earner since "Gone With the Wind." Paramount is meeting a similar experience with the Bing Crosby starrer, "Riding High," which exhibs claim has a must-percentage tag.

First tipoff on the battle came several weeks ago when Trueman Rembusch, Allied prez, blasted Metro, Par and Columbia for asking extravagant terms for "Battleground," "Samson and Delilah" and "Jolson Sings Again." Rembusch embroidered his charges with the declaration that Par is "coercing" upped admission prices. Since then, a number of Allied re- (Continued on page 22)

Meredith \$1,900 Bid Buys 2 Bogeaus Pix At N.Y. Sheriff Sale

By virtue of a \$1,900 bid at a sheriff's sale held in New York last week, Burgess Meredith holds Miracle Productions' interest in a pair of features the company turned out several years ago. Pix are "A Miracle Can Happen" and "Christmas Eve." Both were released through United Artists. Head of MP is Benedict Bogeaus.

Whether Meredith's acquisitions will be of any tangible value remains to be seen inasmuch as both films are heavily mortgaged to a Los Angeles bank which financed them. Actor, who appeared in "Miracle Can Happen," won a N.Y. supreme court order directing the sale after he was unable to collect a \$14,000 judgment against MP.

Judgment represents unpaid salary due Meredith for his work in "Miracle." He was the sole bidder at the public auction. His purchase takes over all rights in the two films which MP held on Feb. 7, 1950, or at any time thereafter.

Potential proceeds from MP's interest in the pictures, according to Meredith attorneys, Fitelson & Mayers, will be used to liquidate the judgment. However, it's undecided as yet as to which creditor holds the priority claim. Now called "On Our Merry Way," "Miracle" also starred Paulette Goddard, James Stewart and Henry Fonda, among others. George Raft topped "Christmas Eve" cast.

Skouras, Silverstone Back from Europe

Twentieth-Fox prez Spyros P. Skouras and 20th International prexy Murray Silverstone returned to the homeoffice over the weekend from Europe. Skouras had been gone since the end of May, having been one of the principal speakers at the World Brotherhood Conference in Paris, June 8. Silverstone joined him in Europe 10 days ago for a quick tour of the company's exchanges in England and on the Continent.

Twentieth homeoffice publicity manager Dave Golding, meanwhile, returned yesterday (Tues.) from London. He flew over two weeks ago to help coordinate publicity between the homeoffice and the 20th production crew now lensing "Mudlark" in England.

Brandt Awaiting Promising Binder From Hughes to Seal RKO Chain Sale

Chi Money in RKO Buy

It was reported in New York this week that considerable of the cash in Harry Brandt's deal for the RKO theatre circuit is coming from the Rosenwald (Sears Roebuck) family and from Marshall Field. Each is said to be advancing \$1,000,000 to the Brandt syndicate. Kuhn, Loeb & Co., Wall street house, is handling additional financing.

Brandt and his associates have been mum on the source of coin except to say that it is "coming from Chicago." That's where both Rosenwald and Field hqtrs. are located.

Skouras Return Expected to Hypo Arbitration Setup

Return of Spyros Skouras, 20th-Fox prez, after a month's visit to Europe is expected to spark action on the Theatre Owners of America's proposal for the establishment of an all-industry arbitration system. Arbitration campaign of TOA has been dormant in the past few weeks after the theatre group passed the ball to the majors' distribution committee in a request that the distrib toppers initiate an industry conclave.

Skouras came out enthusiastically for arbitration in a letter to TOA some time ago. His distrib chief, Andy Smith, on the other hand, appears cool to the proposal. Smith is chairman of the distrib committee and as such must place the project on the agenda for consideration by that group.

It is likely that an appeal will be made to Skouras to get arbitration rolling if Smith takes no action soon. TOA officials already have that move under consideration (Continued on page 56)

COL AIMS 'KING'S MEN' AT REMBUSCH FOR RAP

On the basis of the b.o. performance of "All the King's Men," Columbia is willing to go to the mat with Trueman R. Rembusch, prez of National Allied. Latter recently took a slam at Hollywood for allegedly shooting for Academy Award and critics' pix while neglecting the main target of good grossers. As an instance, Rembusch cited "King's Men" and clearly implied that it is a b.o. dud.

"King's Men" has grossed close to \$2,800,000, it is said, on a production nut in the vicinity of \$1,300,000. Pic, therefore, is solidly in the black after deducting distribution expenses.

The awards in themselves proved a terrific boon to the film, raising the question of whether that target doesn't justify itself. For instance, "King's Men" closed* at the Victoria, N. Y., at a higher figure than the opening week, mainly because it had a poor kickoff. Film picked up sharply after the New York film critics named it as the best feature of the year.

Film won a total of 26 awards around the country. In most instances the attendant publicity sparked upped grosses in each situation.

20th Buys 'Steeper'

"The Steeper Cliff," 1947 best-seller by David Davidson, has been bought for filmization by 20th-Fox. Price was \$20,000. Frank Rosenberg will produce.

Yarn, about postwar Germany, was published by Random House.

Harry Brandt is in momentary expectation of a signed memorandum from Howard Hughes, RKO's controlling stockholder, agreeing to the sale of the latter's stock interest in the RKO theatre chain. Word was relayed from the Coast to Brandt that the memo which would fix the formula for computing price was on the way with the Hughes' signature. If the Brandt expectations are met, title could conceivably transfer to him within 90 days.

Arrangements have already been made for Thomas Slack, one of Hughes' attorneys, to meet with Milton C. Wiseman, Brandt's legal rep, in Los Angeles for a series of conferences aimed at working out the legal details. That still remains the big if once the memo is signed as expected. Other deals, of course, have fallen through because lawyers failed to agree on the contract provisions.

On the formula basis, price will be somewhat better than \$7,000,000 if the preliminary figures are borne out by an audit which must take place following the Hughes' inking of a memo. Formula is to be computed on five-year earnings of each individual theatre. Extensive auditing is necessary because some of the theatre circuit's profits are derived from capital gains via sale of houses.

If the Brandt deal goes through Hughes could take action to pass stock ownership to the New York circuit on any time after July 27. That is the date when RKO holds its annual stockholder meet. Stockholders will then vote on the extension of divorcement obtained from the federal court which now gives the major until the end of the year to split the company.

Indie Product 'Defense' Vs. Majors' Hiked Fees, Chadwick Tells Exhibs

Chicago, June 27. Three-point plan was proposed by I. E. Chadwick, head of Independent Motion Picture Producers Assn., to exhibs as a way of keeping indie filmmaking alive. Chadwick set forth his program during a jointly-sponsored luncheon tendered him today (Tues.) at the Drake hotel by Screen Guild, Monogram and exhibs. He told exhibs indie product is their "first line of defense" against percentage deals and higher rentals demanded by major distribts.

Exhibs must use restraint in playing reissues, Chadwick declared as his first point. Fully one-third of playing time is now devoted to oldies, he said. Chadwick also wants theatres to stop using two "A" pix in dualers. He suggested the booking of one major and one indie instead.

As his third point, Chadwick asked for the granting of early playdates for indie films. Exhibs too often accede to major demands for priority treatment and thereby scuttle an indie's chances. IMPPA head warned that only 60 films will be turned out this year by indie producers against 78 in 1949. He traced the decline of non-major production since 1940.

Divorcement will mean accelerated demands by distribts for percentages and higher rentals, he added. Only through fostering indie films can exhibs block that tactic.

Wallen Quits as Exhib

Hollywood, June 27.

Harry Wallen, managing director of the Hollywood Paramount theatre and associated with Fanchon & Marco local theatre operations for 20 years, resigned, effective July 1. He's moving to Roseburg, Ore., where he has owned property for some time, quitting exhibition business.

Wallen was manager of downtown Paramount before switching to Hollywood house.

Where the Sidewalk Ends

Hollywood, June 24.

20th-Fox release of Otto Preminger (Frank P. Rosenberg) production, directed by Preminger. Stars: Dana Andrews, Gene Tierney. Features: Gary Merrill, Bert Freed, Tom Tully, Karl Malden, Ruth Donnelly, Craig Stevens. Screenplay, Ben Hecht; adaptation, David Lewis. Based on novel by William Stuart; camera, Joseph L. Shelle; music, Cyril Mockridge; editor, Louis Loeffler. Tradeshown June 23, '50. Running time, 95 MINS.

Mark Dixon.....Dana Andrews
Morgan Taylor.....Gene Tierney
Scalene.....Gary Merrill
Klein.....Bert Freed
Jiggs Taylor.....Tom Tully
John Thomas.....Karl Malden
Martha.....Ruth Donnelly
Ken Payne.....Craig Stevens
Inspector Foley.....Robert Simon
Ted Morrison.....Harry Von Zell
Willie.....Don Appell
Steve.....Neville Brand
Mrs. Tribuna.....Grace Mills
Mike Williams.....Lou Krugman
Franklin.....David Wolfe
Ed Kramer.....Steve Roberts
Giruth.....Phil Tully
Ted Benson.....Ian MacNaughton
Casey.....John John
Hansel.....John McGuire
Gertsen.....Lou Nova
Ernie.....Oleg Cassini
Mayer.....Lester Sharpe
Mrs. Jackson.....Chill Williams
Friedman.....Robert Foulk
Teddy.....Duke Watson
Mrs. Klein.....Educa Watson
Morris.....Clancy Cooper
Cab Driver.....Bob Evans
Lt. Arnaldo.....Joseph Gregory
Sweatshirt.....Charles J. Flynn
Fat Man.....Larry Thompson
Riley.....

In this story of a tough New York cop who finds himself suddenly involved in killing a man by accident, 20th has fair b.o. possibilities.

Story, by Ben Hecht, unwinds with a maximum of suspense and swiftly-paced action and is featured by an excellent performance by Dana Andrews. Picture is also notable for better-than-average character portrayals by a half-dozen minor players and will be helped by the draw of the co-star, Gene Tierney.

Andrews, while he is on the carpet for slugging too many hoodlums before he has criminal evidence against them, accidentally kills a man in a fist fight, in self-defense. Victim is Craig Stevens, former war hero and ne'er-do-well estranged husband of Miss Tierney, a lush model.

Otto Preminger, director, does an excellent job of pacing the story and of building sympathy for Andrews. He also brings out skillful etchings of character from Merrill, Bert Freed, Tully, Karl Malden, Ruth Donnelly, Stevens, Robert Simon, Don Appell and Grace Mills. Miss Tierney appears her usual fetching self, but her role is subordinated to that of Andrews. Preminger, as producer, and his associate, Frank P. Rosenberg, have done a notable job in casting and in maintaining top production values. Music by Cyril Mockridge adds greatly to the story. Camera work by Joseph L. Shelle and the special effects photography by Fred Sersen are of the best. Dag.

The Furies

(SONG)

Hollywood, June 23.

Paramount release of Hal Wallis production. Stars: Barbara Stanwyck, Wendell Corey, Walter Huston. Features: Judith Anderson, Gilbert Roland, Thomas Gomez, Beulah Bondi. Directed by Anthony Mann. Screenplay, Charles Schnee, from novel by Niven Busch; camera, Victor Milner; editor, Archie Marshek; music score, Franz Waxman; song, Jay Livingston and Ray Evans. Tradeshown June 22, '50. Running time, 109 MINS.

Vance Jeffords.....Barbara Stanwyck
Rip Darrow.....Wendell Corey
C. J. Jeffords.....Walter Huston
E. J. Burnett.....Judith Anderson
Juan Hernandez.....Gilbert Roland
El Tigre.....Thomas Gomez
Mrs. Anaheim.....Beulah Bondi
Mr. Reynolds.....Albert Dekker
Clay Jeffords.....John Bromfield
Scotty Hyslop.....Wallace Ford
Herrera's Mother.....Blanche Yurka
Bailey.....Louis Jean Heydt
Dr. Greive.....Frank Ferguson
Mrs. Anaheim.....Charles Evans
Chiquita.....Movita Casteneda
Young Anaheim.....Craig Kelly
Dallas Hart.....Myrna Dell

"The Furies" is a big-scale western drama, expertly put together by Hal Wallis, with a good lineup of marquee names and a favorable b.o. outlook. Story is the familiar one about cattle barons and sprawling western empires, but with enough twists and dramatic conflict to hold interest.

The Niven Busch novel doesn't vary much in basic drama or characters from previous works by the author. The people in the plot, however familiar, still have interest, as does the development of this story of ambition, revenge and antagonistic love. The Charles Schnee script socks realistic, adult dialog, and Anthony Mann's direction puts the players through their paces in a manner to display best their thespian experience and ability.

Picture was the final assignment for the late Walter Huston and to his role of cattle baron, ruler of vast ranch acreage and the dwellers thereon he brought the type of performance expected of his skill. It's a colorful job that adds a lot of punch, and stands out among

Miniature Reviews

"Where the Sidewalk Ends" (20th-Fox). Gripping melodrama about cop involved in an accidental killing. Fair b.o. possibilities.

"The Furies" (Song) (Par). Good adult drama of western cattle empires. B.o. prospects good.

"Once a Thief" (UA). Dull meller for lower-case bookings despite fair names.

"If This Be Sin" (UA). British-made romantic drama with Myrna Loy, Peggy Cummins and Richard Greene; mild b.o.

"Destination Moon" (Color) (EL). Exploitation thriller of spaceship flight to the moon. Good b.o. potential.

"Hills of Oklahoma" (Songs) (Rep). Rex Allen oatener; good standard fare for juves and western addicts.

"Joe Palooka in Humphrey Takes a Chance" (Mono). Unfunny programmer dealing with corrupt small-town politics.

"Federal Man" (EL). Satisfactory narcotics meller for dualer situations.

"The Lost Volcano" (Mono). Good program entry in the "Bomba" jungle series.

"Hi-Jacked" (Lippert). Okay actioner for a supporter.

"My Daughter Joy" (BL). Edward G. Robinson, Peggy Cummins in unconvincing British-made; mild b.o. in U.S.

"Cairo Road" (British) (AB-Pathé). Eric Portman in so-so meller; may fit on some U.S. dualers.

"Heart and Soul" (Crest). Fine Italian import starring Vittorio De Sica.

the array of topflight acting contributions.

Story interest falls chiefly to Barbara Stanwyck, strong-willed daughter of Huston who takes the place of his son in guiding the cattle empire until the father marries a conniving widow, craftily portrayed by Judith Anderson. Father and daughter break when Miss Stanwyck disfigures her stepmother in a fit of rage. She swears to break the ranch. The Furies, and her father when he spitefully hangs Gilbert Roland, a Mexican friend whose family has dwelt for ages on the ranch.

To effect her revenge, Miss Stanwyck makes use of Wendell Corey, gambler and banker to whom she is romantically, but antagonistically, attracted. Between them, they manage to trap Huston into losing but the revenge has a bitter end when Huston is shot down in retribution for the hanging of Roland. While the pacing keeps the plot moving at climax-punctuated speed, it is the dialog that has the sock to keep the attention intrigued for adult viewers.

Principals are all fine in their character interpretation and there are a number of equally good contributions from the featured and supporting players. Roland pleases. Thomas Gomez, blood-thirsty ranch foreman; Beulah Bondi, Albert Dekker, John Bromfield, Wallace Ford, Blanche Yurka, Movita Casteneda and Myrna Dell, all with short footage, are among some of those who deliver capably.

Wallis' production supervision makes its usual use of highly skilled technical contributions to dress up the values. Victor Milner's lensing; Franz Waxman's music score; special photographic effects and the other factors are important. There is a typical ranch tune, "T. C. Round-Up Time," by Jay Livingston and Ray Evans, that highlights some of the actionful range scenes. Brog.

Once a Thief

Hollywood, June 23.

United Artists release of W. Lee Wilder production. Stars: Cesar Romero, June Havoc, Marie McDonald, Lon Chaney. Features: Ray Collins, Jack Daly, Maria Mitchell, Ann Tyrrell. Directed and co-written by Wilder. Screenplay, Richard S. Conway; based on story by Max Colpet and John Whelan; camera, William H. Clothier; editor, Asa Boyd. Released June 21, '50. Running time, 87 MINS.

Cesar Romero.....June Havoc
Marie McDonald.....Lon Chaney
Pearl.....Iris Adrian
Eddie.....Jack Daly
Nickie.....Maria Mitchell
Dr. Borden.....Ann Tyrrell
Ollie.....Phil Arnold
Phoebe.....Kathleen Freeman
Crime Lab. Officer.....Joseph Jefferson
Milton.....Dana Wilson
Bondsmen.....Bill Baldwin
Liquor Store Clerk.....Peter Dunne
Police Sergeant.....Fred Kelsey

Trite, cliché-ridden script and lagging direction keep "Once a Thief" from being anything but very minor product for the secondaries though cast names are okay. Richard S. Conway's script, co-written by producer-director W.

Lee Wilder, tells a contrived yarn of a girl's downfall after she falls for a chiseling heel. Story is told in flashback, opening with the girl, June Havoc, surrendering to police on a murder charge, and then relates the events that led up to the murder of Cesar Romero, the heel who made his living charming dumb working girls.

Wilder's direction is plodding, and he draws ragged performances from the cast of usually competent players. Romero is flamboyant to the nth degree. Miss Havoc appears to disadvantage. Marie McDonald, Lon Chaney, Iris Adrian are among the others unable to give the material or direction any sheen.

William H. Clothier's lensing is lowkeyed to the point of darkness, and other technical credits are stock. Brog.

If This Be Sin

(BRITISH-MADE)

United Artists release of London Film (Georgy Ratoff) production, directed by Ratoff. Stars: Myrna Loy, Peggy Cummins, Richard Greene, Roger Livesey. Features: Elizabeth Allen, Screenplay, Gene Markey; from play, "Autumn," by Margaret Kennedy and Ilya Surgutchoff; camera, Georges Perinal; editor, G. Turney-Smith; musical director, Dr. Herbert Clifford. Tradeshown N. Y. June 26, '50. Running time, 72 MINS.

Myrna Loy.....Peggy Cummins
Sir Brian Brooke, K. C.....Richard Greene
Monica Brooke.....Elizabeth Allen
Michael Barclay.....Elizabeth Allen
Dr. Thwald.....Jean Cadell
Nannie.....G. H. Mulcaister
Simmons.....Margaret Withers
Margaret Kennedy.....Ronald Adam
Prosper.....Wilfrid Hyde-White
Mr. Potts.....Henry Caine
Mr. Nyburg.....Patrick Waddington
Riley.....Edith Sharpe
Angela Cane.....Selby
Jane.....Phyllis Stanley
George Drummond.....Robert Atkins
Margot.....Daphne Arthur
John.....Martin Case
Holland Cane.....Barry Jones
Ellen.....Louis Lord
Charles.....Nicholas Bruce
Nicky.....William Mervyn

While the b.o. draft of "If This Be Sin" will be helped by the names of Myrna Loy, Peggy Cummins and Richard Greene, this British import has only a limited appeal for American audiences. For its story of a mother and daughter in love with the same man is a tarnished tale that comes off with scant lustre on the screen.

Despite a good screenplay by Gene Markey, from a play by Margaret Kennedy and Ilya Surgutchoff, the film has a stagey atmosphere which neither the principals' acting nor Gregory Ratoff's direction has done much to overcome. There's little action in the footage. Basically the plot is a study of characters under emotional stress.

Wed to an ambitious attorney who neglects his family for his work, Myrna Loy has an innocent flirtation with youthful Richard Greene, also a barrister. Tongues wag in London social circles about their association, but later she loyally returns her affections to her husband when he becomes ill. There's an embarrassing situation when husband and daughter, Peggy Cummins, find out about the romance. But tempers cool when Greene transfers his amours to Miss Cummins, who secretly loves him.

Although the script hands Miss Loy some meaty dramatic scenes, she fails to make them as convincing as they should be. Miss Cummins does better as the winsome daughter, and Greene etches a competent portrayal of a rake who reforms. Veteran British thespier Roger Livesey is inclined to overplay his role of the suspicious husbands. Lengthy supporting cast heightens the general drawing room flavor.

As producer, Ratoff, who turned "Sin" out for Sir Alexander Korda's London Films, embellished the film with sumptuous production values. A sequence at the Italian resort of Capri is particularly eye-catching. Camerawork of Georges Perinal is good, and other technical credits are standard. Gilb.

Destination Moon

(COLOR)

Hollywood, June 24.

Eagle Lion release of George Pal production. Features: John Archer, Warner Anderson, Tom Powers, Dick Wesson, Erin O'Brien Moore, Ted Ward. Directed by Irving Pichel. Screenplay, Rip Van Ronkel, R. A. Heinlein, James O'Hanlon. From novel by Heinlein; camera (Technicolor), Lionel London; editor, Duke Goldstone; cartoon sequence, Walter Lantz; music, Keith Stevens. Previewed June 22, '50. Running time, 91 MINS.

Jim Barnes.....Warner Anderson
General Thayer.....Tom Powers
Joe Sweeney.....Dick Wesson
Emily Curgraves.....Erin O'Brien Moore
Brown.....Ted Ward

"Destination Moon" is a highly technical space travel subject that can be ballhooned to stout grosses. In its favor at the boxoffice are the advantages of novelty in what can be a new interplanetary film cycle, and a Technicolor dress that heightens the space effects.

Production is meticulous in stressing authenticity of the scientific phases of the presentation and in so doing sacrifices some melo-

Blood and Fire

"Blood and Fire," Swedish-made, which opened at the Squire theatre, N. Y. Friday (23), was reviewed in VARIETY from Stockholm, March 27, 1946, under its original title, "Blood Och Eld." Pic, dealing with the Salvation Army and its work in Sweden, was tabbed in the review as having "obviously limited" appeal in the U. S.

Picture is being released in the U. S. by Oxford Films.

dramatic punch. The idea is intriguing to present day imaginative thinking and points the way to a hearty b.o. acceptance of "Moon."

First 35 minutes of footage is a buildup for the launching of the moon-bound rocket with its four intrepid passengers. This earlier footage is talky, on the heavier, scientific side, but the thrill of adventure enters as soon as the atomic rockets hurl the ship into space.

Enroute John Archer, Warner Anderson, Tom Powers and Dick Wesson are subjected to extreme acceleration pressure, cleverly worked out in makeup to point out facial distortions. On the comical side is the loss of the pull of gravity after the explorers reach the outer spaces, permitting them to float around with ease in their ship. Midway of the flight, a thriller sequence is spotted when Anderson slips off the ship while inspecting the jet apertures, but is cleverly brought back to the rocket's orbit by his rescuers.

The moon landing and limited exploration are singularly unexciting, but suspense picks up again when the scientists learn the ship is too heavy to break away from the moon's gravity pull for the flight back to earth. How they go about lightening the load, down to the final ounce needed to make the return trip, adds punch to the conclusion.

Stars of "Moon" are the technicians, and the array of devices should delight the gadgeteer. The ship itself, the technically perfect models of earth, moon and the heavens, and the space suits and equipment used by the cast all contribute to the flavor of authenticity that supports Irving Pichel's direction. Backing the script by Rip Van Ronkel, R. A. Heinlein and James O'Hanlon, from the novel by Heinlein, is an imaginative music score by Leith Stevens.

Lionel Lindon's color lensing is beautifully expert. Other technical contributions that figure importantly in the presentation are Ernest Fegte's production design, backed by skilled scientific technical advice; the cartoon sequence by Walter Lantz, used to explain the theory of rocket travel; Lee Zavitz' special effects, the makeup by Webster Phillips, and other assistants.

The four principals in the cast do their chores well to help put this one over. Wesson adds contrasting lightness to the more serious portrayals, but this comedy feel is not needed. Erin O'Brien Moore is the only cast femme and her footage is limited to a single scene when she bids her adventurer husband, Anderson, goodbye. Brog.

Hills of Oklahoma

(SONGS)

Republic release of Franklin Adreon production. Stars: Rex Allen; features: Elizabeth Fraser, Elisabeth Risdon, Robert Karnes, Fuzzy Knight, Roscoe Ates. Directed by R. G. Springsteen. Screenplay, Oliver Cooper and Victor Arthur; from story by Oliver Cooper; camera, Ellis W. Carter; editor, Arthur Roberts; music, Stanley Wilson; song, "Curtains of Night," by Will S. Hays. At New York theatre, N. Y. 24th week of June 20, '50. Running time, 67 MINS.

Rex Allen.....Rex Allen
Sharon Forbes.....Elizabeth Fraser
Hank.....Robert Karnes
Brook Stevens.....Fuzzy Knight
Jigg.....Roscoe Ates
Dismal.....Robert Emmett Keane
Charles Stevens.....Trevor Bardette
Scotty Davis.....Lee Phelps
Johnson.....Edmund Cobb
Joe Brant.....Rex Lease
Tom.....Ted Adams
Webb.....Lane Bradford
Tommy.....Michael Carr
Square Dance Caller.....Johnny Downs

Rex Allen, newest of the cowboy stars, should have little trouble developing a following. Allen, who did a fair job in his initial pic, "The Arizona Cowboy," is shown to better advantage in this oatener. "Hills of Oklahoma," patterned after the routine formulas with the usual mixing of action and song, is good standard fare for juves and western addicts. Production and performances fit the budget limitation neatly.

Story has Allen, as head of a local cattlemen's assn., bucking a crooked meat packer (Robert Emmett Keane), who controls the packing industry in the assn.'s territory. In order to avoid dealing with Keane, Allen makes a deal with a rival packing company. This entails herding the cattle for miles through waterless country, but

Allen succeeds in getting the beef through.

Pic, besides offering some healthy gunplay and fistcuffs, has one hair-raising scene where Allen, Elisabeth Fraser and Elisabeth Risdon, caught in the path of a stampeding herd, duck behind an overturned wagon and manage to come out of the ordeal safely. Comedy relief is adequately supplied by both Fuzzy Knight and Roscoe Ates, while Allen does well in the song department with three numbers. A novel bit, featuring a square dance handled by a group of kids or midgets, comes off nicely with Johnny Downs efficiently filling the role of caller.

Robert Karnes, Keane and Trevor Bardette are convincing as the major culprits. In the femme division Miss Risdon gives a credible performance as the rival cattle buyer, and Miss Fraser does okay as her secretary with an obvious yen for Allen. R. G. Springsteen's direction keeps things going at a fairly breezy pace. Gros.

Joe Palooka in Humphrey Takes a Chance

Hollywood, June 22.

Monogram release of Hal E. Chester production. Stars: Leon Errol, Joe Kirkwood, Joan Collins, Robert Coogan, Jack Kirkwood, Andrew Tomba, Stanley Prager, Tim Ryan, Almira Sessions, Joel Friedkin, Tom Neal, Iris Adrian, Gil Lamb, Chester Conklin, Hank Mann, Dilby, by Leon Yarbrough; camera, Henry Blankfort; camera, William Sickner; editor, Ohio Lovering. Reviewed June 22, '50. Running time, 60 MINS.

Knobby.....Leon Errol
Joan Collins.....Joan Collins
Anne Howe.....Lola Collier
Humphrey Pennyworth.....Robert Coogan
Philney.....Jack Kirkwood
Sheriff Grogan.....Andrew Tomba
Lard.....Stanley Prager
Bentley.....Tim Ryan
Mrs. Harlow.....Almira Sessions
Hootman.....Joel Friedkin
Jordan Rogers.....Tom Neal
Martin.....Gil Lamb
Prentice.....Chester Conklin
Hiram.....Hank Mann
Zeke.....Clarence Hennecke
Upperbottom.....Clarence Hennecke
Miss Tucker.....Victoria Horne
Mary.....Mary Happy
Looie.....Frank Sully
Canvas.....Eddie Striborn
Heavy.....Jim Dunn
Artist.....Paul Garbin
Miss Tuttle.....Iris Adrian

Latest in the Joe Palooka series, "Joe Palooka in Humphrey Takes a Chance," doesn't have much action to recommend it, and the slow, bumbling pace it achieves won't rate it as a heavy b.o. fave. Funniest part of the show is a pie-throwing sequence at the curtain, which is a long time to wait for laughs.

In this one Leon Errol and Joe Kirkwood are being muscled by a mob of fight racketeers. If they don't cut with a percentage of Joe's earnings, the gang has all other title contenders tied up and the champ won't get a fight. Robert Coogan, playing the comic strip role of Humphrey, is the only possible contender. Working through a crooked mayor of the small town where Coogan lives, the mob gets him tied up. Only out then is to have a recall election and make Coogan mayor. Gang foils this for a time by having a moppet actress pose as Coogan's abandoned child. In the end Errol and Kirkwood clear everything up and the town gets clean, if somewhat stupid, government.

Director Jean Yarbrough has failed to keep the action moving, with the result that only one of his characters, the crooked mayor, played by Jack Kirkwood, really comes off. Errol and Joe Kirkwood do pedestrian jobs, with Gil Lamb getting a few laughs in a minor role. Coogan does all right in the Humphrey role, but this consists chiefly of his just being affably stupid without any amusing dialog to give the part character and color. Dag.

Federal Man

Eagle Lion release of Jack Schwartz production. Stars: William H. Miller and Pamela Blake. Directed by Robert Tansey. Screenplay, Sam Neuman and Nat Tancheik; camera, Clark Ramsey; editor, Ray Browne; music, Durrell Cooney. At Fabian Fox, N. Y. 24th week of June 21, '50. Running time, 67 MINS.

William H. Miller.....Pamela Blake
Stan.....Lyle Talbot
Brandon.....George Eldredge
Lolla.....Movita Casteneda
Rodriguez.....John Lauro
R. P. Brown.....William Edwards
Betty Herbert.....Lori Irving
Mack.....Ben Moselle
Harry.....Dennis Moore
Rocky.....Noel Coot
George.....Paul Heman
Sneeze.....Joseph Tuckel

Fashioned along the lines of a semi-documentary, "Federal Man" is a low-budgeted meller with enough on the ball to make it satisfactory dualer entertainment. Pic is another in the long line of recent films devoted to the narcotics racket and the Federal agency whose job it is to crack down on the dope peddlers. Though yarn is a bit flimsy, film has moments of excitement as it follows a narcotics bureau agent going about the

(Continued on page 18)

PUBLIC SERVICE AS EXHIB LOBBY

Hughes Would Give Up Search For Exec Prod. With Wald-Krasna Deal

Hollywood, June 27.

Should Jerry Wald and Norman Krasna close their deal with RKO, Howard Hughes reportedly will give up his quest for an exec head of the studio. He'll continue to function in that post himself, leaving to the various producers supervision of their own programs.

The Wald-Krasna unit will be RKO's biggest, with a minimum of 12 a year for five years. Pix will be budgeted at \$750,000 to \$1,000,000 each. They will comprise the top A product, plus two a year from Howard Hawks, two from Edmund Grainger and the indie product of Samuel Goldwyn and Walt Disney. Sam Bischoff will supervise the B production.

Wald and Krasna have eight weeks in which to close their deal with Hughes. If they can't come to terms within that time, Wald has eight more weeks to return to Hughes the \$150,000 the latter paid to Warner Bros. two weeks ago to obtain Wald's freedom from contracts.

Meantime, they have already moved into offices at RKO (those used by Dore Schary when he headed production there). They hope to have 10 scripts ready to go in the next three months. They are setting up a system which they call "planned production and controlled costs" under which they propose to perform the functions of both the front office and the producer, working directly with writers and directors.

Hughes said he wants no agents in the current negotiations, as a (Continued on page 55)

3-Language 'Women' Pic, Made in Italo DP Camps, Gets Gala Paris Preem

Paris, June 27.

A special showing of "Women Without Names," recent Navona Films production, took top billing Thursday night (22) at a glittering gala sponsored by the French Cancer Fund at the Paris Opera House. In attendance were President Vincent Auriol, other key government officials and lead members of the cast. Initial segment of program consisted of live acts, highlighted by Edith Piaf. "Women" was shown after the intermission. Pic was warmly received by the haut monde audience.

Film was lensed in Italy last fall under banner of Navona Films, Inc., with Ilya Lopert, Robert Hagglag, Robert Dowling and Robert Goelt, Sr., as principal backers. Produced and directed by Geza Radvanyi, picture stars Valentina Cortese and Simone Simon. Goelt's son, Robert, Jr., has billing as assistant producer.

Most shooting was done in actual locale of women's D.P. camps and neighboring Italian villages. Unique feature of pic is that principal dialog is about 40% English, most of the rest being about equally divided between French and Italian. Soundtrack carries a total of nine different tongues. French version has French sub-titles for English and Italian dialog, while English version uses title lines in scenes spoken in non-English lingo. "Women" is set for a Paris preem in October, with a U. S. teoff due a month later.

Distribution is being handled by Lopert Films, Inc. Ilya Lopert, LF prez, came from New York to Paris for the special presentation. He leaves for Italy shortly, where he'll vacation for several weeks, with short stopovers in Paris and London enroute home.

20th, McGuire Cancel

Hollywood, June 27.

Dorothy McGuire and 20th-Fox mutually agreed to cancellation of her contract, which had four years to go at rate of one film annually. She recently completed femme star role in "Mr. 880."

BETTERS RELATIO WITH POLITIGOS

Series of public service jobs pulled by exhibs in a number of states are leading the way to better relations between the theatres and powerful political figures throughout the country. Feeling is now growing among exhib leaders that the theatres are climbing back into the driver's seat so far as their chances are concerned of forestalling taxes, censorship threats and the rush for publicity by any politico who has a beef to air against the industry.

The word is being passed around by exhib orgs that "good politics is good business." That pitch was only recently delivered in a number of exhib meets by Gael Sullivan, exec director of the Theatre Owners of America. Sullivan, as well as other theatre officials, are drumming home the message that the exhibs must get out and participate more in public life.

Illustrating the payoff now being collected by the intensified public-service campaign of exhibs around the country, four state governors in the past few weeks have pledged themselves to oppose any punitive admissions tax which solons may try to pass when and if the Government slashes its own levy. In each of these instances, the pledge followed an all-out drive by the theatres on some pet gubernatorial project.

In Rhode Island, flickeries pitched in on a fund-raising campaign against infantile paralysis. (Continued on page 20)

Perlberg-Seaton Switch to Par

Hollywood, June 27.

William Perlberg and George Seaton inked to move to Paramount on a six-year producing-writing-directing pact calling for two films annually. Perlberg, as producer, and Seaton, as writer-director, will be studio employees, working as a team on a salary basis plus participation in profits of their pix.

They will report to Paramount around Sept. 15, leaving 20th-Fox when they finish currently shooting "For Heaven's Sake," with which Perlberg's producer pact winds. Latter has been there since September, 1940. Seaton, who went to 20th in October, 1941, as a writer, has until January on present contract. He was given a producer-director-writer pact in 1944, but never produced a film.

At 20th team made "Apartment for Peggy," "Miracle on 34th Street," "Junior Miss," "Billy Rose's Diamond Horseshoe," "Song of Bernadette" and "The Big Lift."

CASANAVE SETS INDIE PRODUCTION IN ITALY

Hollywood, June 27.

Ernest Pagano will script and produce "The Hypocrite" in Italy under deal arranged by Charles Casanave of the Motion Picture Sales Corp.

Italian interests will supply production facilities and native actors in return for European rights. MPSS will hire Hollywood players and pay off in dollars. Pagano and MPSS will retain western hemisphere rights to the film.

Irving Lesser to O.O.

European Prod. Setup

Irving Lesser, partnered with Seymour Poe in Producers Representatives, Inc., flies to Europe next Wednesday (5) to explore the possibilities of production there. He'll be gone about five or six weeks, visiting London, Paris, Rome, Frankfurt and Vienna.

Lesser was former managing director of the Roxy, N.Y. His firm serves as sales rep for a number of indie producers and also has a TV sales subsid.

Cincy Indies in Plea to Distribs For Rental Cuts 'So Suburbans Can Exist'

Cincinnati, June 27.

Cincinnati's indie exhibitors, with suburban theatre grosses this year 43% below last year's figures, have sounded a plea to all film companies to help them stay in business by trimming film rentals to a point "that will permit the suburban houses to survive." In a letter addressed to the sales managers of all companies, the Greater Cincinnati Independent Exhibitors declared that "the shock has been so sudden and so severe here that many houses will be forced to close, or stay open part time, unless they receive substantial help from the film companies."

Letter followed by several days one addressed to all company presidents by the Independent Theatre Owners of Ohio, which quoted local tax figures to show the percentage drop in grosses of all Ohio towns this year as compared to last year. Letter, signed by P. J. (Pete) Wood, secretary of the organization, declared: "In my humble opinion, the industry is facing a life-and-death emergency. Exhibitors are worried and, in the face of the above figures, it does not help the situation any to read some of the optimistic reports appearing in the trade press quoting industry executives to the effect that the future of the business is bright. In your capacity as president of your corporation, our Ohio exhibitors would like to have the benefit of your views."

Voluntary Cut On Italy Imports, Or Else—McCarthy

Major companies have been warned by the Motion Picture Assn. of America that unless they agree to a voluntary 20% cut in their export of films to Italy, they almost certainly face a much stiffer slash imposed by the Italian government. Matter of accepting the voluntary slice as part of a pending agreement with Italy was to have been voted upon at a session of the Motion Picture Export Assn. board in New York Monday (26), but was passed over briefly in the larger discussion of the pending Anglo-U. S. films pact.

John G. McCarthy, MPAA international department chief, who was recently in Rome on the negotiations, is understood to be urging the 20% voluntary export cut as the best long-range plan for insuring maximum dollar remittances. He has been pushing the government in Rome to set up a fund for conversion of Yank lire into dollars at the official rate of exchange and hopes to win that concession in return for the import cuts.

Both majors and indies have wangled virtually all of their lire out of Italy in the past couple years via "compensation" and other deals, but at heavy discounts. MPAA has a tentative pledge of the Italian government to permit part of the U. S. film earnings to be remitted at the legal rate, so that the discount would have to be taken only on the remaining portion.

Pending the working of the agreement which McCarthy initiated, Italian government has nixed all deals by the Yanks for converting their coin even at a discount, so the companies are getting nothing from Italy at the moment. It was hoped for that reason to speed a decision on the pending agreement and the matter may be taken up at another MPEA session later this week.

More than 800 pictures, of which about 600 are believed to have been from the U. S., poured into Italy last year. This glut naturally made it tough for native producers, who have largely been responsible for pushing the government into its demand for a slash—and threat of a quota.

TV OUTFIT DICKERS FOR GEN. SERVICE STUDIOS

Hollywood, June 27.

Indie producers who have been finding it harder to get rental space as a result of the encroachment of television may soon find another studio closed to them because of video.

Discussions currently are progressing between World Television Corp. and the Nasser Bros. for purchase of General Service Studios, long a headquarters for independents, particularly those releasing through United Artists. Roach, Nassour and Sutherland studios now are television headquarters.

ECA Seeks Greater U.S. Industry Aid On Picture Program

Economic Cooperation Administration is readying a strong bid for greater support from both the distribution and production wings of the American film industry. Naming of Arthur L. Mayer, w.k. industryite, last week to the post of film consultant is understood to be the first step in that direction. ECA wants wider distribution here of films made by the Government agency as well as closer liaison with Hollywood on production themes.

Government branch has on hand a large stock of one and two-reelers, made in Europe with "counterpart" funds. These pix explain what ECA is accomplishing on the Continent. They have been made primarily for European consumption. ECA will now make a plea to the big companies to distribute some of these films in the U. S. as a report to Yank citizens of the work abroad.

On the production end, ECA is anxious for Hollywood to work in themes which could use the ECA activities as background. Agency believes that even a whodunit or cops-and-robbers drama could be built around the ECA in the same way as "The Third Man" employed the activities of British occupying forces in Austria for its essentially mystery plot. Agency will offer access to its material.

In such an ECA drive, Mayer could help considerably to carry (Continued on page 21)

Par's Parley Short

Paramount is prepping a special one-reel short to tell the story of its recent national convention in Los Angeles. Briefie is intended for distribution at all of the major's branches in the U. S. and Canada. Films taken at the conclave are being pieced together for the purpose.

Clips were shot by Sanford Greenwald, Coast newsreel rep, under the direction of Oscar Morgan, Par's short subjects sales head.

End of Car Strike, Shrine Conclave Help L.A.; 'Gunfighter' Hot \$47,000, 'Jungle' OK \$19,000, 'Trail' Slow 21G

Los Angeles, June 27.

End of the transit strike here and closing of Shrine convention is bringing some pickup in downtown first-run trade, but lack of strong new bills will keep the overall gross total on the light side. However, "The Gunfighter" is very good \$47,000 in five theatres to pace the city. Also okay is "Asphalt Jungle," with \$19,000 in two situations.

Elsewhere, biz is very light with the exception of "Annie Get Your Gun," which is big \$27,000 in fourth and final frame, two spots. It is running ahead of third session. "Iroquois Trail" shapes light \$21,000 in three houses.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FVC) (2,097; 2-048; 1,719; 1,248; 2,296; 60-51)—"Gunfighter" (20th). Very good \$47,000. Last week, "Night and City" (20th), \$34,200.

Hollywood, Downtown, Wilshire (WB) (2,756; 1,757; 2,344; 60-51)—"Return Frontiersman" (WB) and "This Side Law" (WB). Thin \$25,000. Last week, "Caged" (WB) (2d wk), \$23,300.

Loew's State, Egyptian (UA) (2-404; 1,538; 60-51)—"Annie Get Gun" (M-G) (4th wk). Excellent \$27,000. Last week, \$25,800.

Hillstreet, Pantages (RKO) (2-890; 2,812; 50-51)—"China Sky" (RKO) and "Valley of Sun" (RKO) (reissues). Small \$15,000. Last week, "Kill Umpire" (Col) and "Destination Murder" (RKO), \$14,400.

Los Angeles, Hollywood Paramounts, Manchester (F&M) (3,398; 1,451; 1,668; 40-51)—"Iroquois Trail" (UA) and "Humphrey Takes a Chance" (Mono). Light \$21,000. Last week, "Johnny One-Eye" (UA) and "Sideshow" (Mono), \$17,500.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 50-51)—"Asphalt Jungle" (M-G). Okay \$19,000. Last week, "The Torch" (EL) and "Kill or Be Killed" (EL) (2d wk-4 days) (four houses), dull \$9,500.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 1,145; 60-51)—"Peggy" (U) and "Rhythm Hits Ice" (Rep) (reissue) (2d wk-4 days). Scant \$8,000. Last week, thin \$17,000.

Four Star (UA) (900; 60-51)—"Caught in Foreign Legion" (Indie) (2d wk). Down to \$1,200 in 9 days. Last week, \$1,500.

Fine Arts, Guild (FVC) (679; 968; 60-51)—"Adam and Evelyne" (U) (2d wk). Light \$2,500. Last week, \$3,000.

K.C. Feels Hot Weather But 'Night' OK With \$14,000; 'Woman' \$9,000

Kansas City, June 27.

Theatres are no more than holding their own in the face of heavy list of Centennial celebration events, grosses being in moderate to dull vein. "Night and the City" at Tower-Uptown-Fairway combo is a fairly good newcomer. Surprise of theatre row is the Esquire with "Open City" doing best that house has done in weeks. "Colt 45" at Paramount is holding its own in second week. Temperatures have been in the 90's almost daily, and no help to theatres.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Open City" (Indie) (reissue) and "Poison Pen" (Indie). Surprisingly strong at \$6,000, and may stay a second stanza. Last week, "Baron of Arizona" (Lip) and "Operation Haylift" (Lip), solid \$3,500.

Kimo (Dickinson) (550; 50-75)—"Tight Little Island" (U) (2d wk). Nice \$1,800. Last week, good \$2,500.

Midland (Loew's) (3,500; 45-65)—"Annie Get Gun" (M-G) (3d wk). Hot's only 5 days, for pleasing \$6,500. Last week, nice \$11,000.

Missouri (RKO) (2,650; 45-65)—"Woman of Distinction" (Col) and "Cargo Capetown" (Col). Medium \$9,000. Last week, "D. O. A." (UA) and "Barbary Pirates" (Col), \$10,000.

Paramount (United Par) (1,900; 45-75)—"Colt 45" (WB) (2d wk). Satisfactory \$8,000. Last week, pleasant \$12,000.

Over-Uptown-Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65)—"Night and the City" (20th). Headed for \$14,000, topping average for trio. Last week, "Sierra" (U), light \$8,500 in 6 days.

Broadway Grosses

Estimated Total Gross
This Week . . . \$419,500
(Based on 17 theatres.)
Last Year . . . \$492,000
(Based on 18 theatres.)

'Gunfighter' Hot \$14,000 in Prov.

Providence, June 27.

Majestic is pacing a fairly slow town this week with "Gunfighter," rated stout, Loew's State is mild with "Good Humor Man." Hot weekend will mean slower overall total on week.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Johnny Holiday" (UA) and "Four Days Leave" (FC). So-so \$9,000. Last week, "D.O.A." (UA) and "Rapture" (FC), \$10,000.

Majestic (Fay) (2,200; 44-65)—"Gunfighter" (20th) and "Federal Man" (EL). Nifty \$14,000. Last week, "Big Lift" (20th) and "West of Wyoming" (Mono), \$15,000.

Metropolitan (Snider) (3,100; 44-65)—"So Proudly We Hail" (Par) and "Wake Island" (Par) (reissues). Usual \$5,500. Last week, "Sierra" (U) and "Rugged O'Riordans" (U), \$6,000.

State (Loew) (3,200; 44-65)—"Good Humor Man" (Col) and "David Harding Counterspy" (Col). Mild \$13,000. Last week, "Annie Get Gun" (M-G) (2d wk), neat \$13,500.

Strand (Silverman) (2,200; 44-65)—"Young Lovers" (EL) and "Gay Lady" (EL). Opened Monday (26). Last week, "So Young, So Bad" (Par) and "Showboat Serenade" (Col), fair \$9,500.

'Bride' Beats Downbeat In Buff, Robust \$15,000

Buffalo, June 27.

Not much doing here this week, only "Father of Bride" measuring up to expectancy. It will be big at the Buffalo. Elsewhere the box-office is sagging. "Return of Frontiersman" will be only okay at the Paramount.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Father of Bride" (M-G). Neat \$15,000. Last week, "Annie Get Gun" (M-G) (2d wk), big \$13,000 in 6 days.

Paramount (Par) (3,000; 40-70)—"Return of Frontiersman" (WB) and "This Side of Law" (WB). Okay at \$11,000. Last week, "Colt 45" (WB) and "Women From Headquarters" (Rep), \$13,000 in 9 days.

Center (Par) (2,100; 40-70)—"Night and City" (20th) (2d wk). Mild \$7,000. Last week, solid \$11,000.

Lafayette (Basil) (3,000; 40-70)—"Good Humor Man" (Col) and "Timber, Fury" (EL). Fairish \$9,000. Last week, "Curtain Call Cactus Creek" (U) and "Federal Man" (EL), \$9,400.

Cincy Quiet; 'Curtain Call' \$7,500, 'Eagle' Fast 9G, 'Humor' Unfunny 10G

Cincinnati, June 27.

Middle-of-road figures are being posted at major stands for the third successive week. "Good Humor Man" is the topper currently but not big. "Eagle and Hawk" looms sturdy while "Fortunes of Captain Blood" looks medium. "Curtain Call at Cactus Creek" rounding out the new bills, shapes good. "Gunfighter" is liveliest holdover.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Good Humor Man" (Col). Not cheery \$10,000. Last week, "Asphalt Jungle" (M-G), \$10,500.

Capitol (Mid-States) (2,000; 55-75)—"Gunfighter" (20th) (2d wk).

'Fury' Light \$9,000 In Mont'l; 'Bride' 14G, 2d

Montreal, June 27.

Good weather and not so strong product is producing the slowest week here in months. "Secret Fury" is getting no place at Palace. "Father of Bride" at Loew's still is going strong in second session after a smash first week.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"Secret Fury" (RKO). Light \$9,000. Last week, "Believe Me" (M-G), \$8,000.

Capitol (C.T.) (2,412; 34-60)—"After Midnight" (Par) (2d wk). Down to thin \$7,500 after socko opener at \$18,000.

Princess (C.T.) (2,131; 34-60)—"Tarzan Slave Girl" (RKO). Slow \$7,000. Last week, "Outriders" (M-G), \$7,000.

Loew's (C.T.) (2,855; 40-65)—"Father of Bride" (M-G) (2d wk). Trim \$14,000 after smash \$24,000 opener.

Imperial (C.T.) (1,839; 34-60)—"Barricade" (WB) and "Small Voice" (Indie). Dull \$5,500. Last week, "Dakota Lil" (20th) and "Shoplifter" (20th) (2d wk), \$5,000.

Orpheum (C.T.) (1,040; 34-60)—"Walking Hills" (Col) and "Mississippi Rhythm" (Col). Fair \$4,000. Last week, "Champagne for Caesar" (UA) and "Tattooed Stranger" (RKO), same.

'Night' Light In Hub at \$11,000

Boston, June 27.

Biz picked up in several spots last stanza resulting in holdovers at five major houses. "Annie Get Your Gun," in third week at Orpheum and State, still shapes okay. "Caged" at Paramount and Fenway is holding nicely in second week. "Gunfighter" at Met, following slow start, spurred strongly enough to earn second week. Newcomers, "Night and City" at Memorial and "Johnny One-Eye" at Boston are only fair.

Estimates for This Week

Boston (RKO) (3,200; 40-85)—"Johnny One-Eye" (UA) and "West Wyoming" (Mono). Fair \$8,000. Last week, "Spy Hunt" (U) and "Riders in Sky" (Col), \$6,500.

Fenway (NET) (1,373; 40-85)—"Caged" (WB) and "Sleepy Time Gal" (Indie). Not bad \$4,000 for second week after okay \$5,400 for first session.

Memorial (RKO) (3,500; 40-85)—"Night and City" (20th) and "Dynamite Pass" (RKO). Slim \$11,000. Last week, "Curtain Call Cactus Creek" (RKO) and "Laughing Lady" (Indie), dismal \$9,000.

Metropolitan (NET) (4,367; 40-85)—"Gunfighters" (20th) and "Side Show" (Mono) (2d wk). Neat \$13,500. Last week, nifty \$17,000, best in some time.

Orpheum (Loew) (3,000; 40-85)—"Annie Get Gun" (M-G) (3d wk). Skidded to \$12,000 but still good after nice \$18,000 for second.

Paramount (NET) (1,700; 40-85)—"Caged" (WB) and "Sleepy Time Gal" (Indie) (2d wk). Good \$13,500 after substantial \$15,500 for first.

State (Loew) (3,500; 40-85)—"Annie Get Gun" (M-G) (3d wk). Not bad \$7,500 after slick \$10,000 for second.

Einfeld's Coast O.O.

Twentieth-Fox ad-publicity veepee Charles Einfeld, accompanied by homeoffice advertising manager Jonas Rosenfield, Jr., fly to the Coast today (Wed.). They will onceover new product already in the can and still in the process of shooting, and huddle with studio ad-pub execs.

They are slated to return to the homeoffice in 10 days.

Det. Skids; 'Mystery'-Crosby-Arden Lean 30G, 'Rogues' 16G, 'Holiday' 6G

Detroit, June 27.

Key City Grosses

Estimated Total Gross
This Week . . . \$1,976,500
(Based on 22 cities, 184 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year . . . \$2,367,000
(Based on 24 cities and 198 theatres.)

'Leaf' Not Bright \$11,000 in Pitt

Pittsburgh, June 27.

Holdover of "Annie Get Your Gun" at Penn is still leading the town. Picture moves on Thursday (29) to Ritz for couple of more weeks while "Father of the Bride" replaces "Annie" for a fortnight. Only other entry showing any action at all is "Bright Leaf" at Stanley and it is light for that house. "Night and City" is just fair at Harris while "Johnny One-Eye" at Fulton and twinner of "Return of Frontiersman" and "This Side of Law" at Warner are doing little.

Estimates for This Week

Fulton (Shea) (1,700; 45-80)—"Johnny One-Eye" (UA). Dull \$4,500. Last week, "Rock Island Trail" (Rep), \$4,000.

Harris (Harris) (2,200; 45-80)—"Night and City" (20th). Melodrama has couple of pretty good marquee names but only mild \$8,000. Last week, "Gunfighter" (20th), around \$11,000 in 10 days.

Penn (Loew's) (3,300; 45-80)—"Annie Get Gun" (M-G) (2d wk). Still has plenty of pull left, and should hit better than \$15,000 for the wind-up. Moves from here to Ritz for another two weeks. Last week, sock \$24,500.

Stanley (WB) (3,800; 45-80)—"Bright Leaf" (WB). Gary Cooper not much of draw around here of late, and this one isn't likely to put him back in the big money either. About \$11,000, slow, is all that can be looked for. Last week, "Eagle and Hawk" (Par), \$9,500.

Warner (WB) (2,000; 45-80)—"Return of Frontiersman" (WB) and "This Side of Law" (WB). First-run dualer going nowhere with drab \$5,500. Last week, "Caged" (WB) (m.o.), okay \$7,000.

'LOVE' HAPPY \$10,000, DENVER; 'PIER 13' 9G

Denver, June 27.

Outdoor opposition is taking a real toll at the boxoffice this week. However, "Love Happy" looks fairly nice in two theatres. "Father of Bride" continues so big it is holding a fourth week at the Broadway. "No Sad Songs" looms big at Aladdin.

Estimates for This Week

Aladdin (Fox) (874; 35-74)—"No Sad Songs" (Col). Big \$5,000. Last week, subsequent run.

Broadway (Wolfberg) (1,500; 35-74)—"Father of Bride" (M-G) (3d wk). Great \$9,500. Holds again. Last week, \$11,000.

Denham (Cockrill) (1,750; 35-70)—"Paid in Full" (Par) (2d wk). Poor \$7,000. Last week, \$8,500.

Denver (Fox) (2,525; 35-74)—"Woman of Distinction" (Col) and "Cargo Capetown" (Col), day-date with Esquire. Fair \$12,000. Last week, "Robinson Story" (EL) and "Great Rupert" (EL), same.

Esquire (Fox) (742; 35-74)—"Woman of Distinction" (Col) and "Cargo Capetown" (Col), also Denver. Mild \$2,000. Last week, "Robinson Story" (EL) and "Great Rupert" (EL), about same.

Orpheum (RKO) (2,600; 35-74)—"Woman on Pier 13" (RKO) and "Mystery Street" (M-G). Light \$9,000.

Paramount (Fox) (2,200; 35-74)—"Love Happy" (UA) and "Great Plane Robbery" (UA), day-date with Webber. Good \$8,000. Last week, "Rocketship X-M" (Lip) and "Colorado Ranger" (Lip), big \$11,000.

Tabor (Fox) (1,967; 35-74)—"Tarzan Slave Girl" (RKO) and "West of Brazos" (Lip). Oke \$4,000. Last week, subsequent-run.

Webber (Fox) (750; 35-74)—"Love Happy" (UA) and "Great Plane Robbery" (UA), also Paramount. Okay \$2,000. Last week, "Robinson Story" (EL) and "Great Rupert" (EL), fair \$1,700.

For the second time in as many weeks, a well-knit stage show is failing to push the Fox gross to a respectable figure. So "Mystery Street" is only modest \$30,000. "Father of Bride" looks steady at Michigan in fourth round. "Rogues of Sherwood Forest" shapes okay at the Madison, but "Johnny Holiday" is dismal at the United Artists.

Estimates for This Week

Fox (Fox-Mich) (5,000; 80-51)—"Mystery Street" (M-G) plus stage-show headed by Toni Arden and Bob Crosby. Mild \$30,000. Last week, "Good Time Girl" (FC) plus Eileen Barton and Liberace, disappointing \$23,500.

Michigan (United Detroit) (4,000; 70-95)—"Father of Bride" (M-G) (4th wk). Sturdy \$16,000. Last week, \$17,500.

Palms (UD) (2,900; 70-95)—"Caged" (WB) and "Panther Island" (Mono) (2d wk-4 days). Mild \$8,000 for four days. Last week, \$15,000.

United Artists (UD) (2,200; 70-95)—"Johnny Holiday" (UA) and "Jiggs, Maggie Out West" (Mono). Poor \$6,000. Last week, "Lawless" (Par) and "Father Makes Good" (Col), good \$12,000.

Madison (UD) (1,800; 70-95)—"Rogues of Sherwood Forest" (Col) and "West Wyoming" (Rep). Oke \$11,000. Last week, "Sierra" (U) and "Big Sombrero" (UA), \$8,000.

Adams (Balaban) (1,700; 70-95)—"Asphalt Jungle" (M-G) (2d). Slow \$6,000. Last week, \$8,000.

Downtown (Balaban) (2,900; 70-95)—"Arabian Nights" (EL) and "Sudan" (EL) (reissues). Very dim \$5,000. Last week, "Jackie Robinson Story" (EL) (3d wk), \$6,000.

'Bride' Brisk at \$16,000 In Dim Mpls.; 'Comanche' 10G, 'No Man' Fair 7½G

Minneapolis, June 27.

"Father of the Bride" lauded on all sides, is making some headway in bucking the downtown at the Radio City, and will come through with one of best grosses of any film offering in several months. Other top newcomer is "Comanche Territory," fancy at Orpheum. It's the fourth week for "The Red Shoes" in its first non-roadshow date. Extreme heat is hurting biz.

Estimates for This Week

Century (Par) (1,600; 50-70)—"Red Shoes" (EL) (3d run) (4th wk). Has turned in a fine boxoffice performance. Good \$5,000. Last week, \$5,500.

Lyric (Par) (1,000; 50-70)—"Quicksand" (UA). Light \$4,500. Last week, "Ma, Pa Kettle To Town" (U) (2d wk), neat \$5,500.

Radio City (Par) (4,000; 50-70)—"Father of Bride" (M-G). Plenty of orchids for this one with big \$16,000 or over likely. Last week, "Champagne for Caesar" (UA), \$11,000.

RKO-Orpheum (RKO) (2,800; 35-70)—"Comanche Territory" (U). Fancy exploitation but only good \$10,000. Last week, "Fortunes Capt. Blood" (Col), \$8,000.

RKO-Pan (RKO) (1,600; 35-70)—"God Is Co-Pilot" (WB) and "Destination Tokyo" (WB) (reissues). Mild \$6,500. Last week, "Kitty Foyle" (RKO) and "Suspicion" (RKO) (reissues), light \$5,500.

State (Par) (2,300; 50-70)—"No Man of Own" (Par). Fair \$7,500. Last week, "Outriders" (M-G), good \$10,000.

World (Mann) (400; 50-85)—"Champagne for Caesar" (UA) (m. o.). Here after initial Radio City stanza. Meek \$2,000. Last week, "Shadow of Doubt" (EL), okay \$2,800.

'Twenties' Golden \$7,000 In D.C.; 'Annie' 19G, 2d

Washington, June 27.

Biz here very spotty, with holdovers showing unusual strength and newcomers mostly on weak side. Exception seems to be "Rocketship X-M" at Warner's Metropolitan, which is keeping the turnstile moving at this small seater. "Annie Get Your Gun" at Loew's Palace and "Winslow Boy" at Trans-Lux continue brisk. "Golden Twenties," day-and-dating two Lopert houses, shapes solid.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Ticket To Tomahawk" (20th) plus vaude. Okay \$18,000, about average for recent weeks. Last week, (Continued on page 20)

Chi Picks Up; 'Frontiersman'-Law' Okay \$13,000, 'D.O.A.' Moderate 10G, 'Guns' \$5,000, 'Bride'-Stage Big 49G

Chicago, June 27.

Opening of the Chicago Fair Saturday (24) and several conventions in town are helping Chi first-run grosses this session. Leading a satisfactory week is "Return of Frontiersman" and "This Side of the Law" with okay \$13,000 at Roosevelt. Also sock is second week of "Father of Bride" and stage-show headed by Peter Lind Hayes and Mary Healy, with towering \$49,000 at Chicago.

"D.O.A." and "Women from Headquarters" look mild \$10,000 at United Artists. "Singing Guns" is neat \$5,000 at Loop. "Johnny Holiday" and "David Harding, Counterspy" shape \$10,000 at Palace. Oriental is slow with "Skipper Surprised His Wife" and Lind Brothers topping vaude at \$30,000.

Estimates for This Week

Chicago (B&K) (3,900; 50-98)—"Father of Bride" (M-G) with Peter Lind Hayes and Mary Healy on stage (2d wk). Socko \$49,000. Last week, \$62,000.

Garrick (B&K) (900; 50-98)—"True Glory" (Col) and "Burma Victory" (WB) (reissues). Okay \$5,000. Last week, "Savage Horde" (Rep) and "Harbor Missing Men" (Rep), same.

Grand (RKO) (1,500; 50-98)—"Comanche Territory" (U) (2d wk). Trim \$7,000. Last week, \$13,000.

Loop (Telenews) (625; 98)—"Singing Guns" (Rep). Okay \$5,000. Last week, "Winslow Boy" (EL) (2d wk), \$4,100 for 5 days.

Oriental (Indie) (3,400; 50-98)—"Skipper Surprised His Wife" (M-G) with Lind Brothers headlining stage-show. Slow \$30,000. Last week, "Rogues of Sherwood Forest" (Col) and Jimmy Wakely in person, ditto.

Palace (RKO) (2,500; 50-98)—"Johnny Holiday" (UA) and "David Harding, Counterspy" (Col). Modest \$10,000. Last week, "Love Happy" (UA) and "Great Plane Robbery" (UA), \$15,000.

Roosevelt (B&K) (1,500; 50-98)—"Return of Frontiersman" (WB) and "This Side of Law" (WB). Oke \$13,000. Last week, "Eagle and Hawk" (Par) and "Destination Big House" (Rep) (2d wk), \$9,000.

State-Lake (B&K) (2,700; 50-98)—"Gunfighter" (20th) (2d wk). Dull \$11,000. Last week, \$25,000.

United Artists (B&K) (1,700; 50-98)—"D.O.A." (UA) and "Women from Headquarters" (Rep). Moderate \$10,000. Last week, "Asphalt Jungle" (M-G) (2d wk), \$9,000.

Woods (Essaness) (1,073; 98)—"Night and City" (20th) (2d wk). Fair \$18,000. Last week, \$23,000.

World (Indie) (587; 80)—"Woman of Dolwyn" (Indie). Tidy \$4,000. Last week, "Faust and Devil" (Col) (6th wk), \$3,800.

'Gunfighter' 10G, 'Colt' \$11,000 Fail to Startle Omaha; 'Humor' Oke 6G

Omaha, June 27.

With guns dominating the local scene, biz is not particularly good. "The Gunfighters" at Paramount, and "Colt 45" at Orpheum, are not doing big trade. Brandeis has "Good Humor Man" and is doing fairly good. Opposition of national college baseball tournament of one week, Ak-Sar-Ben races and a circus are hurting.

Estimates for This Week

Paramount (Tristates) (2,800; 16-65)—"The Gunfighter" (20th). Oke \$10,000. Last week, "Eagle and Hawk" (Par), \$9,800.

Orpheum (Tristates) (3,000; 16-65)—"Colt 45" (WB) and "Tarnished" (Rep). Passable \$11,000. Last week, "Love That Brute" (20th) and "Under My Skin" (20th), very light \$9,000.

Brandeis (RKO) (1,500; 16-65)—"Good Humor Man" (Col). Fairly good \$6,000. Last week, "Cargo Capetown" (Col) and "Tarzan Slave Girl" (RKO), same.

Omaha (Tristates) (2,100; 16-65)—"Stage Fright" (WB) and "Counterpunch" (Mono). Fair \$8,500. Last week, "The Conspirator" (M-G) and "Dalton Gang" (Lip), \$7,800.

State (Goldberg) (865; 16-65)—"Sierra" (U) and "Homicide for 3" (Rep). Fair \$4,000. Last week, "Secret Fury" (RKO) and "So You Won't Talk" (Col), \$4,200.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing, percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

'Gunfighter' Hep \$16,000 in St. Loo

St. Louis, June 27.

Biz at the big cinemas climbed with the temperature over the weekend when a new season high of 96 degrees was registered. "The Gunfighter" is heading for the best total with a big session at the St. Louis. "Wagonmaster" is not far behind with trim total at the Fox. "Father of Bride" is enjoying unusually strong trade in first hold-over round at Loew's after terrific first stanza.

Estimates for This Week

Fox (F&M) (5,000; 60)—"Wagonmaster" (RKO) and "The Capture" (RKO). Trim \$16,000. Last week, "Curtain Call Cactus Creek" (U) and "One Way Street" (U), \$14,000.

Loew's (Loew) (3,172; 50-75)—"Father of Bride" (M-G) (2d wk). Great \$15,000 following terrific \$25,000 initial stanza.

Missouri (F&M) (3,500; 60)—"Colt 45" (WB) and "Woman of Distinction" (Col) (2d wk). Mild \$10,000. Last week, "Comanche Territory" (U) and "Eagle and Hawk" (Par), \$9,000.

St. Louis (F&M) (4,000; 60)—"Gunfighter" (20th) and "Night and City" (20th). Big \$16,000 or over. Last week, "Woman of Distinction" (Col) and "Cargo Capetown" (Col), \$10,000.

Heat Bops Philly But 'Jungle' Hotsy \$16,000; 'Annie' Strong 24G, 3d

Philadelphia, June 27.

Biz continues spotty in the first-run spots here with hot spell beginning Friday and running through the weekend a real handicap. Localities headed for the seashore in droves. Leaders in the local race were still "Night and the City" at Fox and "Annie Get Your Gun" at the Randolph. "Father of Bride" continues smash in fifth week at the Boyd. Ace newcomer looks like "Asphalt Jungle."

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Curtain Call Cactus Creek" (U). Slim \$6,000. Last week, "Woman on Pier 13" (RKO), \$6,500.

Boyd (WB) (2,360; 50-99)—"Father of Bride" (M-G) (5th wk). Solid \$13,000. Last week, \$15,000.

Earle (WB) (2,700; 50-99)—"Rocketship X-M" (Lip) and "Motor Patrol" (Mono). Mild \$11,000. Last week, "Spy Hunt" (U), \$9,000.

Fox (20th) (2,250; 50-99)—"Night and City" (20th) (2d wk). Neat \$5,000. Last week, \$25,000.

Goldman (Goldman) (1,200; 50-99)—"Please Believe Me" (M-G) (2d wk). Slow \$8,000. Last week, \$11,000.

Karlton (Goldman) (1,000; 50-99)—"Asphalt Jungle" (M-G). Sock \$18,000 or near. Last week, "So Young, So Bad" (UA), \$5,000.

Mastbaum (WB) (4,360; 50-99)—"Skipper Surprised Wife" (M-G). Drab \$9,500. Last week, "The Torch" (EL), same.

Randolph (Goldman) (2,500; 50-99)—"Annie Get Your Gun" (M-G) (3d wk). Strong \$24,000. Last week, \$26,000.

Stanley (WB) (2,950; 50-99)—"Fortunes Capt. Blood" (Col). Slow \$11,000. Last week, "Good Humor Man" (Col), \$9,000.

Stanton (WB) (1,475; 50-99)—"Johnny One-Eye" (UA). Good \$10,000. Last week, "Kill Umpire" (Col) and "Western Pacific Agent" (Lip), \$10,500.

Translux (T-L) (500; 50-99)—"Cinderella" (RKO) (14th wk). Final week down to good \$4,200 in 6 days. Last week, \$5,000.

'NIGHT' TOPS CLEVE. NEW PIX AT \$15,000

Cleveland, June 27.

Only first-runner showing real life here this week is "Night and City," fairly good at Hipp. "Rock Island Trail" at Stillman is not fast. Allen will do fairly well with "Robinson Story." Holdover of "Father of Bride" at State looks smart after sock opener.

Estimates for This Week

Allen (Warners) (3,000; 55-75)—"Robinson Story" (EL). Okay \$10,000. Last week, "Good Humor Man" (Col), same.

Esquire (Community) (740; 55-75)—"Kind Hearts and Coronets" (EL). Nice \$5,500. Last week, "Messenger of Peace" (Indie), \$1,500.

Hipp (Warners) (3,700; 55-75)—"Night and City" (20th). Looking up at \$15,000. Last week, Congolaise" (FC), lean \$10,500.

Ohio (Loew's) (1,205; 55-75)—"So Proudly We Hail" (Par) and "Wake Island" (Par) (reissues). Light \$4,000. Last week, "It Ain't Hay" (U) and "Here Come Co-Eds" (U) (reissues), ditto.

Palace (RKO) (3,300; 55-75)—"Gunfighter" (20th) (2d wk). Off sharply to \$9,000 following nice \$17,500 last stanza.

State (Loew's) (3,450; 55-75)—"Father of Bride" (M-G) (2d wk). Smart \$10,000 after great \$19,500 last round.

Stillman (Loew's) (2,700; 55-75)—"Rock Island Trail" (Rep). Chugging to mild \$5,000. Last week, "Kid From Texas" (Rep), same.

'Bride' Boffola \$28,000, Frisco

San Francisco, June 27.

Balmy weather is clipping biz here this session. Despite this, "Father of Bride" pushed into the Warfield when "Asphalt Jungle" failed to hold up in second round is racking up a smash stanza. Orpheum also rushed in "Rogues of Sherwood Forest," doing good trade, when "Robinson Story" fell down after the initial week. "Night and City" is weak at the Fox while "The Torch" looks nice at Golden Gate.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85)—"The Torch" (EL) and "Her Wonderful Lie" (Col). Nice \$14,500. Last week, "G.I. Joe" (EL) (reissue) and "Humphrey Takes Chance" (Mono), dull \$11,000.

Fox (FWC) (4,651; 60-95)—"Night and City" (20th) and "Women from Headquarters" (Rep). Only \$14,500 despite bally. Last week, "The Gunfighter" (20th) (2d wk), dropped to dull \$11,000.

Warfield (Loew's) (2,656; 60-85)—"Father of Bride" (M-G). Sock \$28,000. Last week, "Asphalt Jungle" (M-G), okay \$18,000 in 10 days.

Paramount (Par) (2,646; 60-85)—"Colt 45" (WB) and "Man From Morocco" (Indie) (2d wk). Down to \$9,000 in 6 days. Last week, big \$18,000.

St. Francis (Par) (1,400; 60-85)—"The Lawless" (Par) (2d wk). Fair \$8,000. Last week, nice \$15,000.

Orpheum (No. Coast) (2,448; 55-85)—"Rogues of Sherwood Forest" (Col). Good \$13,000 or near. Last week, "Robinson Story" (EL) and "Federal Man" (EL), \$15,500 in 9 days.

United Artists (No. Coast) (1,207; 55-85)—"Spy Hunt" (U) and "Fargo Phantom" (U). Pleasing \$7,500. Last week, "Quicksand" (UA), \$7,000.

Stagedoor (Ackerman - Roesner) (370; 85-91)—"Kind Hearts and Coronets" (EL). Big \$5,000. Last week, "Astonished Heart" (U) (3d wk), okay \$3,800.

Clay (Roesner) (400; 65-85)—"City Lights" (UA) (reissue) (6th wk). Down to \$3,000. Last week, nice \$3,600.

Larkin (Roesner) (400; 65-85)—"City Lights" (UA) (reissue) (6th wk). Off to \$3,200. Last week, trim \$3,800.

'Heart' Oke \$10,000 In Toronto; 'Place' \$8,000

Toronto, June 27.

With plenty of holdovers, biz is down again after last week's big spurt, notably "Jackie Robinson Story," for \$29,000 at four houses. This fell apart after fifth day. Pacing the town phenomenally is second week of a dual reissue the combo, "Beau Geste" and "Lives of Bengal Lancer." "Astonished Heart" looks okay but "In Lonely Place" shapes light.

Estimates for This Week

Danforth, Fairlawn, Hummer (Rank) (1,330; 1,165; 1,201; 48-78)—"Woman of Distinction" (Col). (Continued on page 20)

1st Big Heatwave Takes B'way Toll; 'Gunfighter' So-So \$65,000 at Roxy, 'Fury' Just Okay \$65,000 at Par

First big heatwave of the year is taking a heavy toll at Broadway first-run theatres. The way business plummeted starting last Friday (23) resembled the sharp break in the stock market Monday (26). After the cool weather of the previous session, some exhibitors were hoping that the worst of the recent lean boxoffice days were over. But four record-high temperature days in succession changed that, and quickly.

The fact that over 1,000,000 people were at Coney Island and other beaches over the weekend, and that both the N. Y. Giants and Brooklyn Dodgers were playing at home, tipped where some of the missing patrons had gone. There were five new bills and they didn't help lagging holdovers much.

"Secret Fury," with Jack Carter, Gloria DeHaven and Ray Anthony band on the stage, is barely okay with \$59,000 at the Paramount. "The Gunfighter," with Robert Merrill, De Castro Sisters, "Lucky Pup" and others, on the stage bill, is not doing as well, with \$65,000 at the Roxy. Because of fine reviews given the pic, this is very disappointing.

"The Lawless" looms a slim \$12,000, to give the Astor one of the slowest opening weeks ever for a straight-film there. "Tarzan and Slave Girl" is lightweight \$10,000 in eight days at the Criterion. Palace also is suffering, with "Baron of Arizona" and vaude a dull \$14,000.

The real smash continues to be "Father of Bride," with stage-show, at the Music Hall, with \$137,000 in the sixth week. This gives "Bride" a huge \$854,000 for the run. Final session is one of the biggest sixth weeks ever at the Hall, while the six-week total compares unusually favorably with the \$873,500 done by "On the Town," which had the annual Christmas stage-show and holiday scales to help over last Xmas and New Year's.

Second week of "Bright Leaf," and Tommy Dorsey band topping the stage bill, is down to a slow \$28,000 at the Strand, but it's holding to take advantage of the July 4 weekend trade.

"Destination Moon" opened big yesterday (Tues.) at the Mayfair despite the torrid weather, with long lines for tee-off.

Both "Annie Get Gun," in its sixth State week, and "Third Man," in its 21st stanza at the Victoria, are holding very well in view of conditions. Elsewhere, business is unbelievably drab.

Estimates for This Week

Astor (City Inv.) (1,300; 60-61.50)—"The Lawless" (Par). Very disappointing, despite bright ad campaign, with not more than \$12,000 probable. This is smallest opening week for a regular feature here in many months. Holds, but not likely for long. In a head, "Robinson Story" (EL) (5th wk-9 days), \$7,500. "Edge of Doom" (RKO) is scheduled to open Aug. 2, but another film will likely go in before.

Bijou (City Inv.) (589; \$1.20-\$2.40)—"Red Shoes" (EL) (88th wk). Slipping with the others this session, with \$5,500 probable, still okay. Last week, \$6,800. Continues.

Capitol (Loew's) (4,820; 55-61.50)—"Asphalt Jungle" (M-G) with Charlie Spivak orch, Georgie Price topping stage-show (3d wk). Down to near \$19,000, but holding over four days of fourth week to get new show in Monday (3); second week was okay \$36,000. "Crisis" (M-G) with Ralph Flanagan orch, Thelma Carpenter heading stage-show opens next Monday.

Criterion (Moss) (1,700; 50-61.75)—"Tarzan and Slave Girl" (RKO). Just drifting along with only \$10,000 in eight days. In ahead, "Woman on Pier 13" (RKO) was light \$8,000 in eight days. "White Tower" (RKO) opens Saturday (1).

Globe (Brandt) (1,500; 50-61.20)—"Wagonmaster" (RKO) (2d-final wk). Down to \$8,000 or near after just okay \$12,000 in first week. "Without Honor" (UA) opens Saturday (1).

Mayfair (Brandt) (1,736; 50-61.20)—"Destination Moon" (EL). Opened yesterday (Tues.). In ahead, "Rock Island Trail" (Rep) (4th wk), slipped to \$6,000 after \$9,000 for week ahead.

Palace (RKO) (1,700; 55-61.20)—"Baron of Arizona" (Lip) and vaude. Taking it on nose with others, with lightweight \$14,000 or

less likely. Last week, "Quicksand" (UA), with vaude, nice \$19,500.

Paramount (Par) (3,684; 55-61.50)—"Secret Fury" (RKO) plus Jack Carter, Gloria DeHaven, Ray Anthony orch heading stage bill (2d wk). First week, ended last night (Tues.), was just okay \$59,000. In ahead, "Winchester '73" (U) with Jan Murray, John Payne, Patricia Morrison, Al Donahue orch onstage (2d wk), \$52,000.

Park Avenue (U) (583; 90-61.50)—"Rocking Horse Winner" (U) (3d wk). Current week ending today (Wed.) is holding in solid style at \$7,000 after \$8,000 last week. Stays on.

Radio City Music Hall (Rockefellers) (5,945; 80-62.40)—"Father of Bride" (M-G) and stage-show (6th-final wk). Even in its closing session this will land a big \$137,000 after a smash \$141,000 for fifth stanza, a bit over expectancy. Makes huge \$854,000 for run, and could have stayed longer, but both the Hall and Metro wanted to get "Next Voice You Hear" (M-G) started. "Voice," with annual Independence Day stage-show, opens tomorrow (Thurs.).

Rialto (Mage) (594; 44-98)—"Sudan" (EL) (reissue). Opened yesterday (Tues.). Last week, "Arabian Nights" (U) (reissue), fairly good \$5,500 for an oldie.

Rivoli (UAT-Par) (2,092; 90-61.80)—"Fortunes of Capt. Blood" (Col) (3d-final wk). Looks to sag to light \$7,000, after \$10,000 in second round. "If This Be Sin" (UA) opens Friday (30).

Roxy (20th) (5,886; 80-61.75)—"The Gunfighter" (20th), plus Robert Merrill, De Castro Sisters, Yvette and others, onstage. Despite fine reviews for pic, this bill does not look likely to go over \$65,000, only fair for opening week. Holds. Last week, "Night and City" (20th) with Lucille Ball, Desi Arnaz and their Hollywood Revue (2d wk), \$60,000.

State (Loew's) (3,450; 55-61.50)—"Annie Get Your Gun" (M-G) (7th wk). Sixth round, which ended yesterday (Tues.), fell sharply with rest of street to \$20,000, okay for this stage of run; fifth week was solid \$25,000, way over hopes.

Strand (WB) (2,756; 55-62)—"Bright Leaf" (WB) and Tommy Dorsey orch heading stage-show (2d wk). Dipping sharply with others, with only slow \$28,000 likely; last week, mild \$37,000, below hopes.

Sutton (R & B) (561; 90-61.50)—"Winslow Boy" (EL) (4th wk). Third round, which ended Monday (26), held to nice \$11,000 after \$12,500 last week. Continues on.

Victoria (City Inv.) (1,060; 95-61.50)—"Third Man" (SRO) (21st wk). Holding comparatively well with \$8,500 probable, after \$10,000 last session. Continues on until July 25, according to present plans, with "Our Very Own" (RKO) set to open on that date.

L'ville Light; 'Comanche' 8G, 'Frontiersman' Fair \$5,500, 'Annie' 10G, 2d

Louisville, June 27.

With weather veering from rainy and sultry to hot, current outlook for downtown houses is for a light week. Best biz is still going to "Annie" at Loew's State, with "Tarzan and Slave Girl" at the Strand perking that house. "Comanche Territory" at Rialto and "Return of Frontiersman" at Mary Anderson, are giving plenty of western stuff. Opposish from drive-ins, night baseball and hard top auto races across the river in Jeffersonville, is being felt by first-runs.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Return of Frontiersman" (WB). Matinees light, but nights are holding up well. Fair \$5,500. Last week, "Fortunes Captain Blood" (Col), about same.

Rialto (Fourth Avenue) (3,000; 45-65)—"Comanche Territory" (U) and "Lucky Losers" (Mono). Looks modest \$8,000. Last week, "Big Lift" (20th), \$11,000.

State (Loew's) (3,000; 45-65)—"Annie Get Gun" (M-G) (2d wk). Hot weather dropping this to mild \$10,000. Last week, sturdy \$19,000.

Strand (FA) (1,400; 45-65)—"Tarzan Slave Girl" (RKO) and "Dynamite Pass" (RKO). Shaping for dull \$3,500. Last week, "Bells Coronado" (Rep) and "House By River" (Rep), \$4,000.

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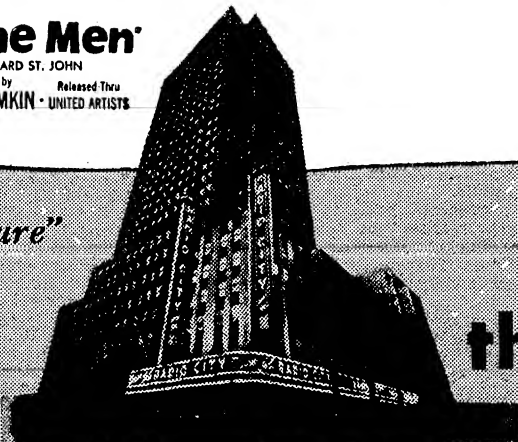
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HALL IN JULY

thru U A



VAF May Halt Invasion of London Nightclubs by U.S. Acts, Musicians

London, June 20.

The mass invasion by American cabaret acts of the London night scene may be checked by the action of Variety Artists' Federation, which has been complaining that the verbally agreed 50-50 quota is not being adhered to. Main difficulty of Federation is that there is no set procedure for allocating work permits for cabaret artists as there is with the normal vaude performer. When a variety management wants a foreign act, the application has to be okayed by a joint standing committee comprised of artists, managers and agents. If the artist gets the nod from this panel, the Ministry of Labor sanction is nothing more than a formal rubber stamping.

The night spots are not so thoroughly organized. Some of them are members of the Hotel and Restaurants Assn. and the VAF has made representations to that organization urging adherence to the quota. It also has circularized all cafes and clubs asking for a record of every act played since the cabaret biz was reopened on a big scale.

First results to this questionnaire show that the situation is not as bad from the point of view of British artists as was anticipated. One particular club, thought to be a black spot, has played five British acts out of 12. There have been others, however, where the balance is heavily in favor of foreign acts.

Many leading West End bonifaces, who regard a Broadway name attraction as necessary to secure the patronage of dollar spending tourists, are insisting that name bands which they employ should be regarded as part of the quota, particularly as many of the musicians do solo numbers. With a couple of bands, each of six to eight pieces, they claim that they are entitled to have as many foreign artists as they wish without any breach of the quota. Some of them feel that, with the increasing competition, they cannot be subjected to restrictive measures which would weaken their booking strength.

VENICE FILM FEST TO GET BIG BRIT. PIC LIST

Rome, June 20.

The Rome office of Venice Film Festival has announced here that preparations for the Film Festival at the Venice Lido in August are nearly completed. Announcement on the entries will not be official for about 10 days. The plans so far indicate that this year's Festival will be much larger in attendance and in strong calibre of films to be shown this year.

British Films Producers Assn. announced its entries long ago. List is as follows: "Blue Lamp," Michael Balcon Production with Jack Warner; "Morning Departure," Jay Lewis Production presented by J. Arthur Rank with John Mills, Richard Attenborough; "Dancing Years," Associated British Picture Corp., with Dennis Price, Patricia Dainton; "Odette," London Films, with Anna Neagle, Trevor Howard; "State Secret," Lauder-Gilliat Production, London Films, with Glynis Johns; "Gone to Earth," Powell-Pressburger Production, London Films, with Jennifer Jones, David Farrar; "Give Us This Day," Geiger-Bronston, J. Arthur Rank, with Sam Wanamaker, Lea Padovani, Kathleen Ryan and Bonar Colleano.

One reason that some of the American films cannot be announced is that the entrant application, in some cases, is in transit, as in the case of RKO-Walt Disney's "Cinderella," which is not officially listed as entered.

Parks-Garrett Glasgow Click

Glasgow, June 21.

Larry Parks and Betty Garrett (Mrs. Parks) scored a solid hit on variety bill at Glasgow Empire this week. Their act, carrying many local gags, impressed the crit.

The Parks are accompanied by their manager, Louis Mandel. They will visit Paris for 10 days, then sail July 6 for U. S.

In Scotland the Parks were mobbed by autograph-seekers and fans of his "Jolson" pix.

Goldwyn Named Member Of Brit. Film Academy

London, June 21.

British Film Producers honored Sam Goldwyn at a dinner last night (20) by making him a life-long honorary member of the British Film Academy. The occasion was marked by a special preview of "Edge of Doom." Goldwyn, who was introduced by Academy chairman Ronald Neame, said that creative art could have no international boundaries.

The Hollywood indie producer hoped the day would come when the field of ideas, whether in books, pictures or any other creative medium, would freely circulate to all people throughout the world.

Commie Plan to Relax French Pix Censorship Defeated by Deputies

Paris, June 21.

A lively debate on pic censorship this week in the Chamber of Deputies saw M. Grenier, Communist spokesman, lashing out against film control. He demanded amendments to the crippling code. Claimed various Russian films were banned while American pix never were treated that way.

P. H. Teitgen, bill's sponsor, replied that the liberty of the cinema could not be likened to that of speech and the press. He cited the immense influence of pictures, especially with children. Teitgen declared that pix censoring has always existed, and that all films judged to be sponsored or controlled by any political party whatsoever would be banned. He stated that most Soviet films banned were done so because of overt party propaganda, adding that as many American pix as Russian films have been shelved. Also he said that many Soviet pix would have been given the green light if the producers had agreed to proposed deletions.

As an example Teitgen pointed to "The Battle of Stalingrad" where a cut was demanded of a scene showing Prime Minister Churchill and President Roosevelt and some detrimental talk about the proposed second front. Teitgen closed with the statement that no threats would keep him from protecting the public morals, adding that French films are under rigid control in Russia.

Grenier's proposed amendments to film censorship were defeated 319 to 181.

"Ecstasy," Hedy Lamarr's oldie, is playing to lush business here, after some scissoring. Bob and Sally" is barred from commercial release.

Mexico Prexy Warns On Strong Themes for Films

Mexico City, June 20.

Stories are the weakest thing in Mexican pix and the industry must strive to get top tales not only to hold its place in world markets but also at home. So asserted President Miguel Aleman in a press discussion of current conditions in the film industry.

He added that Mexican pix have nothing to worry about in the matter of players, directors, cameramen, etc. But he stressed that producers must literally "surround themselves with expert writers who can produce stories that really interest the public."

Mexican producers, said the President, must realize that they are now experiencing their sharpest competition. Therefore, the pic with the best story is the best boxoffice bet.

The chief executive stressed that the Mexican government has helped Mexican pic producers greatly. Now is the time for the producers to not only aid themselves but Mexico by hiking the quality of their product.

Violetta Elvin, who replaced Alicia Markova, due to illness, as partner to Anton Dolin, is one of star ballerinas of the Sadlers Wells Ballet to tour America in September.

'Carousel' Still London Hit

London, June 21.

Iva Withers was absent from the leading role in "Carousel" for a couple of days because of a mild attack of tonsillitis.

Show is doing stand-out business and receiving continuing praise on all sides for Jerome Whyte's production, who re-staged the musical on this side, as he did for "Oklahoma."

Biggest Array of Yank Show Biz Names Attend Brit. Pix Garden Party

London, June 20.

The entire American colony, now in London, turned out for the annual Film Garden Party at Morden Hall Park. All the big names of show biz business were there with the U. S. contingent including Larry Parks and Betty Garrett, Cesar Romero, Vera-Ellen, Douglas Fairbanks, Jr., Irene Hervey, Jack Benny, Phil Harris and Rochester, Irene Dunne, David Niven, Dane Clark, George Raft, Julie Wilson and Diane Adrian.

Together with all the leading names in British pix, they sold autographs for charity, conducted auction sales and contributed to a star-studded show in the Hall of Fame.

Despite threatening weather, nearly 30,000 paid an admission fee of 75c, thus helping many deserving causes. The show was organized in collaboration with all sections of the British film business to raise money for the National Society for Prevention of Cruelty to Children, the Church of England Children's Society and the industry's own benevolent fund.

'Phedre' Flops as Paris Ballet; Toumanova Hailed

Paris, June 20.

The Paris Opera Ballet premed the long-awaited "Phedre" at the Opera House last Wednesday (14) to a warm reception, with U. S. guest-ballerina Tamara Toumanova especially well received. Ballet, however, despite its creators and attendant hullabaloo, to put it mildly, isn't very good. It's more a production number for a revue than a terper's creation.

This is the ballet that poet-novelist-designer Jean Cocteau, composer Georges Auric and choreographer Serge Lifar have been working on for a year. Greta Garbo was mentioned for it once, when it would have been a miming instead of a dancing lead. Then composer Auric insisted on Toumanova, and the Opera's managing director, Georges Hirsch, spent months negotiating loan of the ballerina from the Marquis de Cuevas' Grand Ballet de Monte Carlo.

This is the Greek tragedy, "Phedre," turned into a ballet. But there's little ballet to it, it being mostly pantomime. Toumanova, as Phedre, does most of the dancing. Liane Daye, as Aricie, has very little to do. Lyette Darsonval, as Oenone, is miscast. Lifar, as Hippolyte, is disappointing, and should stick to choreography.

Current London Shows

(Figures show weeks of run)

London, June 27.
"Background," Westminster (6).
"Beau Strategem," Lyric (61).
"Brigadoon," Majesty's (63).
"Carousel," Drury Lane (3).
"Castle in Air," Savoy (29).
"Cocktail Party," New (8).
"Eliz. Slept Here," Strand (35).
"Excellency," Princes (5).
"Fallen Angels," Ambassadors (29).
"Folies Bergere," Hipp (38).
"Golden City," Adelphi (2).
"Harvey," Piccadilly (78).
"Helress," Haymarket (74).
"Holly and Ivy," Duchess (7).
"Home at Seven," Wham (16).
"Ice-Canades," Empress (5).
"King Rhapsody," Palace (41).
"Knights Madness," Vic. Pal. (15).
"Latin Quarter," Casino (15).
"Mr. Gillette," Garrick (16).
"Oklahoma," Stoll (160).
"Ring Round Moon," Globe (22).
"Seagulls Sorrento," Apollo (2).
"Streetcar," Aldwych (38).
"Touch and Go," Wales (6).
"Traveller's Joy," Criterion (107).
"Treasure Hunt," St. Mart. (41).
"Venus Observed," St. Jm's (23).
"Way Things Go," Phoenix (17).
"Worm's View," Whitehall (166).
Closed Last week
"On Mon. Next," Comedy (25).

Absence of New U. S. Films Blamed For Dip in Argentine Music, Disk Biz

Buenos Aires, June 20.

Hoyts and Universal In Aussie Renewal Pact

Sydney, June 20.

Hoyts' cinema circuit and Universal have signed a product pact covering the Sydney and Melbourne nabes for the 30th year in succession. Deal was signed by Ernest Turnbull, Hoyts' topper, and Herc McIntyre, U chief.

First-run for Universal in Sydney and Melbourne is via the Greater Union loop, headed by Norman B. Rydge, also on longterm pact. Both Universal and GU are hooked to the J. Arthur Rank setup through a stock deal.

Sweden Studios Seen Turning Out 20 Pix Despite Adverse Biz

Stockholm, June 27.

Despite adverse economic conditions, the Swedish film industry will likely turn out around 20 pictures during the 1950-51 season. Figure probably would have been higher if several producers had not been forced to suspend filmmaking.

Lorens Marmstedt's Terra Films revealed it won't place anything before the cameras until the high admission taxes are reduced. Kungsfilm, with an estimated debt of \$400,000, has also temporarily shutdown.

Most ambitious program is that of Sandrew-Bauman Film. Company is mapping eight pictures, most important being "The Beauty Helena," with Eva Dahlbeck and Max Hansen. It's based upon an Offenbach operetta. Runner-up is Europa Film with four pix on its production schedule. Due to roll soon is an Edward Persson starrer, "Sunshine, Springtime and Svensson."

Nordisk Tonefilm currently has "When Love Came to the Village" in work, and contemplates filming three other yarns. Svensk Filmindustri likewise has "Summerplay," a ballet story, before the cameras and is readying a re-make of a Birger Sjöberg novel, "The Broken Quartet." Balance of '50-'51 production is split among Fribergs Filmbyra, Wive Film, Svensk Talfilm and Svea Film.

PEERS, BBC VET, SIGNS 2-YEAR RADIO LUX PACT

London, June 20.

Donald Peers, who will head a Palladium bill in August, has signed a two-year commercial radio contract with Towers of London which calls for 39 half-hour programs to be recorded this year, with an option for a further 78 in 1951. Series will be distributed by the Towers organization throughout the world, and the show already has been sold through the London office of Young & Rubicam to Procter & Gamble's English subsidiary Thomas Hedley, for transmission from Luxembourg, commencing in September. The bill calls for the highest talent cost of any half hour show sold to Luxembourg and is on a rising scale starting at \$1,400 a week.

As a result of the deal, Peers may be lost to British listeners, who only take the BBC programs. BBC does not allow commercial work by its regular artists.

Peers' exit from the BBC and his entry into the commercial radio, heralds an intensive exploitation period for Luxembourg. Levers for Wisk (British equivalent of Surf) currently sponsors Gracie Fields, and will probably renew the show for 1950-51 winter season. With Levers biggest British competitors (Procter & Gamble), sponsoring Peers, there will be a widespread ad-publicity campaign.

Tennessee Back to Rome

Rome, June 20.

Tennessee Williams motored from Paris to Rome this week to vacation here for the summer. This is the third summer that the playwright has spent here.

He recently completed a novel, titled "The Roman Spring of Mrs. Stone," which will also be made into a screenplay.

Prolonged suspension of importation of U.S. films, which meant that no new U.S. pix entered Argentina since March of 1949, has affected music publisher and recording company biz as well as record dealer trade, since none of the latest American tunes were heard. Now that U. S. picture imports are to be renewed shortly, Tin Pan Alley of Argentina is looking for a revival of interest in North American types of popular music.

For all that the absence of these films has meant record and sheet music dealers have been impressed by the heavy demand for specific novelties, which they are unable to supply. They attribute creation of this demand to word-of-mouth reports from returning travelers who have seen the hit musicals in the U. S. or Europe, and perhaps brought a few records back. Music fans are annoyed when they find their requests for novelties can't be filled because manufacturers and dealers have been unable to obtain import permits to bring in either matrices or records.

Some people blame the absence of Yank hit tunes on poor plugging by the publishers' reps, who are insufficiently in touch with the band leaders or warblers. On the other hand, there's such a strong nationalistic spirit around that the band leaders are following this trend. This is epitomized by the government decree, passed some six months ago, which obliges all spots where music is played or reproduced to make up 50% of their programs with Argentine music. Even long-hair musicians must include at least one Argentine selection in their programs. Restaurants, bars, cafes and niteries, which feature either live or canned music, comply with this by billing the native stuff on the hours of lowest attendance. Local music is regarded as too monotonous to be heard so often.

Bing Crosby Still Tops

Bing Crosby continues the all-time popular best-seller in platter music, and the disk jockeys find they can't go wrong if they plug Der Bingle. Jean Sablon is still a steady draw, but, curiously enough, the demand is for his older hits. Charles Trenet is always a preferred record item, particularly in "La Mer." With no help except from the word-of-mouth reports of folks back from Europe, Piaf and Jacqueline Francoise are also favorites. Italian warblers, formerly so popular, have waned as favorites since the big success enjoyed by Carlo Buti two years ago.

The new recording companies are Intervas and Orfeo. Intervas, an offshoot of the Kraft Publishing Co. (book publishers), has an affiliation with the Italian Cetra records. Intervas has already lined up some local talent. Through the Cetra connection, Kraft will press recordings from European matrices. There is talk of this company having its own recording presses on the way from the U. S.

The Orfeo setup has been capitalized by a group which includes a number of musical instrument and record dealers (Breyer and Romero), as well as some local music publishers—Julio Korn (Editorial Korn) and Hector Mossi. This outfit is all set to import as well as manufacture locally.

Ireland's Bigger Biz Drive

Dublin, June 13.

With patrons more particular than ever about their entertainment, and with summer weather as usual cutting into cinematrade, a fresh showmanship drive is being launched by wiser exhibs here. Odeon (Ireland) group is spearheading the campaign to keep the customers coming. Recent gimmicks have included attendances of a naval unit of "Morning Departure" and Army Air Force at "Twelve O'Clock High." A survivor of Kuching Jap Prison Camp, Major Trevor Owen, was used on personal appearances for "Three Came Home" here, in Cork and Limerick. Metropole terperly has organized weekly holiday dances to find a "Miss Dublin" to stimulate coin from tourists.

Although a plan for co-operative campaign for better biz was suggested some time ago to Irish Theatre and Cinema Assn., it was shelved.

So. American Show Biz Stymied By Lack of Coin, Gambling Ban

South American showbiz isn't what it used to be. That's the plaint of Angie Marasco, bandleader for the Moore-McCormack Lines' luxury cruise ship, Argentina. With the company off-and-on for the past 10 years, he declared in New York last week that dollar shortages in most Latin countries have tended to restrict imports of American acts.

Still another factor in holding down native and Yank top bracket talent bookings, Marasco pointed out, is a ban on gambling in Brazil. In pre-war times, sumptuous Brazilian casinos often used bands of the Eddy Duchin calibre along with class U. S. ballroom teams, comedians and singers.

These Brazilian Monte Carlos are now closed. But some observers are hopefully viewing the upcoming October elections when the voters elect a new President. It's felt that a change of administration may lead to a relaxation in the gambling ukase.

As far as Latino musical tastes are concerned, Marasco said, bop is all the rage. It's played consistently in Buenos Aires. The Argentine public first became acquainted with "modern progressive music" chiefly through American recordings.

While B. A. nite life is comparatively flourishing, U. S. music is not programmed as frequently as it was in the past. Preventing such performances to a sizable degree is a recent government order which compels leaders to play at least 50% native compositions.

Moreover, unlike most name bands that deliberately develop a style, Marasco of necessity has to stress versatility since a traveler may call for anything from cornball to Chopin. Currently, his crew includes Harold Bowen, drums; Bob Shea, piano; Will Hutten, trumpet, and Lou Lane, bass.

Aside from the band, the ship also uses several acts. Those who sailed from New York over the weekend on a 38-day cruise were Pablo (Paul Grin), magician; Irene Kun and Maurice Ramos, dance team, as well as Josephine and Richard Oneta, vocalists.

Talent generally does from eight to 10 shows a trip. Performers also take part in ship activities, costume ball, etc., and have full passenger privileges. Turns are booked through Henry Herman. Moore-McCormack, incidentally, is the only line in South American service buying cruise talent. Grace Line uses only music and a third competitor, Delta Lines of New Orleans, no entertainment at all.

\$1,666,000 to Be Spent On Dubbing in Berlin By Yank Pix in Year

Washington, June 20. U. S. film companies are placing synchronization and dubbing orders in Berlin for the next year which will cost between \$1,190,000 and \$1,666,000, reports Nathan D. Golden, chief of the film division of Dept. of Commerce. Based on information from the Office of the U. S. High Commissioner for Germany, contracts by seven major Hollywood companies have been made for synchronizing about 70 pictures during the year which began on June 1.

In addition, another company expects to dub 15 pictures in Berlin prior to releasing in Germany. Would cost \$238,000 for this 15-film job.

English Prods. Seeking More French Dubbing

Talks are to open in Paris today (Tues.) between representatives of the British producers and the French government on a request for more dubbing visas for Britain. Present allocation allows 20 a year, against 121 allotted to Hollywood.

Repping the British studios at the talks will be Sir Alexander Korda, Reginald P. Baker, Steven Pallos, with Air Commodore West and Sir David Cunynghame as advisors. Together with Sir Duff Cooper, the producers roving ambassador on the Continent, they will follow their talks with discussions with French producers.

Tel-Aviv Cinema Closed By Legit Show Pickets

Tel-Aviv, June 15. The Mograbi cinema, one of most important houses here had to close its doors as a protest against picketing yesterday (14). Pickets prevented patrons from buying tickets. Members of the chamber theatre started picketing about a week ago, when they stopped their performances as result of the dispute with the house owner. Both the Mograbi cinema and the chamber theatre use the house.

The whole matter was brought before the Knesseth (Parliament) which has announced that it may issue a Mograbi law protecting the chamber theatre.

War Films Score At Aussie B.O.

Sydney, June 20. War pix are back in favor with Aussie patrons. Latest to hit a top gross is "G.I. Joe" (UA), reissue currently spotted at Civic here for Hoyts. Same circuit's Century in Sydney has "Three Came Back" (20th) in its eighth week, while "Battleground" clicked for week for Metro in all key situations.

Republic's "Sands of Iwa Jima" debuts next month here for Hoyts. Strictly boxoffice poison throughout World War II, battleground vehicles now have returned to smash favor here.

Rome Unions Reported In Hassle on 'Quo Vadis'; Press Stories Snafued

Rome, June 27. With Metro's "Quo Vadis" now before the cameras at the Cine-Citta studios, a welter of conflicting reports about the company's status with various trade unions have appeared in the local press. Also complicating matters are malcontents who claim that by tying up Cine-Citta for months in advance, the U. S. major has caused a shortage of studio space.

Story in Il Tempo, a Rome paper, last week stated that carpenters, painters and grips were disgruntled over pay and hours among other alleged grievances. Apprised of the report, the film's production unit manager Henry Henigson said he was unaware of any discontent and added that "everything is progressing smoothly." The following day, this same sheet ran another yarn on the situation but giving it a reverse treatment.

Despite charges of some film-makers that Metro is holding down native production by its deal with Cine-Citta, a survey shows that no less than 19 Italian pictures are before the cameras this month at eight studios. Three more features are shooting on location. Most active lot is Titanus with a total of eight in work. Cine-Citta had two excluding "Quo Vadis."

Mexico Studio Workers Threaten Strike July 1

Mexico City, June 20. Threatened strike against the recently merged Churubusco and Azteca studios, from which the pic trade has just been relieved, has become a real headache with the ultimatum by the national cinematographic industry workers union (STIC) that it will call a strike July 1 against all studios unless they grant a 50% salary boost. They also ask less work, a 30-hour week instead of the present one of 44 hours. Studio toppers told the labor minister they can't meet the demand.

STIC claims they can and argue that more pay and less work will mean the studios will get better work. STIC was induced to cancel the strike against Churubusco-Azteca and permit the firing of 16 workers, rated surplus by the merger.

British Indie Plans 3 Films

London, June 20. Director Jeffrey Dell and producer Julian Wintle have joined forces in a new production enterprise. Independent Artists, and plan a program of three pix before the end of next year.

First of the trio goes into production next month. It is titled, "Man Detained," being based on an original by Dell. Top roles will be played by Edward Underdown, Barbara Murray and Maxwell Reed. Almost half the film will be lensed on location while studio work will be at Merton Park.

See Balcon As New Production Chief for Rank

London, June 27. Sir Michael Balcon, indie producer who was named to the Odeon Theatres board several weeks ago, is now regarded as the key man in J. Arthur Rank's production plans. While nominally a producer in his own right, Balcon is believed ready to take over Rank's general production activities in an attempt to swing them into the black. He undoubtedly will be closely associated with the Rank filmmaking wing, with the idea of applying his successful formula to its activities.

Balcon already has announced already production plans for four new pix, making him the biggest contributor of outside product to General Film Deliveries, Rank's distrib outfit. In his recent releases, including some of the biggest grossers to hit British theatres, Balcon has perfected a hard-hitting, semi-documentary style which Rank aims to adopt for his own studios.

"The Blue Lamp," a Balcon production with a GFD releasing label, is typical. Film is the second biggest grosser in the history of British theatres. Only Samuel Goldwyn's "Best Years" has had a bigger take in England.

Rank is also hopeful that Balcon's feel for the American market will tilt his revenues in the U. S. Three of Balcon's pix, "Tight Little Island," "Passport to Pimlico" and "Kind Hearts and Coronets," are doing well in the U. S., especially the first-named. Producer also has just finished "Dance Hall" and "Cage of Gold," Jean Simmons starrer, for delivery to Rank.

British film magnate has been casting around the local scene for a producer with know-how to hoist his production wing out of its bad slump. Now the word is that Rank is satisfied to hand the ball to Balcon.

British Govt. Asked To Give \$2,800,000 to Fund For English Production

London, June 15. A bill to replenish the coffers of the Film Finance Corp. has been presented to Parliament. It stands in the name of Board of Trade prexy, Harold Wilson, and is proposing to increase the film bank's capital by an extra 1,000,000 pounds (about \$2,800,000). It will have its second reading in the House of Commons in the next few days and will probably go through both legislative chambers during the current session.

The Finance Corp., which came into being with a capital of 5,000,000 pounds less than two years ago as the production crisis became acute, has now less than 500,000 pounds in the kitty.

The additional coin is required partly to finance a program of six films being made on a co-operative basis by the Assn. of Cine and Allied Technicians. All the money for this program is being provided from the one source.

Of the original 5,000,000 pounds, more than half was loaned outright to British Lion, who since has been able to produce a string of British pix. None of this money as yet has been repaid although the company is regularly meeting interest payments.

"Navajeevanam," Tamil film copped the Madras government's gold medal award and trophy as the best Tamil pic produced last year. No award was made to any Telugu film.

Mexico's Film Bank, Despite Flaws, Seen as Hypo to Native Production; Other Nations Follow Its Setup

Argent. Bands, Crooners Seeking Higher Wages

Montevideo, June 20. Bandleaders and crooners are increasing their wage demands over on the Argentine side of the River Plate since the government there banned quiz shows on the country's networks. Action was taken in the belief that sponsors would have to turn to them to fill the void.

But they have been considerably disappointed because the trend has been more towards booking outstanding singers, mostly operatic, like Delia Rigal or Elsa Miranda, who has been booked by Colgate for Radio Mundo. Swift & Co. has substituted actor Marcos Caplan in a humorous series.

Ireland May Get U.S. Films Direct

Washington, June 27. Irish distributors are continuing to discuss the possibility of direct importation of American films rather than obtaining them via Britain, according to a report on Ireland's film situation released today by Nathan D. Golden, chief of the Commerce Department's motion picture-photographic branch. Distribution in Ireland are becoming particularly interested in direct importation because they fear being hurt by any future restrictions placed on U. S. pix by the British government. However, the Irish government, with its shortage of dollars, is loathe to change the existing system under which it pays for pictures in sterling.

While American films continue to dominate the Irish scene and gross about 75% of all biz done, they have occasional bad spots in them which annoy the people of the country.

"The public reacts against the so-called 'stage Irishman' portrayed with a pseudo-Irish accent, which is known in Ireland," comments the report. "Similarly, the current use of Irish names for thugs or burly, ignorant characters causes annoyance. It is generally felt that, in view of the frequent reference which U. S. films make to Ireland, producers should seek the advice of Irishmen in America so as to avoid giving an unnecessarily false representation of Ireland or of Irish people."

Irish picture production is virtually nil. Last year the country turned out three newsreels, a documentary on the Irish Mercantile Marine and three pictorials for distribution by the Irish Tourist Assn.

Amsterdam Hotels Full For Dutch Music Fest

Amsterdam, June 16. Holland Music Festival, which opened yesterday (15), will run for a month, taking place all over Holland, with events scheduled in seven different cities, all within easy distance of Amsterdam. Hotels here are booked solidly for the duration. Not too many Americans are in evidence yet, but are expected toward the end of the month.

A revival of Weber's opera, "Oberon," tonight (16) here was marked by guest-conductor Pierre Monteux receiving the award of Commander in the Order of the Orange Nassau, given him personally by Queen Juliana. It was the San Francisco Symphony maestro's 75th birthday. Spotted at the opera were Met singer Martha Lipton and Carleton Smith, of the National Arts Foundation. Dancers Rosario and Antonio are also here, giving the first of two recitals July 17.

Folksinger Virginia Davis arrived in Amsterdam today for a concert July 10 in the Cultural Center Vondelpark pavilion. Concert has been inserted into the regular schedule of the festival.

Mexico City, June 27. While feeling of industryites here concerning the government film bank is mixed, there is general agreement that the official production financing agency has provided considerable hypo to Mexican filmmaking during the last five years. Governmental coin is admitted to be at least partially responsible for pushing production here this year to an all-time high of 130 pix or more. That puts Mexico second only to Hollywood in quantity of production.

Banco Nacional Cinematografico has attracted worldwide attention of those nations anxious to increase their production of films—the perfect export. Britain's National Film Finance Corp. is patterned in part, at least, on the Mexican model, and France and Italy have had their eye on it.

From a strictly commercial standpoint, the Mexican film bank has been no more successful than England's NFFC. Both have dropped considerable coin, the Mexican capitalization now being down to a mere fraction of the 43,000,000 pesos (\$5,000,000) that the government has advanced to the bank. It has been more successful than its British counterpart, however, in hyping production.

Also Angels Theatre Building. Aside from financing films, the Mex bank has also given aid in angling theatre building. It has loaned considerable funds to Emilio Azcarra's Cadena de Oro circuit for the erection of hangar-type theatres and has also recently advanced Teddy Gildred's Credito Cinematografico (\$475,000) for the same purpose. There are now about 1,800 theatres in Mexico and it is estimated there may be 2,000 by the end of 1950. With no video (yet) and a limited amount of other competition, heavy increase in the number of houses since the end of the war has accounted for a continuing rise in business.

Bank's policy in indie production financing is to advance 65% of budget. As in the case of commercial banks in the U. S., it gets its coin out first, after distribution fee, prints and advertising.

Objection to the bank is based primarily on the fact that films it finances must be distributed through two releasing organizations which it controls, one for the domestic market, Peliculas Nacionales, and for foreign, Peliculas Mexicanas. Both are semi-official organizations with their stock controlled by the bank. There's general satisfaction with the job done by the overseas outfit, which is said to be an efficient sales organization.

Bank's Domestic Distrib NSG. Domestic setup, on the other hand, is viewed very unenthusiastically by producers who are forced to distribute their pix through it. They charge that once it derives enough income from a film to get the bank off the hook, it loses its sales enthusiasm.

Aside from this distribution angle, objection to the bank activities comes from some conservative quarters that feel the government has no place in private industry. Even the right-wingers, however, admit that the bank operates without undue pressure from political sources.

There is likewise no charge of censorship by the bank, since Mexico has government pre-production censorship anyway. Bank accepts any script that has the okay of the official blue-pencillers. Bank has a considerable safeguard against any single producer getting rich on its resources. It won't advance the coin for more than two pix to any producer per year. It also won't allow him to put his own services into the budget for more than \$1,750.

Beyond the 65% provided by the bank, the producer must get up almost all cash. Deferrals by actors and other personnel, such as is usual in Hollywood, are virtually unknown here. There are also no regular sources of second money so the producer must put up his own coin or get it from private investors—frequently the theatre circuit owners. Amounts are not too large since the average film is budgeted at only about \$50,000.

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...and
the
nation
will
be**



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CENTURY-FOX

Inside Stuff—Pictures

Senator Edwin C. Johnson of Colorado, who not long ago lambasted the film industry on the floor of Congress and threatened to introduce a Federal licensing bill for picture personnel, turned reviewer recently. Invited to a screening of the Italian-made "Bicycle Thief" at the National Press Club in Washington as a result of his evident interest in the picture industry, he wrote a highly-laudatory review of the film. It appeared in Colorado, official organ of the Democratic organization in that state.

"Last night," he wrote, "I enjoyed that film of films, 'Bicycle Thief.' Truly it is the most fascinating picture I have ever seen." Johnson ends up, after more than a column, with a direct pitch to his readers to see the film. Before that, however, he praises director Vittorio de Sica's casting of the picture almost completely with amateurs. That gives him opportunity for some comments on Hollywood—which disturbed him into his recent attack because of its allegedly capitalizing on misconduct of stars.

"This picture ought to do something for Hollywood," states the senatorial reviewer. "Hollywood forever does its best to make us forget the story and think only of some overpublicized star. Hollywood even distorts a good story to make it fit some inflated film great. No wonder the boxoffice is falling off. No Hollywood glamour snob can act the part of the woodchopper as well as a woodsman right out there in the timber. . . . Under the Hollywood system the producers create stars; then the stars become the Frankensteins who make the producers eat out of their hands like beggars. In Italy the film is produced the way it should be, without Frankenstein's consent."

Some 1,800 theatres which sponsor Roy Rogers Riders clubs have been offered a fund-raising plan by Rogers, Republic Pictures and the National Kids' Day Foundation. Coin would go to help underprivileged children and at the same time it's claimed that exhibs will increase their b.o. take with paid-in-advance admissions. A non-profit charitable organization, the foundation is distributing buttons to theatremen which Riders club members will sell for 10c apiece during September. Buttons are to be worn Sept. 23, National Kids' Day. Houses in question would be used as a clearing center for all button sales. Money received by club members is to be turned over to theatre managers. Out of every dollar the house retains 50c, for which the moppet salesmen are handed 50c worth of admission tax good until used. Other four bits goes to the Foundation Fund.

Not only has the boxoffice pull of Hollywood product been slipping at civilian theatres throughout the country, but their draw has also been slackening at nationwide Air Force, Army and Navy bases. Typical of the change in GI tastes is the experience of the lone 900-seater at Mitchell Field Air Force Base, L. I. In the past 30 days audiences at the house averaged 568 persons nightly, compared to a 1949 average of more than 700.

Two other film theatres at Mitchell Field were forced to close since the first of the year due to unprofitable operations. Remaining house has two performances an evening with Saturday and Sunday matinees. Its bill was previously changed five times weekly, but now a new feature is screened each night. Best grosser over the past four weeks was Metro's "Father of the Bride," with 855 patrons turning out.

Julius Klein, who was named last week by Columbia to act as public relations consultant for the company, will handle Col's political chores in Washington. As such, Klein will have a job parallel to that of Carter Barron of Metro; Tony Muto of 20th-Fox, and A. Julian Brylawski of Warner Bros. Klein heads his own p.r. org.

Reportedly, new Col consultant will receive \$50,000 yearly for his duties. Currently the head of the Jewish War Veterans, Klein served as personal consultant to Louis B. Mayer at Metro for many years besides repping the Schine circuit and other showbiz accounts.

Because the script is heavy with U. S. colloquialisms that Britishers won't understand, Columbia is shooting what amounts to a British version of "Born Yesterday"—but shooting is going on almost simultaneously with the regular version at a considerable saving in production time. After a shot for the domestic market, which includes verbiage the English won't get, director George Cukor puts the stars through their paces for a wild soundtrack which will be dubbed into the foreign print. Examples of changes being made are "suitcase" for "keester," "lift" for "elevator," "petrol" for "gasoline," and "tramp" for "bum," which has an entirely different meaning to Britons.

Paramount pulled a coup this week when the major's flackery promoted publication of the complete shooting script of "Sunset Boulevard" in last weekend's Book-of-the-Week section of the N. Y. Post. Ordinarily the Post's feature is restricted to best selling novels. On Par's urging, editors decided that the Charles Brackett-Billy Wilder script had sufficient literary merit.

IA Against Anglo Pact

Continued from page 4

Hollywood technicians are now unemployed. If 10 or 15 pictures a year are made away from the U.S., this unemployment figure would rise to 50%. Right now, he said, the number of unemployed in Hollywood equals the total number of technicians working in the British industry.

IA prez said he had warned Johnston of the danger of other countries following the British lead. If the Yanks agree to the British proposal, Irish labor leader asked him in Dublin, he said, when the American producers would start making films in Ireland. That can spread to other countries throughout the world which have frozen American funds, and it would all add up to more unemployment for the U. S. industry.

If American producers had their choice, Walsh said, they would all rather produce in America than in a foreign country. And, he pointed out, if Metro had decided to make "Quo Vadis" in Hollywood rather than in Italy, the production would immediately have solved the entire unemployment situation for the costumers' union in Hollywood. He declared that the MPAA, "if it was smart," should have a labor representative sit in on any future negotiations with the British, even if only in an advisory capacity.

Hollywood AFL Film Council,

meanwhile, sent telegrams Monday (26) to Johnston and Ellis Arnall, prez of the Society of Independent Motion Picture Producers, outlining its opposition to the British proposals. Wires quoted the union as "opposing in every way open to organized labor the compulsory and penalizing provisions" of the projected agreement. It said acceptance of the plan would constitute "a sellout of American labor" and "a degradation of the entire American film industry."

Defer UJA Dinner

Dinner of United Jewish Appeal honoring company prexies and other showbiz figures has been postponed to Sept. 19 because of hot weather. Affair, slated for the Waldorf-Astoria hotel, was originally scheduled for June 29. Postponement of the date will cause cancellation of visits by a number of Coast execs.

Fete is aimed at honoring past and present chairmen of the UJA's amusement division, including Barney Balaban, Nate J. Blumberg, Harry Cohn, Ned E. Depinet, Nicholas M. Schenck, Grad Sears, Spyros P. Skouras, Harry M. Warner, Herman Robbins and Lee Shubert. Harry Brandt is dinner chairman.

4-Ply Yippees

Hollywood, June 27.

Newest wrinkle in oaters is guest stars.

In Roy Rogers' "Trail of Robin Hood," Republic's three other western stars, Allan "Rocky" Lane, Monte Hale and Rex Allen, will each do a spot with the boss he uses in his own series and help Rogers round up the heavies at the fadeout.

Archibald Reported In Line for Prexy Of British Films Council

London, June 27.

Baron Archibald of Woodside (George Archibald), Labor member of the House of Peers, reportedly will leave the J. Arthur Rank organization within a few weeks. His departure follows a long series of disagreements with Rank's chief lieutenant, John Davis.

Wardour street reports are that Archibald is in line for the post of president of the British Films Council, trade advisory group to the government. He is former co-managing director for United Artists in England and held a top post in the British Ministry of Information in the U. S. during the war.

13 M-G RELEASES FOR FINAL 4 MOS.

Gearing its releasing schedule to the upped production on the Culver City lot, Metro has set a minimum of 13 releases for the four final months of the year. In so doing, company is boosting its pace over last year by two new pix and one reissue. In all, M-G will have at least 40 pix hitting the theatres in the current 12 months against 35 turned loose in 1949.

Three other films may be handed general release dates during 1950. These are "Annie Get Your Gun," "Stars in My Crown" and "The Next Voice You Hear." First two have already had a number of pre-release engagements, while "Next Voice" world-prems at Radio City Music Hall Thursday (29).

Same fast pace will be maintained by Metro in July and August when the company releases seven films. Likelihood is that the major will boost its rate further in 1951 in view of its big production plans.

Sullivan Launches Drive To Slash Freight Rates

Silver City, N. M., June 27.

Drive to reduce freight rates on the shipment of prints was launched here today (Tues.) by Gael Sullivan, exec. director of the Theatre Owners of America. Sullivan is asking exhibs to join him in a campaign to win lower rates from Railway Express Agency, national transportation concern which handles almost all print deliveries. It is his contention that the tariff is too high and should be whittled 25%.

Announcement of the new campaign came at the annual convention here of the Theatre Owners Assn. of New Mexico during a talk by Sullivan. The drive actually represents the second attempt to bring about a reduction of rates since Sullivan some two years ago carried on lengthy negotiations with Railway Express. His request was nixed at that time.

Current rate represents a full tariff on freight. At one time, the rate was one-and-one-half for a round trip on a print. Sullivan wants that rate restored. It would save exhibs hundreds of thousands of dollars yearly since they bear the freight charges both ways. TOAer is opening his new drive at the present time because the shipping company will win tax savings under the new excise laws.

TOA official also discussed the current tax drive by the industry as well as the field of competitive bidding. TOA wants the distributors to open all winning bids. Sullivan returns to New York at the end of the week.

More M-G Tint Shorts

Hollywood, June 27.

Metro is increasing its use of color in short subjects.

Studio's 1950-51 slate includes 22 cartoons and eight James A. FitzPatrick "People on Parade" shorts in tint.

Four 'Overage' Majors Lose Big Chunk Of Iced Francs (Plus \$) in Hays Edict

KRAMER, UA WIN 1ST ROUND ON ITALO 'MEN'

United Artists, producer Stanley Kramer and Robert Haggai won the first round in a legal battle with Sigmund Schlager, indie producer, when N. Y. supreme court Justice Henry Clay Greenberg this week refused to issue a temporary injunction restraining the sale of the Italian distrib rights to Kramer's pic, "The Men." Court held a substantial question has been raised on whether Schlager holds a contract to handle the film in Italy.

Schlager's suit contends that on April 13, 1950, he made a deal with Kramer to pay \$39,000 for the Italian rights. Both UA and Kramer called off the deal, suit alleges, when Haggai offered \$45,000 for the film. His offer of a down payment of 25% was then rejected by the defendants, Schlager claims.

Plaintiff seeks to restrain Haggai from taking over the pic. He must, however, await final decision after trial in view of the court's ruling. O'Brien, Driscoll, Rafferty & Lawler rep the defendants.

Britain Nixes

Continued from page 3

film to relatives of the vets on the effect of paraplegia on certain biologic functions, such as the bladder. Curiously, British objection is not to explanation of effect on reproductive activities, which was a source of Production Code Administration squeamishness in the early scripting days of the film. Breen office later agreed that this discussion by the doctor (Everett Sloane) was handled in such good taste there was no room for a squawk.

Kramer contends that, while the cuts demanded are minor from the standpoint of footage, they are highly important to the picture. Scene showing the anxiety of the wives and mothers of the vets during the doctor's talk is claimed by the producer to give mood and tempo to the film.

While abroad, Schaefer will also discuss booking of the pic in England and France. He expects to be gone about 10 days. Glass is east for discussions with his New York flack chief, Myer P. Beck, and with Howard LeSieur, pub-ad chief for United Artists, which is distributing "The Men." He returns to the Coast Friday (30).

Wilby-Kincey

Continued from page 3

the situation warrants. W-K's dramatic move may spark into action the longtime latent antipathy of exhibs to critics who let aesthetic considerations supersede their function as a guide to entertaining films.

Robert B. Wilby, prez of the W-K circuit, queried in Atlanta this week, said he was well-pleased with results of the trailer, but planned no individual continuing feud with the critics. Since the Clifton Webb starrer will be one of the year's top grossers, W-K staff was filed at the flagrant difference of opinion between Time's reviewer and the audience. It may repeat the fingerprinting at Time or any other publication if the situation arises again.

Wilby said that audiences found the trailer humorous. Running immediately after, each showing of the picture, it said:

"Ladies and Gentlemen: You have just seen and enjoyed 'Cheap by the Dozen.' Here is what the Time magazine movie critic had to say about it: 'A plotless string of mild rambling anecdotes with Clifton (Belvedere) Webb miscast in the central role. It is not much more fun than leafing through somebody else's family album.'"

"We bring this to your attention in order to prove that you cannot rely on the taste and judgment of smart-alecky critics who try to choose your motion picture entertainment."

Provision in the decision last week of Will H. Hays, who sat as arbitrator on an intra-company dispute over French remittances, has upset considerably the calculations of Paramount, United Artists, Warner Bros. and 20th-Fox, the four losing "overage" companies. While the general ruling in favor of "underage" majors has been accepted without question, the four companies are disturbed over a proviso which permits Universal, Metro, RKO and Columbia to repay dollars turned over to them in the U. S. with francs at a rate of 119.3 per dollar.

Four "overage" companies stand to lose a big chunk of francs by the transaction. Reason for that loss is the fact that francs are currently 350 per dollar, or only one-third the value on June 17, 1947, when the agreement on how to allocate dollars among the companies was reached. Since the total amount involved is \$1,572,138, a little pencil work by the losing companies indicates that they will drop 390,000 francs in frozen currency because of the unfavorable exchange rate.

This figure is arrived at by computing that the four "overage" outfits paid out 550,000 francs or thereabouts to convert the currency into \$1,572,138 that was remitted. They will receive from the four other companies (at 119.3 francs per dollar) a total of 160,400,000 francs. The Hays decision requires the four losers to turn over the dollars in the U. S. and be repaid in francs in France.

Understood that Warners stands to lose the most because the company had the biggest stake in the \$1,572,138. Paramount's slice is estimated at \$300,000, while both UA and 20th each had a \$400,000 cut, with WB owning the balance. Allocation is based on gross billings, but this amount is varied by the amount of francs used up locally in France.

To Columbia, RKO and U, the \$400,000 or thereabouts which each will receive will mean a substantial difference in each company's net profit reports. The coin had heretofore been held in escrow, and did not, therefore, appear in profit statements. Since the earnings of each of these companies is less than \$2,000,000 yearly, the French take would mean a hypo of at least 25%.

Little surprise is expressed as to the ruling. It was felt all along that the position taken by 20th, one of the "overage" companies, to the effect that the "underage" outfits were in the right considerably hampered the case of the former outfits.

Dispute arose because four of the companies had insufficient frozen francs to convert into dollars under the Franco-U. S. film pact which permitted a blanket sum for the industry. As a consequence, the four "overage" companies were able to remit more than their share based on prorated gross billings of all companies.

Seek to Cut U.S. Tariff On Imported Film

Washington, June 27.

A drive to reduce U. S. tariffs on imported film is expected to be one of the features of the International Trade Conference at Torquay, England, next fall.

Matter has become important because the U. S. has announced abrogation of its trade treaty with Mexico. Mexico long ago failed to live up to its end of the deal to provide lower duties. However, this Mexican agreement includes the section which reduces the duty on 35m negatives from 3c to 1½c per linear foot; and the duty on imported prints from 1½c to 1c per.

Under the trade agreements, the most favorable rate U. S. grants to any nation also goes to other countries in the trade agreement deal. Thus, the Mexican treaty rates are the ones which have been applying to virtually all the rest of the world. With this treaty abrogated, the old, higher rates would go back into effect for all countries. The abrogation becomes effective in six months, which gives adequate time to save the lower rates at Torquay.

Balaban & Katz In Full-Fledged TV Use for Bally

Chicago, June 27.

Full-fledged use of television as a promotional medium for motion pictures and theatre attendance was announced last week by William K. Hollander, pub-ad chief of the Balaban & Katz circuit. Flacks for the circuit said they would like to see the publicity staffs of the majors turn out television books which would list promotional ideas for television use. These would be similar to present press books, but with all copy and ideas slanted for video audiences.

B&K toppers feel that television, like any other medium of public information, can be used to bolster theatre attendance. Aside from the medium's advertising channels, there are all kinds of promotional programs that can be used, they say. Even television advertising is better received by the viewer than other forms, they say, because it is received in a relaxed atmosphere.

Circuit has its own TV station, WBKB, on which in past weeks it has been using promotional packages for its first-run pix. In promoting "Father of the Bride," now at the Chicago, a real wedding was performed on the Bill Evans show, with a member of the Chicago theatre orch the groom.

Even more intense was the advance promotion for "D.O.A.," at the United Artists. For the week before the opening, circuit telecast 23 spot announcements, and filled in the trailer as often as the opportunity occurred, about five to eight times. The night before the opening, circuit ran a 20-minute panel discussion on famous "Dead on Arrival" cases in Chicago. Included in panel were a police reporter, a special investigator from the District Attorney's office, a chief from the sheriff's office, and the Cook County Coroner, A. L. Brodie. Station has also been showing trailers and spot announcements during showing of pic.

Institutional promotion also gets a heavy part of WBKB's programming. Weather forecasts, for example, stress the air conditioning in B&K theatres. Time announcements are supplemented by a comment like, "And it's time to go to a motion picture theatre."

No actual and tangible results can be ascertained from the TV promotion except that gross for "Father of the Bride" for the first week was best since Christmas. But all Loop business was good that week, owing to a break in the hot spell during the weekend. "D.O.A." looks a fast biz getter in this, its initial week, but how much of it comes from the TV promotion can't be known.

B&K will definitely use TV for any picture that lends itself to promotion in that medium. They'll welcome any help from the majors in doing it, too.

Ricketson Backed

Continued from page 3

on accepting the post. Skouras, however, is urging the Ricketson nomination in the belief he can induce Ricketson to take over.

Brecher has been pushing his interviews with a number of prominent flimfites to determine which of these are available as well as to size up their qualifications. In so doing, Brecher has consulted with important film company and circuit execs as to their reactions. Included among these are Barney Balaban, Paramount prez, and Si Fabian, circuit operator.

Initial soundings by the Brecher committee members indicate an intention of paying a modest salary for the post well below those in parallel jobs with any of the companies. Reportedly, the figure quoted is in the neighborhood of \$25,000 for the big exec notch. Subordinate jobs would bring with them a considerably lower stipend.

Because of the requirement of unanimous consent by all COMPO members, the Brecher committee's chores are tough. It must come up with a name which would carry weight outside of the industry while being non-controversial within the industry itself.

Phonevision Tests

Continued from page 4

misunderstood the conditions under which the authorization for the Phonevision tests was given. "It is apparent," agency said, "that other dealers may have been similarly misled and that the purchasing public also may have been led to believe that a 'Phonevision' decoding outlet was essential to protect their receivers against obsolescence and that 'Phonevision' had been or would shortly be authorized by the Commission."

Actions 'Not Consistent'

Agency advised Zenith it is of the opinion its actions "have not been consistent" with the terms of the test authorization which require that the company avoid giving any impression that Phonevision will be licensed on a regular basis. Commission said it feels that the offer to manufacturers to put in decoder outlets on a contingent credit basis could be expected to result in the sale of many TV receivers containing the outlets "and that you might well have anticipated that your dealers and the purchasing public would be misled to believe that 'Phonevision' has been or will be authorized on a regular basis."

Commission said its experience has been "that the premature marketing, advertising or distribution to the public of apparatus which is intended to be used in a new radio service which has only been proposed, or has only been authorized on an experimental basis, can lead to a substantial investment by the public in the service."

"Such an investment then limits the freedom of the Commission in reaching a determination that best serves the overall public interest, since the Commission is placed in the position of being required to protect the public's investment. . . . The Commission feels strongly that any proponent of a new radio service can best serve the public in the pre-experimental and experimental period by exercising restraint in publicizing the proposed new service and in advertising, selling or distributing the apparatus to be used in the new service."

Present situation recalls the dissenting vote last February by Cdr. E. M. Webster to allowing the Phonevision test without first holding a hearing. Webster feared the tests would give the public the impression that subscription video is "just around the corner." Regardless of what conditions might be imposed, he had stated, he was enough of "a realist" to realize that the authorization would put the agency in the position "of prematurely arousing the public to fear a disturbance of their interest in television." Either Zenith or someone else, he said, would "consciously or unconsciously intimate that because of the Commission's action, Phonevision will become the future television system."

Zenith is asking that the date for commencing the Phonevision tests be extended to Oct. 1, 1950.

Carter New SPG Prez; Protest \$150 Initiation

Hollywood, June 27.

New officers of the Screen Publicists Guild are Kenneth Carter, president; Nat James, vice-president; Homer Davies, treasurer; Ann Del Valle, recording secretary; George Lait, 12-month trustee; Dan Thomas, 18-month trustee and Jack Gold, conductor.

Election for post of business manager will be held at membership meeting July 18, with three candidates up for the job. These include the present manager, Milt Gottlieb and two others, William Schuyler and Tom Wood. Don Boutyette and Jack Mullen, tied for office of financial secretary, also will run it off at the July meeting.

Meanwhile, 30-odd members of the IATSE press agent faction, which was defeated in recent NLRB voting, have protested SPG's insistence that they pay \$150 initiation fees for reinstatement. SPG has served notice that under the union shop contract that these dissidents face possible loss of their jobs if they fail to pay.

Studio labor relations directors admitted unofficially that they are receptive to complaints of the IATSE flacks and will press to see that the dispute goes to arbitration. Officially, however, no studio communicated with the dissident element.

War Scare Key to Pact

War scare which hit the nation over the weekend as a result of the Korea fighting is figuring in thinking of major company execs on the pending Anglo-U. S. films agreement. Pact proposed by the British contains an incentive clause increasing convertibility of frozen coin beyond \$17,000,000 for any pickup in U. S. production in England and penalizing Yank firms for any decrease.

Add to the Americans' other reasons for opposing the incentive plan is fear that should a worldwide conflagration break out, any U. S. production in England would probably be impossible. Should the Yanks ever go for any form of the incentive plan, provisions covering such a national emergency undoubtedly will be inserted.

Anglo Plan

Continued from page 3

to call it that, stating merely that the members wanted Johnston to talk further with the British. In addition to SIMPP's and labor's attitude, majors were influenced by reports of England's improving financial position. Gold reserves, which Johnston and Ellis Arnall, SIMPP prexy, had been told at the recent London negotiating meetings were still in poor shape, have improved considerably, according to official British treasury reports.

MPPAA objection, as was that of SIMPP and labor, was based on the incentive plan for U. S. production in Britain. There is particular objection to Wilson's proposal of a penalty cutting remittances to Yank distributors below \$17,000,000 if their production in England is less than that averaged during the past two years.

Americans have also been led to believe they can get a better deal by further negotiation, particularly in view of the State Department's sudden interest. As a result, it is expected that the new pact will probably be similar, except for minor changes, to the two-year agreement which expired June 13.

It will probably provide for \$17,000,000 in convertibility annually without the production incentive angles. In addition, the Yanks will give up the "B Pool" arrangement, giving them a bonus on exhibition of British pix in the U. S. In return they'll get the right to convert frozen sterling to the exchange of other soft currency countries.

A side aspect of the agreement will be Yank concession to drop the "unit" plan of exhibition in England (prohibition against playing Hollywood pix on dual bills with British product) in return for guarantees that there will be no changes in laws or regulations worsening the American position once a pact has been inked.

Sudden interest of Ambassador Douglas in the film situation came as a complete surprise to Yank film toppers in New York. First they knew about his action was in a brief and somewhat baffling cable to Johnston from Fayette W. Allport, MPAA's London rep, which was disclosed at Monday's MPPAA meeting.

Allport cabled that Douglas had "monkey-wrenched" the British proposals and also the tax-reimission plan which was thrown at the London trade by Sir Stafford Cripps, Chancellor of the Exchequer, last week. Latter plan would provide a subsidy for British producers by remitting to them part of a contemplated cut in admission taxes. Douglas' objection to both proposals was on the basis of the same U. S. customs and tariff regulations.

Douglas maintained that British plans would be discriminatory and would force the U. S. under the law to resort to retaliatory measures against British films here.

What baffled Johnston and his colleagues was how and why Douglas suddenly got into the act. They were pleased but bewildered, since he had never shown any great interest in Yank picture problems before.

Yank 'Bob & Sally'

Toronto, June 27.

Following protests from the Health League of Canada, the League of Decency, the Council of Churches and several women's organizations, "Bob and Sally," a sex-education film, has been yanked from distribution on personal orders of Premier Frost.

Nat'l Group

Continued from page 3

chairman. One of the big objectives of NETTC is for a unified front when Federal Communications Commission hears the industry's plea for exclusive TV theatre channels.

To Ask V. H. F. Channels

As things now stand, Allied intends to ask the FCC for V.H.F. channels while other industryites want the micro-wave range. Allied contends that micro-waves are only suitable for 1,500-2,000 of the large, metropolitan theatres. It claims no quarrel with micro-wave exponents but believes the FCC could grant both. On the other hand, other flimfites fear that the Allied plea will jeopardize the industry's entire case.

Generally speaking, purpose of the new org is directed toward research on the application of tele to theatre use; for promotion of theatre TV's development; and the ways of making the new medium useful as a public service by permitting theatres to be employed during non-operating hours for educational and welfare programs and use by government agencies.

One big nut which the group must crack sooner or later is on exclusive programs for theatres. Without exclusivity, there is little possibility that any big number of flickeries will take up the expensive large-screen equipment. It is likely that some attempt will be made to guarantee a steady supply of exclusive programs of sufficient wallop to lure patrons.

Fabian as Treasurer

New org will be incorporated in Washington. Si Fabian, circuit operator, has been tagged as treasurer. All exhibs will be invited to join whether they intend to install large-screen equipment or not. First meet was initiated by Fabian and Leonard H. Goldenson, United Paramount prez.

In accepting the job of organizing chairman, Walker referred not only to commercial possibilities but also its use as a public service to the federal and local governments. Indicating the public service line already taken in petitions to the FCC, Walker said that theatre video could be used widely in disaster or war emergencies. "I also can envision our theatres being used for morning television programs on adult education, teaching citizenship, home-making and helping the farmer and small business man with their problems," he added.

Big exhib turnout at the first meet came from all parts of the country. Those on hand were Samuel P. Ina nski, Goldenson, Fabian, Walker, Paul Levi, Benjamin C. Trustman, Nate Halpern, Robert H. O'Brien, Sidney Lust, Max A. Cohen, Jim Sharkey, Frank E. Cahill, Jr., Harry Goldberg, Albert Floersheimer, Joseph R. Vogel, Leopold Friedman, R. V. Wemple, Samuel Rinzler, Emanuel Frisch, J. Lee Rankin, Sol Schwartz, Charles F. Horstman, Kermit C. Stengel, J. Myer Schine, David Schine, Robert Coe, Mort Sunshine, Walter Higgins, C. L. Patrick, M. A. Lightman, Harry Brandt, Morton Thalheimer, Fred Schwartz, Gael Sullivan and Stanley W. Prenosil.

Kids-for-Free

Continued from page 5

from fixing admission prices in their contracts with theatres, so the distributors' hands are tied.

Some execs have suggested to their legalities that while the decrees may outlaw price-fixing, that doesn't entitle an exhib to let patrons in for free. Lawyers feel that exhibs can parry that simply by charging 1c for the moppets or each person in a car, so there's not much point in fighting along that line.

Distributors were just starting to congratulate themselves on getting a large number of the under-the-stars theatres off the flat-rental lists and into the percentage category when the new price come-ons started. Now they're not so sure they weren't doing better the other way.

United Artists is reportedly getting around the situation by a new policy of demanding 20c per car, regardless of how many people are in it. Company figures that allows the exhib to do any admish-juggling he desires and still gives the producer a fair break.

It May Become 'Ticket To Sheriff's Daughter'; Then Watch the B.O.

Twentieth-Fox is trying a new tack in switching titles on a picture, giving exhibitors the choice of utilizing the original tag or the new one. Picture is "Ticket to Tomahawk." Film has consistently grossed below expectations and 20th execs believe at least part of the n.s.g. business may be traced to the "Tomahawk" title.

As a result, the Orpheum theatre in Tulsa, operated by National Theatres, tested the film under the label, "The Sheriff's Daughter," and toted up a gross more than double the opening-day average of four previous 20th films to play that house. To ballyhoo the title, the theatre ran a unique ad campaign in the form of a personal message from the manager. Using such lines in the copy as "I Like Terrific Pictures To Have the Right Title" and "I Didn't Like the Title Either," the ads black out the "Tomahawk" label, superimposing the "Daughter" tag.

As a result of the good biz racked up in Tulsa, the 20th home-office has ordered three ads to be included in the regular pressbook using the "Daughter" tag, so that exhibs can buy whichever they think better. Another test is to be run in a Fox house in Memphis this week and, if it proves equally successful, the company may decide to abandon the "Tomahawk" name entirely. Film has already played most of its key-city first-run engagements.

SELZNICK IN 2D SNAG ON UA RENTALS TIFF

David O. Selznick has met a second rebuff in his attempt to force United Artists to arbitrate a dispute on rentals for four DOS pix. Application by the indie producer for reargument of his suit involving \$94,709 plus 10,764,961 lire (\$17,250) met defeat this week when N. J. supreme court Justice Ernest Hammer affirmed his original decision. It is expected that Selznick will now bring a full-scale action to test his rights.

Indie filmmaker has been trying to bring about arbitration of his claim by Price, Waterhouse & Co., accounting firm, which he asserts should pass on any disputes under a distribution pact made in February, 1947. At that time Selznick made his peace with UA after long feuding, and agreed that the company should continue handling "Since You Went Away," "I'll Be Seeing You," "Spellbound" and "Rebecca."

Number of UA charges against the pix are being challenged by DOS. One of these is for \$10,000 allocated to help pay a Grad Sears sales drive. He also disputes a sum of money sidetracked to pay for the exploitation of a book on the life of Selznick.

Paine, Kramer & Marx are fronting for DOS in the court fight, while O'Brien, Driscoll, Raftery & Lawler are in UA's corner.

20th's School Trailers To Lure Teenagers

In a move designed to capture the younger generation of filmgoers, 20th-Fox this week set plans for a new method of trailerizing a picture in schools. Company is releasing a series of 35m film strips showing scenes from its forthcoming "Broken Arrow," which will be distributed to schools in the fall along with an accompanying script for narration purposes by the teacher.

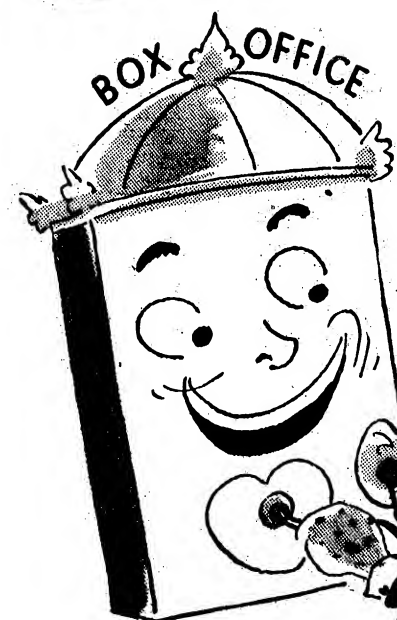
Strips comprise about 50 frames, which tell the story of "Arrow" without revealing its ending. They were prepared by Instructional Films, Inc., which handles 20th's 16m distribution. Strips will stress the historical and social aspects of the picture, which deals sympathetically with the American Indians.

While the major losses in film audiences are generally believed to include the over-30-year-old age group, considerable apprehension was voiced at 20th's recent series of showmanship meets over the need for inculcating the teenagers with the filmgoing habit. Twentieth hopes the film strip idea might help solve that problem.

It's Sweeping
The Industry!

OPTIMISM

G M



"M-m-m-m-m-g-m-m!"

HAPPY SUMMER TO YOU!

G M

"Annie Get Your Gun"—Going great guns!
"Stars In My Crown"—Every showmanship engagement a success!
"The Next Voice You Hear..."—Watch World Premiere Music Hall, N. Y.

JUNE

"The Asphalt Jungle"—4th Big Week, Capitol, N. Y.
"Father Of The Bride"—6 Big Weeks, Music Hall, N. Y.
"The Skipper Surprised His Wife"—Laughing Room Only!

JULY

"Crisis"—A Big one, Star-bright, to beat the heat!
"Duchess of Idaho"—Oh boy! Those M-G-M Technicolor Musicals!
"The Happy Years"—Vacation fun. A novelty in Technicolor!
"Mystery Street"—Chills and thrills superbly served!

AUGUST

"Three Little Words"—Great! Great! Great! Technicolor Musical!
"The Miniver Story"—At last! The wonderful sequel!
"A Lady Without Passport"—That "Delilah" Girl in her next hit!



"Exhibitor Magazine"
Nationwide Vote!
FIRST IN PRODUCT!
FAIREST IN TERMS!

(It's not too late to fight for complete 20% tax
repeal! Write your Senators TODAY!)

Film Reviews

Continued from page 6

Federal Man

Job of unearthing a gang of dope-peddlers.

Pic opens with a narcotics agent getting bumped off after only a few minutes of running time has elapsed. From there on film travels at a nice pace, with one of the bureau's agents shuttling back and forth from Mexico to the U. S. in an attempt to uncover the dope ring. During the course of the picture, various scientific devices used by the narcotics bureau on its cases are brought to the fore. Though most of the methods displayed have been shown on screens before, they still make for interesting viewing.

Pic sidetracks any romantic entanglements, playing it straight from the he-man angle. During the agent's south-of-the-border jaunts, an effective Latino flavor is developed. William Henry is convincing as the agent who finally runs down the gang, while Pamela Blake has practically nothing to do or say in the lead femme role. George Eldredge turns in a good job as the head of the ring. Robert Tansey's direction has kept the pic down to a comfortable 67 minutes. Jack Schwartz's production, though obviously made on a tight budget, fills the bill.

Gros.

The Lost Volcano

Hollywood, June 23.

Monogram release of Walter Mirisch production. Stars Johnny Sheffield, features Donald Woods, Marjorie Lord, John Ridgely, Elena Verdugo, Tommy Ivo. Directed by Ford Beebe. Screenplay by Beebe, based on characters created by Roy Rockwood; camera, Marcel LePard; editor, Richard Heermance. Previewed June 22, '50. Running time, 75 MINS.

Bomba. Johnny Sheffield. Donald Woods. Marjorie Lord. John Ridgely. Elena Verdugo. Tommy Ivo. Don Harvey. Charles Langley. Grandon Rhodes. Robert Lewis.

"The Lost Volcano" is a first-rate entry in Monogram's "Bomba" programmer series. Well-paced and with plenty of excitement for the juves, it will please the matinee trade as an okay supporting feature.

Stock animal footage has been expertly cut in and climax using shots of an erupting volcano, approximating recent newsreel clips from the Pacific, bring it to a finish that is right up the kiddies' alley. In between, Bomba, as played by muscular Johnny Sheffield, encounters enough adventures to keep the youngsters on the edge of their seats. These include a hand-to-hand battle with a crocodile, swinging through the trees and outwitting a pair of bad men.

Plot revolves around the fact that Bomba and a young friend, Tommy Ivo, know the location of an old, lost city filled with treasure. Two hunting guides, John Ridgely and Don Harvey, kidnap the youngsters and attempt to force them to lead the way to the riches. Bomba escapes and takes a rescue party to the lost city, located in the shadow of a volcano. There young Ivo is saved and the baddies are buried under molten lava when the volcano erupts.

Ford Beebe's direction and script set the adventures up nicely and keep the footage moving. Sheffield makes a good impression as Bomba, and Ivo's character abets this one by supplying extra interest for moppets who can easily put themselves in his shoes. As Ivo's parents, Donald Woods and Marjorie Lord are okay, as are the two heavies and Elena Verdugo, a native girl.

Marcel LePard's lensing, plus stock footage, helps things along, and Ozzie Caswell's music score makes itself notified in the climaxes.

Brog.

Hi-Jacked

Hollywood, June 16.

Lippert release of Sigmund Neufeld production. Features Jim Davis, Marsha Jones. Directed by Sam Newfield. Screenplay by Fred Myton. Orville Hampton; original, Ray Schroner; camera, Phil Tannaff; editor, Edward Mann. Previewed June 16, '50. Running time, 66 MINS.

Joe Harper. Jim Davis. Marsha Jones. Sid Melton. David Bruce. Paul Cavanagh. Ralph Sanford. Iris Adrian. George Eldredge.

Strictly a formula, low-budgeted actioner, Lippert's "Hi-Jacked" shapes up as an okay entry for the supporting market. Script by Fred Myton and Orville Hampton brings in the proper ingredients and then whips them into form to give interest to the yarn of hijacking in the trucking industry. Mantling provided by Sigmund Neufeld has injected some good values, and

Sam Newfield's direction keeps it all proceeding smoothly.

Jim Davis is a parolee driving a freight truck. When he is hijacked suspicion falls his way because of the prison record. After a second hijacking Davis loses his job and starts out on his own to clear his name. He pins the rap, finally, on the trucking line's dispatcher, is able to learn of a new robbery planned and hold off the gang until the police arrive. Davis handles himself in creditable fashion and gives the role the needed ruggedness. Marsha Jones satisfies as his wife.

Players aren't called upon to deliver much in the way of histrionics, but all acquit themselves nicely. Sid Melton and Iris Adrian spot some light moments, and others include David Bruce, Paul Cavanagh, Ralph Sanford and George Eldredge. Lensing and other technical credits are standard.

Neal.

My Daughter Joy

(BRITISH)

London, June 14.

British Lion release of London Films-Gregory Ratoff production. Stars Edward G. Robinson, Peggy Cummins, Richard Greene. Directed by Gregory Ratoff. Screenplay, Robert Thoenen; and William Rose; editor, Ray Poulton; camera, Georges Perinal. At Carlton theatre, London, June 14, '50. Running time, 81 MINS.

George Contantin. Edward G. Robinson. Ava Cantanin. Nora Swinburne. Georgeette. Peggy Cummins. Larry. Richard Greene. Sir Thomas Mactavish. Finlay Currie. Colonel Fogarty. Ronald Adam. Andreas. Walter Rilla. Professor Karol. James Robertson. Justice Ennix. David Hutcheson.

An obscure story about an international financier, "My Daughter Joy," despite its powerful cast, is not going to help the cause of British pictures. It's a vague and insincere piece of entertainment which cannot expect more than moderate returns from the home market, and barely merits a place on the American screens.

At no time does the plot seriously attempt to achieve coherency or credibility. Principal characters are etched indefinitely and the underlying theme is never made clear. There is a great deal of talk about a mysterious operation with which the financier is associated, but it remains a mystery to the end.

Edward G. Robinson plays the principal role of the financier, who has risen from a shoeshine boy in Constantinople to be one of the financial geniuses of the world. Apart from his financial intrigues, his dominating interest in life is his only daughter, on whom he lavishes gifts and splendor. But the girl falls for a young American reporter who exposes her father in one of his journals. There is the usual lover's rift and a subsequent reunion after the father has been told by his wife that the child is not really his own. Story is told in flashback and the opening scenes show the mentally deranged father unable to recognize the girl or her husband.

Robinson is virtually wasted. This fine actor tries hard to bring some semblance of conviction to this unconvincing plot but it's an uphill fight. Nora Swinburne has a colorless and undemanding role as his wife, but the best role goes to Peggy Cummins, who plays the daughter. She interprets this frivolous and spoiled child in an unsatisfactory manner. Richard Greene, as the newspaper man, is smooth and competent.

The production is obviously an expensive one with high grade settings and foreign locations. Gregory Ratoff's direction has failed to make something out of an obviously inadequate script.

Myro.

Cairo Road

(BRITISH)

London, June 21.

AB-Pathe release of ABCP Selton-Barling-Mayflower production. Stars Eric Portman; features Laurence Harvey, Maria Mauban. Directed by David MacDonald. Original story and screenplay, Robert Werber; editor, Peter Taylor; camera, Oswal. Music, Egyptian technical adviser, Michel Talhami. At Warners, London, June 21, '50. Running time, 88 MINS.

Colonel Yousef Bey. Eric Portman. Lieut. Mourad. Laurence Harvey. Maria Mauban. Karel Stepanek. Edouard Pavlis. Harold Lang. Humble. Coco Aslan. Lombardi. Coastguard Commandant Abraham Sofaer.

"Cairo Road" is a so-so thriller dealing with dope smugglers. Action moves slowly in the first half and much of the story is veiled so as to obscure the plot. However, it winds up with meaty climax. Looms as a likely subject for some dualers in America.

Action takes place in Cairo, Port Said and along the Suez. Location scenes are extremely effective, and add touch of Eastern color to the story.

Principal characters are the chief

of the Anti-Narcotic Bureau, suavely played by Eric Portman, and his impetuous assistant, portrayed by Laurence Harvey. These two battle against a world-wide smuggling organization which has brought misery and degradation to thousands of people in the Middle East. Police are investigating a murder which leads them to the trail of hashish peddlers. But there are many dull spots and odd adventures before the film ends. It takes more than 30 minutes before there's real action. Capture of the two major criminals is the climax.

Apart from the principals, the most distinctive performance comes from Harold Lang, who plays a smuggler. New Egyptian star, Camelia, is a looker, but is given little chance in a small part. The only other femme role is played by Maria Mauban as the sweet and understanding wife of Laurence Harvey.

Heart and Soul

(ITALIAN)

Crest Films release of D. Forges De Vanzani production. Stars Vittorio De Sica, Maria Mercader. Giorgio De Lullo. Directed by Duilio Coletti. Screenplay, Oreste Biancoli, based upon novel by Edmondo De Amicis; camera, Mario Monturri; editor, E. J. Marks. At Stanley, N. Y., starting June 24, '50, dual. Running time, 91 MINS.

Maestro Perboni. Vittorio De Sica. Clotilde. Maria Mercader. Lieut. Gardena. Giorgio De Lullo.

Nerio Bernardi. Arturo Gragaglia. Fiore D'Avanzati. Augusto Mastrantonio. Armando Migliari. Ave Ninchi. School Boys. Gino Leardini. Enrico. Carlo Oglietti. Precossi. Luciano De Ambrosio. Franti. Sergio Serardi. Coretti. Vito Chiari. Corbelli. Delle Piane. Il Muratorino. Amerigo Martufi. Crossi. Gualtiero Tomiselli. Nobis. Massimo Randisi. Nelli. Francesco Lengio. Stardi. Ruc. M. G. Volini. Gelogio Guglielmo.

(In Italian; English Titles) "Heart and Soul" ranks as one of the better Italian imports of the year. A touching and compelling film in its own right, it is made even more appealing by the fine performance of Vittorio De Sica as a teacher and idealist. Entry should do well in art houses and will benefit from word of mouth.

Based upon Edmondo de Amicis' classic, "Cuore," the film uses a flashback technique to re-trace the careers of De Sica and Maria Mercader, who taught at the same school. Sentimental yarn outlines the mutual devotion of De Sica and his pupils as well as his affection for Miss Mercader.

Strongly reminiscent of Metro's "Goodbye, Mr. Chips" are the classroom scenes where De Sica presides with dignity, yet with understanding and a sense of humor. A dozen of the pupils figure prominently in the script via their pranks and contrasting personalities. Boys chosen for these roles portray their parts with a natural demeanor found only in children.

De Sica's fortunes alternately rise and fall as the story unfolds. But whether suspended from teaching, due to his political views or marching off as a soldier to an Abyssinian war, he philosophically accepts these situations as they materialize. He also is patient with Miss Mercader's momentary infatuation with Army officer Giorgio De Lullo, who later proved to be a rake.

Pace of the picture is a leisurely one. However, it's difficult to see how it could be speeded without sacrificing some of the more sensitive sequences. Already noted for his directorial accomplishments ("Shoe Shine"), De Sica gains new laurels for his thesping contributions in this film. Miss Mercader is tenderly romantic as his vis-a-vis, and De Lullo scores as a lothario. Duilio Coletti's direction is good while camerawork of Mario Monturri is fair.

Gilb.

Une Nuit de Noces

(A Night at a Honeymoon)

(FRENCH)

Paris, June 15.

SELF release of Paraf Films production. Stars Martine Carol, Jean Parades, Felix Oudart. Directed by Rene Javel. Screenplay, Keroual Barre; camera, Charlie Bauer; editor, Madeleine Gug. At Avenue, Paris, June 10, '50. Running time, 85 MINS.

Sidonie. Martine Carol. Jean Parades. Saint-Moutier. Felix Oudart. Valentine. Mona Goya. Henri. Paul Raire. Simone. Micheline Roland.

This is a turn-of-the-century Gallic farce that does not come off. Unimaginative direction gives the pic a static, theatrical air, and the robot playing of the cast does not help. Film might do well on lower half of twin bills in U. S. on its ribald theme plus the exploitation peg of sexy Martine Carol.

Story concerns the first honeymoon night of a playboy. Jean Parades finds himself on his wedding night confronted by his wife and ex-mistress in the same house. Then comes the mother-in-law, the mistress's boy friend, and soon the whole gang is running around aimlessly. There is the usual mistaken identity and double entendre,

but the laughs are not frequent enough.

Miss Carol is decorative as the show girl, and gets a chance to show off her shapeliness and sing in a high pitched voice. Jean Parades tries hard in the role of the apologetic groom. Felix Oudart gets in a nice bit as the impish diplomat. Photography and setting are lush.

Mosk.

The Invisible Army

Palladium production and release. Stars Bodil Kjaer, Ebbe Rode, Mogens Wieth, Poul Reichardt. Directed by Johan Jacobsen. Screenplay, Knud Sønderby; English titles, E. J. Marks. At Stanley, N. Y., starting June 24, '50, dual. Running time, 91 MINS.

(In Danish; English Titles)

"The Invisible Army," Danish-made melodrama, covers the underground activities in Copenhagen during the last war. Pic purportedly is a prize-winning Danish film, but it doesn't look it. May help fill out a twin bill in foreign-language houses.

Film is too heavy-handed for American tastes despite passable performances by Bodil Kjaer, Ebbe Rode, Mogens Wieth and Poul Reichardt, none of whom means anything at the U. S. b.o. There are a couple of bedroom scenes that remain torrid despite apparent toning down by N. Y. state censors.

When the pic starts off to show sabotage operations and Gestapo methods, it resembles many other pictures done previously on the same subject. This one has both heroes being bumped off, the second one being trapped very stupidly in a Nazi-run armament plant about to be dynamited. Wear.

Benvenuto, Reverendo!

(Welcome Reverend!)

(ITALIAN)

Genoa, June 13.

20th Century-Fox release of Alta Film production. Stars Aldo Fabrizi, Lianella Carell, Giovanni Grasso, Vittorio Duse, Marianne Hold. Directed by Aldo Fabrizi. Screenplay, Fabrizi and Piero Tellini, from story by Piero Tellini; camera, Aldo Fabrizi; editor, Mario Bonatti. At Odeon, Genoa. Running time, 87 MINS.

Aldo Fabrizi has chosen an unpretentious but frequently amusing story by Piero Tellini for his second directorial effort. Result is a pic which, with the aid of the Fabrizi name, may provide good boxoffice for Italian-language spots in the U. S.

Story concerns a thief who dons a priest's robe to avoid being caught by angry villagers who have seen him rifle the church collection box. He escapes to the next village, where he's mistaken for a real priest. Faker is asked to settle a farmer's strike and given a large sum of money to rebuild the village church.

This allows for plenty of gags, and vet actor Fabrizi mugs his way through, milking them for a maximum of laughs. Supporting ably are Lianella Carell (the wife in "Bicycle Thief") as a woman the imposter befriends; Giovanni Grasso as the village gendarme, and Vittorio Duse, who is the rich landowner's spoiled son; and many others. Technical assists are okay.

Hawk.

Un Soltero Difficil

(A Difficult Bachelor)

(Color)

(SPANISH)

Barcelona, June 10.

Emisora Films production and release. Stars Conrado San Martin; features Elena Espejo, Silvia Morgan, Angel Picasso, Perez de Leon, Pepe Isbert, Eusebio Tejada, Consuelo de Nieve, Manuel Tamayo. Screenplay by Manuel Tamayo and Julio Coll from novel by Aguilar Catena; camera, Mario Bisnagne. At the Kursaal, Barcelona, June 9, '50. Running time, 100 MINS.

Plot of this pic shows boy meeting two girls and having a hard time deciding which he loves.

The most interest in the film centers on the only Spanish color process, Cinefotocolor, which is more like Agfacolor than Technicolor. It is a better job than done on "En un rincón de Espana," also filmed in Cinefotocolor.

Acting is good, but Conrado San Martin thefts the film. Mario Bisnagne has done some fine exterior scenes with his camera.

Caba.

Lady Paname

(FRENCH)

Paris, June 6.

Discina release of Speve production. Stars Louis Jouvet, Suzy Delair, features Raymond Souplex, Henri Guisot, Henri Creilleux, Jane Marken, Vera Norman. Written and directed by Henri Jeanson. Camera, Robert Le Febvre; editor, Roger Dwyer. At Rex, Paris, May 25, '50. Running time, 115 MINS.

Caprice. Suzy Delair. Bepiet. Louis Jouvet. Jany. Henri Guisot. Marval. Raymond Souplex. Marie. Vera Norman. Mother. Jane Marken. Father. Henri Creilleux.

The stars, Suzy Delair and Louis Jouvet, have pull here and will help this. A peek at Paris Music Hall backstage life in the early 1900's pic follows the usual com-

edy lines and adds only a bit of Gallic froth. Too talky and overlong, with a dearth of songs and overdose of plot. It may do for sureseaters in the U. S.

Story concerns a young music hall singer enamored of a song writer, with usual complications.

Henri Jeanson proves in his first directorial stint that a writer can do great injustice to his own script. Direction is ordinary, and editing and lensing do not help much. Miss Delair is a delight as the vivacious singer who finds love and fame in the music halls. Louis Jouvet mugs his way through one of his usual roles of late as the eccentric photographer whose actions give the pic its complications. Miss Delair has only two songs and brings them off with her usual flair. Van Parys music is ordinary.

On Aime Qu'Une Fois

(One Only Loves Once)

(FRENCH)

Paris, June 14.

Consortium Film release of Cine-Reporage production. Stars Francoise Rosay, Renee Faure, Marcel Herrand, Pierre Larquey. Directed by Jean Stelli. Screenplay, Jean Stelli; camera, Marcel Herrand. At Alhambra, Paris, June 13, '50. Running time, 100 MINS.

Mother. Francoise Rosay. Renee Faure. Carvel. Marcel Herrand. Ravalan. Pierre Larquey. Jean. Jacques Berthier. Arsal. Henri Nattier.

Pedestrian pace and direction make this film's soap-opera story border on sheer boredom. It mixes the themes of mother love, self sacrifice and parental responsibility into a strange brew. The name of Francoise Rosay gives the pic some marquee appeal for arty houses in U. S.

Story concerns a mother who sacrifices all to send her son to medical school. She chooses loneliness to have her son make good.

Francoise Rosay, though not given much footage, does the best she can in the mother role. Renee Faure suffers well and Jacques Berthier makes a wooden doctor. Pierre Larquey brings some warmth to the proceedings as the genial village medico. Jean Stelli has directed with no imagination. Camera work and editing are under par.

Mosk.

Minne, L'Ingenue

Libertine

(Minne, The Simple Wanton)

(FRENCH)

Paris, May 31.

CFCF release of Codo production. Stars Dan DeLorme, Frank Villard. Directed by Jacques Audry. Screenplay, Pierre Laroche from a novel by Colette; camera, Marcel Grignon; editor, Marqueline Beauge. At Marignan, Paris, May 24, '50. Running time, 95 MINS.

Minne. Dan DeLorme. Frank Villard. Guillaume. Jean Guellin. Roue. Jean Tissier. Mother. Claude Nicot. Father. Armetel.

Another Colette pic gleaned from her novel, with the stars of "Gigi," joins the parade of Gallic films dealing with the turn of the century. New, overworked star Dan DeLorme is again in good evidence, but film does not achieve the charm of its predecessor. An interesting theme is dealt with in a serio-comic manner, and the direction does not better things. Pic deals again in the world of love, and though it delves deeply into the sex habits of the gilded set, never gets lewd. Film is good for dualers. If cleverly hyped, it might stand on its own in the U. S.

Story concerns a romantic young girl who marries her cousin, and is disillusioned on her wedding night. She goes through a series of affairs looking for love and its benevolent consequences.

Dan DeLorme is delightful in her wide-eyed role. Frank Villard scores as the doting husband while Jean Tissier lends some spark as the aging roue who teaches Minne the rudiments of emotion. Remainder of the cast is adequate. Music, editing and lensing are also okay. The direction gives pic a static, talky quality. The Gallic wink and understanding of human frailties plus the novel theme give the pic reasonable possibilities.

Mosk.

Name Reagan, Rivkin

Sec, Treasurer of MPIC

Hollywood, June 27.

Motion Picture Industry Council created two new positions, secretary and treasurer, and named Ronald Reagan and Allen Rivkin to fill them for one-year terms. MPIC also changed the title of chairman Roy Brewer to president and of co-chairman Paul Groesse to vicepres. They'll finish out their terms, with presidential post rotating every six months.

Walter Wanger became a delegate of Society of Independent Motion Picture Producers, joining Roy Disney, Gunther Lessing, George Bagnall and Marvin Faris.

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5-THEATRE N.Y. WORLD PREMIERE NOW!

Lopert Dickering 4th D.C. Artie

Lopert Films, Inc., is currently in negotiation to take over the lease of the Trans-Lux theatre in Washington, further expanding the outfit's art house circuit. Deal may be consummated within the next week. If so, it will give the New York importing and exhibition outfit control of four theatres in the capital. Others it now operates there are the Playhouse, DuPont and Little.

Avenue Theatre, N. Y., which is owned by a syndicate affiliated with Lopert, is on the block. Negotiations for its sale are now in progress. In Lopert Films, Inc., are Ilya Lopert, City Investing Co., N. Y. (which operates the Astor and Victoria on Broadway), New York real estate tycoon Robert Golet, Art theatre exhibitor Sam Baker, and Seymour Peyser, Robert Benjamin and Arthur Krim, all members of the law firm of Phillips, Nizer, Benjamin & Krim.

Lopert Films recently gave up its 25% interest in the Midtown, Buffalo. That leaves it with, in addition to the Washington houses, the Scoop, Louisville, and the about-to-be-reopened Studio, Chicago. Later will probably be renamed the Ziegfeld. Outfit will also get control of the Bijou, N. Y., from City Investing when the current run of "Red Shoes" is over.

Same subsid group of L.F. that owns the Avenue, N. Y., also controls the 55th Street, N. Y., and the Cinema, Detroit.

Broidy, Ritchey Back From Europe Biz Trip

Steve Broidy, prez of Monogram, and Norton V. Ritchey, head of Monogram International, returned to New York yesterday (Tues.) on the Caronia from a European business junket. While abroad the two executives conferred with Associated British-Pathe toppers regarding a long-pending joint production program between the firms.

Deal calls for a total of eight films to be turned out. First pic, it's understood, will go before the cameras at an AB-P studio in August. In his swing through the continent, Broidy surveyed the German market and also finalized several distribution pacts which had been previously set up by Ritchey.

Popkin-Justman

Continued from page 5

in the negotiations as members of a committee designated by the board, and the offer is being presented to the full board with recommendation of acceptance by this committee, it appears certain that the board will stamp its approval on the deal. There are a number of facets, however, on which the committee has reservations. As a result, it is anticipated that the board's approval of the offer will be only as a basis for further discussion.

Popkin and Edward Peskay, his eastern rep, met with Sears in his hospital room last Thursday (22) to go over the terms. Sears is understood to have made strong objection to certain points, which leads to the belief that board's approval will not be a wholehearted one.

Directors recognize, however, that drastic measures must be taken if UA is to be nursed back to health, so are willing to accept some terms that wouldn't be considered were the situation not so serious. They are prepared on that basis to recommend the Popkin-Justman deal to Chaplin and Miss Pickford if certain improvements can be made in it.

Tentative agreement is said to have been reached on the major stumbling block to the offer last week. That was the amount of coin to be put up by Popkin to insure continued operation of UA despite operating losses. Popkin and Justman are also guaranteeing a limited supply of product for the company. In return they are to receive 12,000 shares of stock (representing 60% ownership) out of the treasury when the company is operating in the black over an agreed-upon period.

Pixites Profit

Continued from page 1

thing—beyond a lifetime supply of cigarets. Under its deal with all the majors, payoff is in generous plugging of pic titles in a tremendous list of mags and newspapers, as well as on billboards and point-of-sale cards.

Batten, Barton, Durstine & Osborne, on the other hand, pranced into the field for Luckies last October with lots of the green stuff that hadn't gone to war. It tied up Hedy Lamarr, Marlene Dietrich, Lilli Palmer, Rex Harrison, Janet Blair and a flock of others.

Miss Dietrich got about \$3,500 for her kind words—which has stirred the endorsement biz up considerably, since it is a near-record price and is figured to raise the ante all around. According to the lads who know, the actual amount of coin never means much in garnering an endorser, since it is the generous plugging that's really the sales clincher. Most players, however, won't accept less than another star they think is of equal standing. It jolts their pride. So once the word gets around on Miss Dietrich's price, the whole level moves up. Agencies, as a result, keep as mum as they can on the financial statistics.

Bob Hope Tops Coin-Getters
Actual top price record-holder among Hollywoodites is reportedly Bob Hope with \$5,000 received from Chesterfield. That's despite the fact that he's under contract to Paramount, which provides Liggett & Myers with the endorsements of all its other players for free. Hope, however, is in a special category. Not only did he reserve to himself the right to appear on TV in his recent contract, but also to make his own deals on endorsements.

Prices vary partially on the basis of a star's b.o. standing, but much more so with supply-and-demand and the proximity of copy deadlines. If the ad agency happens to have a flock of available endorsers at hand, it will offer next to nothing. If an ad must be completed and delivered to the client within a matter of days, the sky may be the limit on getting someone signed up in a hurry.

American Tobacco went overboard on Miss Dietrich because it learned she has smoked Luckies ever since she came to this country. Firm has a rule—which BBD&O maintains is a big handicap in the endorsement business—that anyone used in the ads must smoke the product.

Not to be misled, AT employs an independent research outfit to snoop on prospects and learn what brand they puff. If they don't smoke at all, or if they light a rival ciggie, it's no go. But if it's a Lucky that slips into their holder, survey outfit notifies American Tobacco, which passes the word to BBD&O. Agency rushes its Jim Bell onto his horse, swinging a swag-lined lariat to get the Lucky-smoker into his signature coral.

American Tobacco has two other rules for endorsers which the other companies also apply. One is that they haven't endorsed any other brand in the past two years and the other is that there's no taint of Communism—or even a slight shade of pink—attached to their names. There's no specific rule regarding moral habits—it apparently being assumed that if an actor smokes cigarets, he's not also smoking marijuana. Tobacco outfits naturally, however, lay off players with any strong moral stigma connected with their names.

Rep Tries New Tint

Process on Rogers Pic

Hollywood, June 27.
Republic's new three-color film method, an outgrowth of the two-tone Trucolor process, gets its initial tryout late next month on a Roy Rogers oater. Tint process was developed in combination with Consolidated Film Laboratories.

Single-strip color negative is used in the camera under the new process and color separations are struck off from the negative for making prints on DuPont tri-color material. All necessary optical work is incorporated in the separation negative.

Bulk of release printing under the new process will be done at the Fort Lee plant although the necessary equipment has already been installed in the local lab for both negative and positive processing.

See TV Outlook For 20th Via Religious, Non-Theatrical Pix

Series of religious films announced for production by 20th-Fox this week is believed to mark that company's entry into the making of films for television. Pix, which will be earmarked originally for showings in churches, schools and before community groups, are to range in running time from 20 minutes to an hour and so are expected to be converted to TV use with little difficulty.

While announcement of the plans made no mention of video, it is recalled that a stockholder at the company's last shareholders' meet questioned prexy Spyros P. Skouras about 20th's plans for producing films specifically for video. Skouras at that time declined to answer the question but mentioned that plans were in the works to set up a special unit that would make the religious pictures. It's believed, though, the company will not turn down a bid from a video station or advertiser, if the price is right.

Possibility that the films might wind up on video is believed all the more enhanced by the fact that they are designed strictly for the non-commercial field. Thus, there will be no question of complaints from exhibitors. That factor has been one of the major deterrents to the major studios' entry into vidfilm production until now. Series of feature-length concert films earlier announced by 20th were believed originally to have been meant for TV but 20th is already attempting to line up theatre dates for those, which would in itself rule out the immediate possibility of video.

Religious films are to be produced at the company's Beverly Hills studios under the general supervision of production veepee Darryl F. Zanuck, with the studio's regular cameramen and crews. Casts, which will be recruited mostly from unknowns, and the directors have not yet been named. While no distribution plans have yet been set, they are to be handled on a nationwide basis. Films are to be lensed on 35mm stock and reduced to 16mm. Ten scripts have been completed to date, including four each by John S. Rodell and Eugene Ling, one by Tom Kilpatrick and one by I.A.R. Wylie.

Disney Names Edgar

Walt Disney Productions has named Cyril Edgar as its rep in Britain. He succeeds Edgar Ricketts, who resigned a few weeks ago after more than 12 years with the cartoon producer, a number of which were spent as aide to the then foreign sales chief William B. Levy.

Edgar was for 15 years circuit salesmanager and branch supervisor for British Lion. Before that he served in a similar capacity for Warner Bros.-First National. In his new post, he'll also be on the board of Walt Disney-Mickey Mouse, Ltd., Disney's British subsidiary.

Video's Effect

Continued from page 4

cluded in the 82% who do not prefer video to outdoor theatres is not stated. Many of the 48% who do not have sets would prefer theatres to video because they simply aren't able to get to see video.

Nevertheless, with the reservations borne in mind, figures would still seem to indicate that television has less effect on the ozone b.o.

Other questions in the poll queried customers on their tastes. While 55% said they preferred single features, the question did not specify whether it referred to single features in ozoners or in all theatres. On the other hand, to the question whether patrons preferred double features, 52% replied no. This question also did not specify whether in ozoners or all theatres.

Asked what type of films they preferred, the patrons named, in this order: comedies, westerns, dramas, romantic types, historical films and mysteries. In the added feature category, they named cartoons first, followed by travelogs, sports, news, musical and educational features.

Picture Grosses

WASHINGTON

(Continued from page 8)

"Asphalt Jungle" (M-G) plus vaude, \$18,000.

Columbia (Loew's) (1,200; 44-74)—"Baron of Arizona" (Lip). So-so \$5,000. Last week, "Gunfighters" (20th) (m.o.), \$5,000.

Dupont (Lopert) (386; 50-85)—"Golden Twenties" (RKO). Nice \$4,500 in day-date with Little. Last week, "Robinson Story" (EL), nose-dived to slight \$3,000 for 8 days.

Keith's (RKO) (1,939; 44-80)—"Johnny Holiday" (UA). Slim \$6,000. Last week, "Comanche Territory" (U), good \$10,000.

Little (Lopert) (295; 50-85)—"Golden Twenties" (RKO). Okay \$2,500. Also at Dupont. Last week, "Robinson Story" (EL), \$2,000 for 8 days.

Metropolitan (Warners) (1,163; 44-74)—"Rocketship X-M" (Lip). Amazing \$8,000 for this novelty, with weekend biz sock. Last week, "Back to Bataan" (WB) and "Marine Raiders" (WB) (reissues), sturdy \$7,000, well above house average.

Palace (Loew's) (2,370; 44-74)—"Annie Get Gun" (M-G) (2d wk). Still riding high with hefty \$19,000. Last week, even better than expected, wow \$27,000. Holds.

Playhouse (Lopert) (485; 50-85)—"Saints and Sinners" (Indie) (2d wk). Firm \$6,500 after good \$7,000 last week.

Warner (WB) (2,164; 44-74)—"Good Humor Man" (Col). Thin \$12,000. Last week, "Eagle and Hawk" (Par), same.

Trans-Lux (T-L) (654; 44-80)—"Winslow Boy" (EL) (2d wk). Holding to strong \$7,500 or better after brisk \$8,000 opener. Holds.

Exhib Lobby

Continued from page 7

Recognizing the bang-up job pulled by the theatres, Governor John O. Pastore declared that he will oppose any new theatre taxes. The governor was particularly pleased because he chairmanned the state drive for funds.

Same result has followed a safety drive in Georgia in which exhibs lined solidly behind the politicians. String of trailers played all houses ballying for safety. Pledge was then forthcoming from Governor Gene Talmadge against upped state admission taxes.

Mich. Gov's Promise
Governor Mennen Williams of Michigan as well as a big block of state legislators have promised the theatres that no anti-industry legislation will be countenanced. Michigan houses used a two-ply campaign. Besides supporting the safety campaign in the state, theatres also made and played trailers depicting the economic development of the state as well as various spots of beauty aimed at the tourist trade.

Same upshot resulted in New Mexico where the theatres went all-out for a safety drive. Governor Tom Mabry has told exhibs that he will do everything in his power to block tax legislation should it be introduced in that state.

Sullivan, for his part, is now urging seminars with public leaders as another way of hyping the current trend towards better relations. TOAer is also pointing up the chances of winning an improved public view of the film biz through various free services in local communities. He has been telling exhibs "that you have to give in order to get."

In that respect, number of exhib toppers have already paid particular attention to some of the recent innovations of alert air lines. These air transportation outfits have established coach services with reduced rates for the family travel. Response has been solid, it is said, with entire families travelling via coach in big numbers.

Argument is that theatres must come up with something along similar lines if they want to hold their customers. Emphasis on public service with its payola already in sight is regarded as a first step in that direction.

Arthur to Warners

Hollywood, June 27.
Robert Arthur ends U-I producer pact Friday (30) and switches to Warners under a producer contract signed three months ago.

His last chore at U-I was "Abbott & Costello in the Foreign Legion."

KRUPA BOOSTS 'LIFT' LOFTY 12G, SEATTLE

Seattle, June 27.
Palomar started new price policy this week on reopening after month's closedown to reseat and revamp. Big time shows at 69c for general admission, and 94c for loges being tried. Pop prices are figured to help and doing that this week with Gene Krupa band heading stageshow plus "Big Lift." Big stanza looms. "Rocketship" shapes fancy at Orpheum. "Father of Bride" continues hot pace in second Music Hall week.

Estimates for This Week
Coliseum (Evergreen) (1,877; 59-84)—"Tarzan and Slave Girl" (RKO) and "Golden Twenties" (RKO). Fair \$7,000 or less. Last week, "Baron of Arizona" (Lip) and "Operation Haylift" (Lip), moderate \$3,700 in 5 days.

Fifth Avenue (Evergreen) (2,349; 59-84)—"Gunfighter" (20th) and "Young Lovers" (EL) (2d wk). Still good with \$7,500 after big \$10,000 last week.

Liberty (Hamrick) (1,650; 59-84)—"Asphalt Jungle" (M-G) and "Arizona Cowboy" (Rep). Okay \$7,000. Last week, "Iroquois Trail" (UA) and "Movie Crazy" (Indie), \$6,500.

Music Box (Hamrick) (850; 59-84)—"Iroquois Trail" (UA) and "Movie Crazy" (Indie) (m.o.). Mild \$2,500 in 5 days. Last week, "Damned Don't Cry" (WB) (m.o.), fair \$3,400 in 9 days.

Music Hall (Hamrick) (2,200; 59-84)—"Father of Bride" (M-G) and "Shadow on Wall" (M-G) (2d wk). Still great at \$14,000 or over after last week's socko \$17,000, biggest in town for weeks.

Orpheum (Hamrick) (2,600; 59-84)—"Rocketship X-M" (Lip) and "Motor Patrol" (Lip). Fancy \$12,000 or close. Last week, "Caged" (WB), \$8,800.

Palomar (Sterling) (1,350; 40-59)—"Big Lift" (20th) plus Gene Krupa orch onstage. Big \$12,000. Last week, dark for facelift.

Paramount (Evergreen) (3,038; 59-84)—"Good Humor Man" (Col) and "Side Show" (Mono). Thin \$6,500. Last week, "Robinson Story" (EL) and "Federal Man" (EL), \$5,800.

TORONTO

(Continued from page 9)

Light \$11,000. Last week, "Robinson Story" (EL), \$19,000.

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 33-57)—"Mark Gorilla" (Col) and "Father Is Bachelor" (Col). So-so \$10,000. Last week, "D.O.A." (UA) and "Square Dance Katie" (Mono), \$12,000.

Eglinton, Victoria (FP) (1,180; 1,140; 38-67)—"Beau Geste" (Par) and "Lives Bengal Lancer" (Par) (reissues). Big \$9,000. Last week, \$13,000.

Hyland (Rank) (1,357; 46-77)—"Kind Hearts, Coronets" (EL) (2d wk). Big \$7,000. Last week, near-capacity, \$8,000.

Imperial (FP) (3,373; 37-59)—"In Lonely Place" (Col). Light \$8,000. Last week, "Eagle and Hawk" (Par), \$13,500.

Loew's (Loew) (2,096; 38-67)—"Asphalt Jungle" (M-G) (2d wk). Satisfactory \$6,500. Last week, \$9,000.

Northern, University (FP) (959; 1,556; 38-67)—"Love That Brute" (20th) (2d wk). So-so \$7,000. Last week, \$10,500.

Odeon (Rank) (2,390; 48-115)—"Astonished Heart" (U). Okay \$10,000. Last week, "Robinson Story" (EL), same.

Shea's (FP) (2,386; 38-67)—"Damned Don't Cry" (WB) (2d wk). Fair \$7,500. Last week, \$13,000.

Uptown (Loew) (2,743; 42-75)—"Curtain Call at Cactus Creek" (U). Poor \$4,500. Last week, "Please Believe Me" (M-G), \$4,000.

TOA's Theatre Short

Spyros Skouras, 20th-Fox's prez, has promised the Theatre Owners of America to have his studio turn out a one-reel short which will detail the duties to the public of every grade of employee in a theatre, from the manager down to the ushers. TOA has requested Skouras to produce the briefie for general screening in all theatres in the country. It is intended to better public relations as part of the campaign waged by the theatre group.

TOA is currently working on the material to be used in the short. Actual scripting, however, will be done on the lot.

Anglo \$7,000,000 Subsidy

Continued from page 3

British Lion and, of the first £5,000,000, less than £500,000 remain. Now the government is committed to finance a series of cooperative productions organized by unemployed technicians, and most of the additional coin will be devoted to this object.

Political experts closely associated with the industry believe that Wilson may also take the opportunity of announcing an appointment of a development council composed of industryites and outsiders to control the destinies of British production. Acceptance of such a panel by producers might lead to a further subsidy for studios and a guaranteed financial return from the home market out of a fund to be created from admission tax revenue.

Having become deeply involved in British production, Wilson, it's felt, cannot afford, from a prestige point of view, to desert a sinking ship. Extra cash for the film bank can only play a small part in any official government blueprint. On the labor side, unemployment has reached a new peak, while financiers are more reluctant than ever to invest surplus cash into this hazardous industry.

Plan of Chancellor of the Exchequer Sir Stafford Cripps to revise the admission tax schedule, with part of the resulting fund to go into a production subsidy, came close to causing a major industry split. That was averted when the Kinematograph Renters Assn. today (Tues.) voted unanimously to support the proposal without conditions. The distributors agreed to forego rentals on \$4,200,000 of the additional exhib income derived from the tax cut. This money is being turned into the production pool by exhibition.

Half the \$8,400,000 total saved by the downward tax revision goes into the pool. As to the other half, the exhib and distrib divide it on a ratio of rental to total gross with distribution taking that much extra out of added exhib earnings.

The government will operate the scheme on a voluntary basis, as it is unable to obtain statutory powers to compel the industry to subsidize production. Plan is intended to operate one year and will be amended in light of experience.

Government statement on it is expected Thursday in Commons' debate on films. Cinematograph Exhibitors Assn. and British Film Producers Assn. are still arguing about shares to be allocated production and are holding a final joint session tonight.

With the Yank distribs in line, it appeared today, however, that the whole plan may be knocked out by a protest from U. S. Ambassador Lewis Douglas. In a squawk filed with the Foreign Office he maintained that this plan and the proposed Anglo-U. S. films agreement

violated section 303 of the U. S. customs and tariff regulations. He said schemes were discriminatory and would necessarily result in retaliatory measures by the U. S. against British films.

American outfits filming in Britain would, according to the present reading of the proposed regulations, also be entitled to a share from the production pool. So far as can be ascertained, the proceeds from this pool will be distributed among all producers of British films, according to the earnings of each film. In other words, it's an incentive to a successful producer, but not to extravagance. For example, a film costing £100,000 to make, which, say, grosses £300,000, would receive a larger share than a film costing £500,000, which grossed only £250,000.

There's little indication, too, that this new scheme will stimulate much new British production, either by the Rank Organization or the indies. There will be a gradual improvement in the situation, with possibly a reprieve for Rank's "This Modern Age." But the future is by no means certain, and the industry will continue to move cautiously until the complete pattern of government policy is made clear.

LEGALIZED 'BANK NIGHT' BOOSTS MINN. EXHIBS

Minneapolis, June 27.

What North Central Allied heads claim "may be a lifesaver" for many exhibitors is the legalization of theatre "Bank Night" cash giveaways, which have been out in Minnesota since 1947. The validation is in consequence of a state supreme court Y-2 decision which reverses a state attorney general opinion and lower court ruling that outlawed "Bank Night."

Acclaimed generally by independent exhibitors, the clinching decision approves the "Bank Night" set up by an Albert Lea, Minn., theatre, where it was unnecessary to buy an admission ticket to register and become eligible for the cash prize drawing. The court majority held that "Bank Night," so conducted, does not violate the state anti-lottery or anti-gambling laws.

Theatre "Bank Night" was prohibited in Minnesota following a state attorney general opinion in August, 1947, declaring that, regardless how conducted, it constituted a lottery. In a test suit brought by the Albert Lea, Minn., Amus. Co., owners of the Albert Lea theatres, S. P. Halpern, counsel for the plaintiff, sought an injunction to restrain county officials from interfering with "Bank Night" at the showhouses and an adjudication of its legality. After losing out in the lower court, Halpern took the successful appeal.

Lean Leaving Rank For 2-Pic Korda Deal

London, June 27.

David Lean, British film director, is leaving the J. Arthur Rank set-up to enter into a two-picture deal with Sir Alexander Korda. There's a question as to whether his wife, actress Ann Todd, who has also been under contract to Rank, will move with him.

Lean made "Oliver Twist," "Great Expectations," "In Which We Serve" and numerous other top Rank pix.

Martin-Lewis Team Set By Commercial Outfit

Dean Martin, Jerry Lewis and Gigi Perreau, child actress, have been inked by Hollywood Enterprises, Inc., commercial licensing outfit recently set up by former Metro exploitation chief William R. Ferguson, C. Edward Carrier and attorney Irwin Margulies. Outfit also includes Margaret O'Brien among the stars for whom it handles tieups on royalty items, such as dolls, dresses, etc.

New Indie Skeds

Hollywood, June 27.

Program of seven pictures has been mapped by Personality Pictures Corp., new indie set up by Victor H. Halprin.

Halprin heads the indie with Arnold North as veepee, Edward G. Gray as treasurer and Sidney Sharp as secretary.

N. Y. Sutton Has Had Only 3 Pix in 18 Mos.; Business That Strong

The exhib who has to dig deep to come up with six or seven pix weekly to keep his house going would probably give his balcony away for the choice spot that the Sutton theatre, New York art house, is in now.

In the past 18 months, the Sutton, once a subsequent-run nabe, has had to book only three films. Its current tenant, Eagle Lion's "The Winslow Boy," looks like it will run well into the fall in view of a take of \$13,000 for its first week; \$11,200 for its second and \$11,000 for its third in a small house.

Another Gotham sureseater with almost as strong a record is the Trans Lux, now playing J. Arthur Rank's "Kind Hearts and Coronets." Pic opened with a smash \$13,700 in its first week and is likely to rack up \$11,500 for the second stanza. Trans Lux, a 400-seater, has played four prior pix since the beginning of October.

SINGLE-BILL TREND UPS BRIEFIES—MORGAN

Double-barrelled action is sighted by Oscar Morgan, Paramount's short subjects sales chief, as helping an upbeat swing in both shorts and newsmagazines. In a report on the subject, presented at the recent company studio convention, Morgan sees the current b.o. troubles as leading to a general trend towards single-picture bills. This development is touted by the Paramount as a prime factor in building playdates for the briefies.

Importance of newsmags is again established, Morgan said, with the rash of television bans posted by various sports. He points out the recent block against videocasting rais 1 by the Big Ten football conference, professional gridiron and Coast Conference games. Tele is on the way out in hockey, basketball, horseracing (Kentucky Derby) and other sports, Morgan said.

The reels have already picked up a number of accounts which were dropped "as a result of economy or television hysteria," Morgan added. Newsmags have a greater importance now than six months or a year ago, Par exec claims.

In their hunt to overcome current lagging grosses, number of houses are turning to single bills, according to Morgan. Moreover, the growing demand in a number of situations for better breaks on feature product could be cured by a swing away from duals. He urges Par salesmen to jump into such situations by driving for wider bookings of shorts.

Kodak's Extended Service

To provide more adequate nationwide coverage and improve service to the motion picture trade, Eastman Kodak is establishing new southern and midwest divisions.

Effective July 1, Gordon Chambers will manage the southern sector while Kenneth Mason heads the midwest branch. Meanwhile, Emery Huse continues as manager of the Coast division and E. M. Stifle remains as eastern division chief.

ECA Seeks

Continued from page 7

the ball. He has had wide contacts with industryites in various branches during his many years in the film biz. Prior to the Mayer appointment, both March of Time and 20th-Fox reached agreement with the ECA to turn out a number of briefies on appropriate themes. Large number of clips is also currently being used by the newsmag outlets.

ECA pix are playing in the U.S., but mainly in 16m form. Agency would like to widen its U.S. screen-time to include theatre playing 35m prints. Production in Europe is headed by Lothar Wolf, formerly with M of T. Films are currently made by foreign documentary producers.

"Counterpart" funds used for production are monies turned over to ECA by foreign governments as proceeds from the sales by them of American commodities. Coin is in the form of foreign currencies rather than dollars.

Prods. Hold Back

Continued from page 3

these films, the producers are holding back for varied reasons in giving their assent for a release by the new company. While the attitude of the Chemical Bank & Trust Co. is not altogether clear, it is understood that the bank has not thrown its weight behind the merger to the extent of lending its active support in getting these okays. The bank, financier of numerous FC indies producers, has remained mainly aloof, thereby increasing Bernhard's difficulties.

As an instance of the troubles now faced by Bernhard in meeting his commitment, Sasha Gordine producer of "Time Running Out," new pic starring Dane Clark, is withholding his okay. Gordine would prefer a major company release and probably could get it, since his pic has turned out to be a likely grosser.

Gordine spent \$900,000 on the pic, which is being distributed in Europe by Discina Films. Chemical bank has agreed to grant a pickup loan on "Time," but will not do so until it sees the print. This is currently on the way to the U. S. Moreover, Chemical will not urge Gordine to sanction the merger. EL, for its part, is anxious to get the pic for ELC.

Another film made abroad, starring George Sanders, Herbert Marshall and Agnes Moorehead, is also being held back. In New York Danziger brothers are balking at okaying the merger so far as "St. Benny, the Dip" is concerned. On this film, also, Chemical bank has refused to intervene. Moreover, there are reports that the bank's lawyers are insistent that every detail be cleared up before it goes along.

As for EL, it wants delivery of the eight new films in accordance with the merger promises of FC. Company, however, has not taken a stickler's stand and is willing to work out a deal for substantial compliance. The eight films are all in the "A" bracket and are therefore highly important to ELC's future profits.

Series of meets will continue during the week in an effort to work out both the interim and final pact. Present suspended situation cannot last much longer since several of the parties fear legal repercussions if ELC keeps going without sanction on paper. Hence, these may pull out before long unless the snarl is untangled.

Outside money interests, including Wilhelm Zwillinger and David Baird, could withdraw now since the deadline date has been passed. They agreed this week to stick along for the time being.

If the merger should collapse, Bernhard would take back his product without any opposition from EL. However, his position is serious, since he has already disbanded his organization.

Mayo, Dennis Morgan To Make Church Pic

Hollywood, June 27.

Virginia Mayo and Dennis Morgan, members of the congregation, will make "Christ on Trial," religious film, for First Presbyterian Church of Hollywood when they finish respective Warner roles.

Dr. Louis Evans, head of church, made arrangements with Jack L. Warner to use both.

Las Vegas Wide Open For 'Irma West' Bow

Las Vegas, June 27.

World, preem of Paramount's "My Friend Irma Goes West" at the El Portal theatre here yesterday (Monday), and an accompanying two-day fanfare, proved to be a big, colorful "open house." Some 150 press and radio junketeers were brought in from all points of the country. Schedule was on a 48-hour, no-sleep basis, with town wide open for the visiting scribes.

Flamingo hotel, preem headquarters, rolled out the welcome mat as did Par flacks, "Irma" producer Hal Wallis, Chamber of Commerce and other civic bodies. Several network shows were either sent out live or transcribed. Par and Wallis contingent was headed up by stars Marie Wilson, Dean Martin, Jerry Lewis and Diana Lynn. Also on hand were Jay Livingston and Ray Evans, writers of the film's tunes. Jay C. Flippen emceed.

EL-FC Merger

Outcome to Cue Rank Renewal

London, June 27.

Outcome of the merger negotiations between Eagle Lion and Film Classics and how well the new operation works, when and if final papers are inked, will determine whether J. Arthur Rank renews his reciprocal distribution contract with EL. Understood that Rank is watching the new developments carefully with that in mind, although the present pact still has 18 months to run.

There has been some criticism in the Rank organization as to the way EL has handled the large group of British pix which have already found their way to the Yank distrib's exchanges. Both Rank and John Davis are still dissatisfied with the returns rung up by their unit's pix in the U. S. notwithstanding the big grosses of "Hamlet" and "Red Shoes." That dissatisfaction has seeped into the relations between Rank, Davis and El toppers.

In the past, Rank officials were also unhappy over the grosses on pix released through Universal. There, too, the feeling came from a belief that the maximum was not being extracted by the major. However, a series of meetings while Rank was in the U. S. earlier in the year ironed out the difficulties. Relations now are at their best. For this reason, it is expected that Rank will turn his complete product over to U if he breaks with EL.

Under the Rank-EL contract, both sides promise to consider seriously renewal when the question comes up. This is more a moral than legal obligation. Either side can call the deal off on the expiration date, Dec. 31, 1951.

Should there be no renewal, EL would continue handling pix already in release for some time to come. Rank would release EL product also for a considerable stretch. It is so arranged under the contract which gives each distrib the right to continue releasing films already in circulation for a five-year period from the date any pic was first released.

Goldwyn-Korda

Continued from page 3

Goldwyn is willing to accept for American distribution "The Return of the Pimpirel." Pic, which was made by Korda in a co-production deal with Goldwyn, was nixed by the latter as not up to standard. Korda insisted it was, but has reshot part of it. Goldwyn is said to have gandered the new version and okayed it, with the result the countersuits will be called off.

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Clips from Film Row

CHICAGO

Harry Brown, former manager of Sheridan theatre, appointed manager of the Oriental by Harold Costello.

Erwin Stachel took over as manager of National Screen Service, replacing the late Harris Silverberg. Stachel has been a salesman in the Chi office for the last two years, prior to that was manager of Wurlitzer office in Minneapolis. Camera crews from 20th-Fox in town shooting Loop backgrounds for "The Jackpot."

Sam Lamansky, business agent for Local 45 of IATSE and head of Columbia's shipping department here, named a delegate to IATSE convention in Detroit, Aug. 14.

James Gregory and Pete Pongos, Alliance circuit toppers, visiting Seattle to buy films for their 23 Midstates circuit theatres in Washington.

John Rau, head of newly formed Rau Theatre Corp., took over operation of the Rex theatre in Chicago Heights.

Carnegie, arty house, eliminated matinees.

Russ Johnson, of Jerry Fairbanks Productions, Col. R. H. Ranger, of Rangertone Co., and George Oakley, of Bell & Howell, addressed central section of Society of Motion Picture and Television Engineers here June 22.

Dan Carmell, attorney for Motion Picture Operators Union, hospitalized with pneumonia attack.

ST. LOUIS

A new corporation, the Queens Amus. Co., purchased the Queens, indie nabe here, from Tom Curley who recently shuttered the house.

J. R. Luckey, Wheatland, Mo., purchased equipment of shuttered Butler, West Plains, Mo., at auction sale and will reopen the house.

John Dugan, on booking staff of 20th-Fox exchange here, upped to salesman succeeding Eugene Fitzgibbon, who resigned to manage a house in Windsor, Canada.

Fanchon & Marco's publicity staff promoted three co-op full page ads in three local dailies to hype biz for its three midtown Fox, Missouri and St. Louis. Tying in with merchants in immediate area of the three houses, ads were run on three consecutive Wednesdays.

Mrs. Regina Steinberg, owner of the Madison, Madison, Ill., elected to directorate of MPTOA of Eastern Missouri and Southern Illinois to succeed George Kerasotes, Springfield, Ill., resigned.

Ten p.m. curfew law enacted in Hurst, Ill., which boasts one film house, the 492-seater owned by T. E. Bracken.

Thomas Bracken sold the Royal, Royalton, Mo., to A. M. Thompson, Cobden, Ill.

Martin D'Arcy purchased the Arno Airdome in South St. Louis from Mrs. C. A. Holtzman.

The Queens, an indie nabe in St. Louis, reopened by the Queens Amus. Co., headed by Phil Nanos.

Howard Zulauf and Sam Schuchard shuttered their Lexington, an indie nabe in North St. Louis for summer.

Dean Davis, owner of the Davis, West Plains, Mo., received check for \$15.76 from St. Louis Public Service Co. for damage done to his automobile in a crash. Davis, Tom Edwards and Frank Plumlee, Farmington, Mo., exhibits were returning from a night baseball game when accident occurred.

MINNEAPOLIS

Jeanne Carmen, Hollywood starlet and Universal's "Comanche Queen," made a number of personal, radio and TV appearances to plug "Comanche Territory" at RKO-Orpheum.

Minnesota Amus. Co., holding "Annie Get Your Gun" contest with lion cub, shipped in from California, as first prize. Contest winner, however, will have choice of \$150 in cash.

Lower loop 1,700-seat Palace, reverting from Minnesota Amus. Co. to owners, Bennie Berger circuit, has late-run dual policy.

After being rebuilt following second windstorm destruction, Austin, Minn., drive-in has reopened.

Don Swartz, independent distributor and new owner of Gopher, former Paramount circuit downtown house, in N. Y. for Realtor conferences. He distributes product in Minneapolis and Milwaukee.

Amos Tweeden, Fargo, N. D., exhibitor, seriously injured in auto accident.

Harry B. French, Paramount circuit prexy, back from California

where he attended wedding of his son.

M-G held office picnic at Costello's Grove.

Bill Soper, Paramount office manager, driving back from company's convention in Los Angeles, covered 2,000 miles in three days.

PITTSBURGH

Matilda Kiel, after 16 years here with AMPTOA of Western Pennsylvania, resigned her executive post to go with Levinson Steel Co., being replaced by Natalie Julius.

Sid Pink, former Pittsburgh exhibitor, named manager for the Dietrich-Feldstein theatre circuit in Los Angeles.

Henry Brenner and William C. Colella taking over Paramount at New Castle, will rename it the Vogue. Lease is from A. J. Masters, long-time operator of house.

Par, WB, 20th, UA and RKO have entered percentage actions against Austin Terrante, owner of the Rowlands, in Philipsburg, Pa. Claim damages for alleged unreported receipts by exhib.

CALGARY

David Flexer, operator of the Flexer chain throughout the mid-south, tossed a party for Harry Martin, former Commercial Appeal amusements editor and currently ECA advisor on labor affairs in Paris. Members of the local press, radio and film row attended the snazzy shindig, held at the local Variety Club, for Martin, who made a flying visit here from Paris.

Martin then left here to preside over the American Newspaper Guild convention in Washington. The ANG prexy and Flexer have been palsy-walsy for years. Martin is former VARIETY mugg in Memphis.

MEMPHIS

Bert Wiber, assistant manager of Capitol here, named manager of the Empress, Edmonton, Alta., succeeding Everett C. Ethridge, who died June 4.

Manager of the Palace here and vet of 26 years with Famous Players Canadian Corp., P. D. "Pete" Egan retired June 10. His successor is Don Menzies, assistant manager of house.

Fred G. Tickell, formerly with the Capitol, Calgary, made manager of the Monarch and Roxy, Medicine Hat, Alta., succeeding Bob Shackleford, Lethbridge. Shackleford had been handling job only temporarily after the death of Leo Maher.

OTTAWA

National Film Board staff changes set. Don Mulholland, producer of NFB's shorts series, "Canada Carries On" in new post of production director. Switches were made following resignations of Ross McLean, Canadian film commissioner, and his assistant, Ralph Foster, both now in okay film posts with the United Nations. McLean's successor, Arthur Irwin, former editor of Maclean's magazine, announced Mulholland's appointment as well as that of James Beveridge, producer, as NFB representative in London, England.

SAN FRANCISCO

Sherrill C. Corwin named Lloyd Katz, formerly in Eagle Lion's San Francisco sales office, to buy and book for North Coast Theatres Corp. in San Francisco and for Principal Theatres in Porterville, Tracy and Sacramento. Norman Newman, formerly overseeing product for the Principal houses, will concentrate his duties in circuit's home office here.

BOSTON

B & Q Associates, operators of 14 theatres in this area, have initiated free admissions to children under 12 if accompanied by parents at matinee and evening shows at their Quincy houses. If plan catches on, circuit will attempt it at their other spots.

Installation of a huge video set on the Parkman Bandstand on Boston Common stopped by opposition from group of theatre operators. Led by Frank Lydon, committee unearthed an ancient city ordinance that forbids installation of any commercial advertising on Hub's historic spot.

Clayton Eastman appointed district manager of the newly formed Eagle Lion Classics, Inc. and will be assisted by Harry Segal, branch manager, and Edward Renick, sales manager. Joe Mansfield will handle publicity.

Ken Prickett resigned as New

England flack for Metro to become district manager for Philip Smith's Midwest Theatres. Goes over in July.

The Yahn's Research Laboratory, a gift of Mr. and Mrs. Nathan Yamins to the Beth Israel Hospital, was dedicated before a large group of friends and members of the hospital staff. Reportedly costing about \$200,000, the lab was gifted to hospital in honor of Mr. and Mrs. Yamin's 25th anni.

Samuel Pinanski, prez of American Theatres Corp. and head of TOA, made an honorary professor of Lowell Textile University.

INDIANAPOLIS

"Baron of Arizona," showing first-run day-date at Theatre Twin and Westlake drive-ins, being the first time it has happened here.

Indpls. Tent No. 10 of Variety will hold its annual summer outing and golf tournament at Indianapolis Country Club Aug. 7.

Marc Wolf, chief Barker Variety-International, setting up office here.

New War

Continued from page 5

gionals have taken up the cry against percentage selling.

Metropolitans readily concede that "Battleground" is a must-percentage film while denying the Rembusch claim that "Annie Get Your Gun" is being sold on the same basis. William F. Rodgers, Metro's distribution veepee, ordered percentage selling down-the-line for "Battleground," it is said, because he believes that every couple of years one pic should be sold that way. Whether the explanation would clear the air is dubious in view of the bitterness in which Allied regards the policy.

Reason for a percentage film periodically is to give the distrib an opportunity of checking the business done by every theatre with which it deals. By this means, distrib has a handy gauge to check whether its flat rentals are scaled correctly. Rodgers is a firm believer in this simple method of so determining.

Same sort of approach by Paramount to drive-ins has caused plenty of griping by ozoner operators. Par will not sell a drive-in as a new account without first booking several pix on a percentage basis. Company feels by so doing it can check what terms to charge thereafter.

Par is tackled by North Central Allied for its claimed insistence on percentage terms for "Riding High" and other top pix. "Many, many exhibitors will pass up the picture," NCA bulletin declares, "at a time when every good picture should be shown in every theatre in the country, if we are to make the slogan, 'Movies Are Better Than Ever,' mean anything except empty talk which will eventually have the public laughing at us. No smart exhibitor is going to pay percentage, go all out in exploitation, and then be penalized later for his efforts by being forced to pay higher flat rentals."

At the same time, NCA lauds the security product plan of Par, which permits a small exhib to buy a group of films flat with a 20% cancellation privilege. Allied, however, would like the plan to apply on all pix to all theatres turning in \$500 per pic or less, while Par has set the limit at \$75-\$100. Company claims it is dealing with over 3,000 accounts on this basis.

Par flatly denies the Rembusch charge that it has "coerced" upped scales on "Samson." In several areas, distrib asserts, including metropolitan New York, exhibs met on their own and agreed among themselves to raise the tab to a uniform figure. In New York, all subsequent-runs played the film at a \$1 top. Moreover, Par contends that several houses played the film without any boost in price.

In the face of strong exhib resistance in certain parts of the country, Metro will garner about \$500,000 in domestic rentals on "Battleground," it is said. If the company can iron out its dispute, film will improve even further in its possibilities.

There is little chance of the current battle being dropped in the Government's lap. Dept. of Justice in the "Jolson" dispute made it clear that it has no concern with terms charged. That is a matter for the open, competitive market, Government attorneys say. However, D of J would consider a contention that a distrib is skirting the ban on price-fixing through the terms demanded on a pic.

Briefs From the Lots

Hollywood, June 27.

Stanley Kramer shoves off for Europe in September to survey market there. "The Return of Gilbert and Sullivan" will be made as a three-reeler by Irving Allen.

Sportmens' Quartet will be used for the picture and some of the original lyrics from the G&S "Iolanthe," "Pirates of Penzance" and "H.M.S. Pinafore" will be used. Leif Erickson draws the male lead for Breakston-McGowan Productions' "Tokyo File 212," story of Army Intelligence in Japan during the late war. Errol Flynn and William Marshall are negotiating with Republic to put up part of the coin for and distribute "The Bargain," which they'll make in Europe as their first indie venture.

Howard Keel's fourth starring role at Metro is in "Three Guys Named Mike," his first non-musical. Wendy Waldron playing the lead opposite Leon Errol in "Texas Tough Guy," another in George Bilson's series of shorts at RKO. Edmund Grainger set Aug. 15 as the starting date for "Flying Devil Dogs," first of the five pictures he'll make for RKO release. Hal Chester inked a deal with Monogram for two more "Joe Palooka" films to be delivered within the next eight months. Producer Alan LeMay turned character actor for a role in his "Quebec," which Paramount will release.

Dan Dalley, currently starring in "Call Me Mister," was reoptioned by 20th-Fox for another two years. Benny Burt and Robert Rice, who played a gangster team in "M," moved over to Olympic Productions "Cry Danger" to do the same thing. Anthony Landi talking possible production of "The Hogger," screen original penned by Ben Maddow and Howard Da Silva. William F. Brody bought "Island Freighter," a short story by Charles Yerkow and scheduled it for early production at Monogram. Vladimir Rosing will supervise and direct the musical takeoff of "Carmen," which Metro is including in "Grounds for Marriage." Charles Lang drew the director of photography assignment on Paramount's "Ace in the Hole."

For the first time in his writing career, Ben Hecht will screenplay a western. He's been signed to script "Convict Lake," which Frank Rosenberg will produce at 20th-Fox. Jeffrey Bernard picked "Amazon Jungle" as his next production after "The Pride of Maryland" at Monogram. John Banse was set over the weekend to handle script supervision on Metro's "Across the Wide Missouri." Billy Wilder will launch production of the Kirk Douglas starrer, "Ace in the Hole," in Gallup, N.M., next month. Donald Randolph will play a psychiatrist in "Fourteen Hours," currently lensing at 20th-Fox.

William Mayberry, of 20th's casting office, will take off shortly for Hawaii to line up players for "Bird of Paradise," which Darryl Zanuck will produce with Delmer Daves directing. Owen McLain will take over Mayberry's duties during his absence. Kurt Neumann and Murray Lerner, Lippert's jackpot boys with their "Rocketship XM," will continue as a team on other exploitation pix. They've registered "Twenty Thousand Leagues Under the Sea" and "Lost Continent" for their next two. Edward Small's production of "Valentino" will wind shooting shortly on a 36-day schedule. Because Samuel Bischoff believes there are too many cops and robbers pix already on RKO's lineup, studio has shelved plans for production of "Secrets of the 'ranch Police'." Penny Edwards steps to bat for the third time as Roy Rogers' female lead in Republic's "Trail of Robin Hood." Lillian Randolph, the Madame Queen of the Amos 'n' Andy airshow, draws an off-screen job dubbing one of the voices in Fred Quimby's cartoon, "Cat of Tomorrow," at Metro.

Lloyd Nolan inked for a top role in "The Lemon Drop Kid." Bob Hope starrer which got underway last week at Paramount. Gene Kelly will co-direct as well as star in "An American in Paris" with Vincente Minnelli at Metro. Vina Delmar's novel, "About Mrs. Leslie," was purchased by Paramount and assigned to George Stevens for full production. Veteran radio announcer Hy Averbach makes his film debut in Olympic Productions' "Cry Danger," playing a bookie. Metro's "Magnificent Yankee" unit, headed by star Louis Calhern and Edward Franz and director John Sturges, planned from Washington location shoot-

ing to begin lensing on the home lot. Robert Stillman bought "Horsie," by Dorothy Parker, as one of three episodes of "Queen for a Day."

James Hayward drew a role in "Vengeance Valley" at Metro. Walter Hart, formerly a shorts director at Metro, will direct "The Goldbergs" at Paramount. MacKinlay Kantor scripting "Force of Arms," which Anthony Veiller inherited for production at Warners after Jerry Wald left the lot. Al St. John, Jack Holt, Ann Gwynn and Tom Neal inked for support in "King of the Bullwhip," for Western Adventure Productions.

Harry Bellaver, who originated the Sitting Bull role in the Broadway version of "Annie Get Your Gun," signed a seven-year pact at Paramount. Jack Bailey, emcee of radio's "Queen for a Day," makes his film debut as, strangely enough, a radio announcer in "Mrs. O'Malley and Mr. Malone" at Metro. Ron Ormond makes his bow as a director on "King of the Bullwhip," second in his current series of Lash LaRue productions under the Western Adventures banner. Jeff Corey and James Millican play New York police sergeants in 20th-Fox's "Fourteen Hours." Billy House landed the comedy lead in the Randolph Scott starrer, "Santa Fe," which Scott and Harry Joe Brown are producing at Columbia.

Irving Pichel will make his first screen appearance in many years in Columbia's "Santa Fe," which he also directs. Dennis O'Keefe set to go abroad in August to make "Four in a Jeep" in Vienna for Fraessens Films. Superior Court okayed a Metro trespact for 18-year-old French ballerina, Leslie Caron, beginning with "An American in Paris," at \$500 a week and working up to \$2,250 at the end of seven years. Silent picture star Herbert Rawlinson inked to a top featured role in "Gene Autry and the Mounties" at Columbia. Sam Wiesenalt bought "The Heat's On," an original by Paul McNamara, for lensing under his Olympic Productions banner. Monogram moved the starting date of "Dixieland Rhythm" up to July 24, with Lindsley Parsons producing.

Gloria Drew, spotted by Cecil B. DeMille in Florida and inked to a term contract by Paramount, will make her bow in DeMille's "Greatest Show on Earth." Aaron Rosenberg drew producer reins on "Cattle Drive" at UI with Jack Natteford moving onto the lot to prepare the original story. Jack Boyle, son of Johnny Boyle, who was Jimmy Cagney's dance coach for years, drew a featured role in the Cagney starrer, "The West Point Story," at Warners.

Cincy Indies

Continued from page 7

ter attempted to compare current business with that in the prewar era, which is generally considered an index of comparative business. But, the Cincy exhibs declared:

"We are calling this to your attention because we are in trouble and need help. Cincinnati has been described as the hottest television spot in the U. S. and more seats were sold here per capita during these three months (to which the boxoffice figures apply) than in any other area. We know that there is a general decline in attendance all over the country but nothing to compare to Cincinnati."

Pleading for the film sales chiefs to review their "expectancy quotas" for the area and "give us some much-needed help," the letter added: "After the first shock has subsided and our lost audience has gotten tired of their TV sets and returned to the theatres, then it will be time enough for the film companies to get the kind of terms they are asking us for now, and which we cannot meet under our present distressed condition."

Wood's letter quoted tax figures from cities and towns throughout Ohio showing a b.o. slump from 9% in Cleveland Heights to the 43% in Cincy. "As an important executive of one of the leading companies of the industry," he told the company prexies, "the foregoing dismaying and frightening figures should cause you much concern for the future of the industry, the interests of your stockholders and the vast investment in brick and mortar not only of your own company but that of the thousands of your film customers scattered throughout the country."

SARNOFF AND PALEY 'TRUCE'?

'Corwin to Open, Oboler to Close'

WNBC, N. Y., now has a "staff" of laureates—poet, prose and otherwise—who have been commissioned to write the opening and closing announcements which sign the station on and off daily.

The literati include Norman Corwin, Fannie Hurst, Arch Oboler, Norman Cousins and Louis Untermeyer. The contributions by the group of leading American poets and writers will be alternated daily.

As an example, one of the Untermeyer "signoffs" goes as follows:

Another day is done.

Its work and worries are all in the past. The noisy streets are quiet, the fevered pace slows down, the pulse of the world beats more gently. Town and country put out their lights. Stars take their places. Night bends closely, compassionately, over the earth.

There is a lullaby in the air—something between a song and a sigh—a song of thanks for a day well spent or a sigh of relief. Take the night's comfort. Put your cares to bed; soothe them with sleep. Tomorrow is another and perhaps a brighter day.

Tonight's peace is tomorrow's promise.

Peace, then, and the great gift of sleep. Take it. Let the eyes close and the mind slumber. Slip off into a dream—into the warm dark hours, into the heart of healing... into a drifting, drowsing sea of quiet... and comfort... and a good Good Night.

'Expendable' Cleve. Agency Boys Howl In Anguish at Blunt Press Attack

Cleveland, June 27.

Cleveland's advertising fraternity awoke last week (20) to find an editorial bombshell had been tossed under their 15% featherbeds by Stanley Anderson, radio-television editor of the Cleveland Press.

In a column that made Fred Wakeman's "Hucksters" a Class C flicker, Anderson, in effect, said the agency boys were not indispensable; that their 15% cut was unfair in comparison to what writers, producers, etc., get, and that agency boys were glorified flacks sending out tidbits to the fourth estate.

The roar from the anguished "sincere" boys hit fortissimo within an hour after the first edition of the Press hit the streets.

Vacation plans were dropped, extended two-hour luncheons were scrapped, and golf plans were ruined as the trade vibrated from the repercussions. Protest letters and phone calls poured into the front office of the Press. In fact, one wag commented that if all the

(Continued on page 34)

ILGWU Deal For WINS Hot Again

WINS, the Crosley-owned New York station which has been on and off the bidding block the past year, is again up for sale, and the International Ladies Garment Workers' Union is reported dicker for its takeover as an AM adjunct to its WFDR-FM operation.

This marks the second attempt of the ILGWU to gain possession of the 50,000-watt station, the union having matched the \$750,000 offer that was previously made to WINS by the late Generoso Pope, owner of WHOM.

While the Crosley interests subsequently turned down both the ILGWU and WHOM offers, it's known that the Jim Shouse-Bob Dunville combine would still like to divest itself of the New York operation, preferring to expand its midwest radio-TV empire branching out from Cincinnati (WLW and WLW-T).

EQUITY CONTRACT COST ACKERMAN HIS VEEPEE

Naming of Harry Ackerman to the newly-created post of executive head of radio and television production for CBS has cost him his veepee stripes, it's been learned. In his previous berth as Coast programming chief for the web he enjoyed the v.p. designation.

Under his new longterm contract, Ackerman will get an equity in the new AM-TV shows he develops. It appears that such equity privileges cannot be enjoyed by officers of the company—hence the stripping of the veepee chevrons.

LINK HUDDLE TO TALENT RAIDING

Rumors were rife all over CBS last week when RCA board chairman David Sarnoff paid a visit to CBS board chairman William S. Paley at the latter's 485 Madison avenue (N. Y.) suite of offices.

Nobody in authority is speaking, but major conjecture dwelt on the possibility of Sarnoff and Paley calling a truce on the unprecedented raiding of talent, which culminated a couple of weeks back in the NBC grabbing off Groucho Marx and his sponsor, Plymouth-DeSoto.

While verifying the Sarnoff visit to his office, Paley was reluctant to discuss what transpired, asserting that both he and the RCA board chairman have been seeing each other at intervals for "friendly discussions."

It's not exactly a secret that since the initial Paley raids on NBC talent nearly two years ago, which eventually put Columbia at the top of the rating heap and subsequently inspired Sarnoff to unloose the RCA purse strings in retaliatory moves, the CBS vs. NBC rivalry has been anything but friendly.

It's considered likely that the Paley decision to move Bing Crosby into the Wednesday night at 9 time to slug it out with NBC's Groucho Marx—a move which, it's conceded, must inevitably inflict damage on both stars—might conceivably have inspired last week's conversations aimed at restoring the onetime "friendly enemies" status between the two webs.

It's long been felt in the trade that the continued jockeying among the two networks for top talent, with the resultant \$3,000,000-plus deals as in the case of Marx and more recently Bob Hope, could only have the effect of perpetuating in TV the high talent costs that have existed in radio and which have been responsible in many instances for sponsors turning sour on the medium.

Schick Leaves, RCA Takes It

Hollywood, June 27.

Schick-Eversharp is dropping out of radio at the close of current cycle of "Take It Or Leave," ending 10 years sponsorship of the quizzer. Jack Paar, currently working the show, moves with it next fall to RCA, which has signed him for radio and TV although no plans for the latter have been discussed as yet.

Show will remain in its same Sunday night NBC time, with Biow, which controls the "Take It" package, continuing as the agency. That means the RCA radio billings will switch from J. Walter Thompson to the Biow company.

Irony Rides at CBS

Cancellation of the WCBS (N. Y.) "CBS Views the Press" as of last Saturday's (24) broadcast, with the substitution of a new CBS news show, "Correspondents' Scratchpad," which goes in this Saturday (25), has more than its quota of ironic touches.

"CBS Views the Press" for more than two years was kudosed as perhaps the most unusual, hard-hitting show of its kind on the air, bringing the web a flock of awards. A few months back CBS yanked Don Hollenbeck from the program, and it's conceded that from then on the program went into a decline from which it never recovered. But CBS stood pat in keeping Hollenbeck off the show.

P. S.: The CBS substitute show, "Scratchpad," has Hollenbeck as the "editor and broadcaster" culling the voice-recorded notations from ace newsmen around the world.

Mary Margaret in the Middle Of Awkward NBC Network Time Snarl

Flirting With FCC?

Washington, June 27.

If the networks, notably NBC and CBS, get tough with their affiliates in their anxiety to recapture station time to make room for more sponsors in the wake of the daytime SRO situation, they may soon find themselves on the FCC carpet.

The Federal regulatory body has in the past made it quite clear to stations that they must reserve so many periods of the broadcasting day for local programming, including shows of a public service nature. Any attempt on the part of the webs to disrupt these schedules by moving in on station time, would not only invite trouble for the stations, but would put the networks out on the FCC limb.

Peary Powders On 'Gildersleeve'; Signs CBS Deal

Hal Peary, creator of "Great Gildersleeve," is vamping the NBC Wednesday night show and has signed an exclusive contract with CBS covering radio and TV. Peary is reported to have made demands on Kraft, sponsors of the "Gildersleeve" program, which they refused to meet, with Peary's resultant powder.

Status of the "Gildersleeve" future is in doubt, with some question as to whether Kraft, via Needham, Louis & Brorby, agency on the account, will look for someone else to take over the Peary role. At the moment, it adds up to another half-hour casualty for NBC.

Peary is being set for a new radio series starting this fall on Columbia, with a TV stanza also being talked up. His deal with CBS provides a flat payment on a "play or no play" basis, with increased earnings when and if a sponsor is picked up.

Lenny Safire to WNBC As Gen. Asst. to Cott

Lenny Safire, until now a staffer on the "We, the People" show, has joined WNBC-WNBT, key stations of the NBC web in N. Y., as general assistant to Ted Cott, manager of the two outlets.

While his official duties have not yet been defined, Safire will take over temporarily as advertising promotion manager, replacing Murry Harris, recently resigned. Cott, however, still plans to find another person to fill that spot permanently. Safire, in addition, will trouble-shoot on both radio and TV shows for the stations.

The Bronx Dissents

Some station and web research staffers are giving the Bronx cheer to C. E. Hooper's new sample in the New York area—which leaves out the Bronx.

The statistical fraternity question the validity of Hooper's bypassing the borough in his phone calling survey. An area that populous—it ranks fourth among all counties in the metropolitan district—shouldn't be excluded, the researchers say, and, besides, it has definite characteristics which affect the total picture of Greater New York's AM and TV preferences.

For instance, it's cited, "The Goldbergs" (with its Bronx locale) and the New York Yankees and Giants ballcasts (with both Yankee Stadium and the Polo Grounds situated there) have lower Hoopers with the exclusion of Bronx homes from the sample.

NBC, its N. Y. flagship WNBC operation, and Mary Margaret McBride found themselves in the middle of an awkward situation this week over the network's attempt to recapture the 1 to 2 p. m. hour. The station's top femme commentator and personality through the years has brought multiple sponsors to the time segment worth \$250,000 a year in billings.

The hours of 12 (noon) to 2 p. m. is station time. Miss McBride has been identified with the 1 to 2 period for years, building up one of the major followings among Manhattan radio personalities. Recently, however, NBC sold the 1:45 to 2 p. m. niche to Manhattan Soap for the "We Love and Learn" daytime serial. In expanding last week to 162 stations, Manhattan Soap served notice it wanted the New York market along with the rest of the country.

NBC has offered to turn over the 1 to 2 hour on television for a new TV buildup for Miss McBride if she will yield the radio time and move into a new AM period. On the one hand, it means possible jeopardy of Miss McBride's client billings in view of the disruption of a longtime AM listening habit. On the other hand, NBC, faced with a daytime sellout with the resultant need to recapture more station time, doesn't want to court disfavor of national clients.

Meanwhile Miss McBride, suffering from a bursitis affection, is doing her broadcast from her hotel apartment for the next few weeks.

Sinatra Signed To CBS Exclusive

Frank Sinatra has been inked to a five-year exclusive by CBS, covering both AM and TV, ending the NBC vs. Columbia jockeying for his services. The web is currently building a half-hour video variety stanza for the singer, prepping it for a fall premiere. No specific radio plans have yet been evolved. TV show looks set for Sat. at 9, opposite NBC's "Saturday night Revue."

Sinatra's longterm deal is reported to involve a salary of \$250,000 a year on a sustaining basis, with a share in the sponsorship take.

Sinatra leaves for Berlin this weekend and goes into the Palladium, London, for four weeks, following Jack Benny's engagement.

NBC MULLS RADIO VERSION OF 'KUKLA'

NBC is looking to its TV talent to hypo AM programming. Web is mulling possible formats for a radio version of its "Kukla, Fran and Ollie," in which puppeteer Burr Tillstrom and Fran Allison would be starred. Series is being considered for a Saturday morning spot, with an appeal to kids, and some of the sophisticated material will be replaced by juvenile stories.

This week Studs Terkel, who does the TV "Stud's Place" series, launched "Voice of the Terkel" as AM replacement for Dave Garroway's morning AM strip.

Schine Coin for KFWB

Hollywood, June 27.

Harry Maizlish's takeover of KFWB, which he purchased from Warner Bros., was expedited through the aid of coin from J. Myer Schine, of the Schine pic circuit in upstate New York and close friend of Maizlish, it's been learned.

Sale of the station is subject to FCC approval, a matter of business which brought Maizlish east recently.

Clips from Film Row

CHICAGO

Harry Brown, former manager of Sheridan theatre, appointed manager of the Oriental by Harold Costello.

Erwin Stacel took over as manager of National Screen Service, replacing the late Harris Silverberg. Stacel has been a salesman in the Chi office for the last two years, prior to that was manager of Wurlitzer office in Minneapolis. Camera crews from 20th-Fox in town shooting Loop backgrounds for "The Jackpot."

Sam Lamansky, business agent for Local 45 of IATSE and head of Columbia's shipping department here, named a delegate to IATSE convention in Detroit, Aug. 14.

James Gregory and Pete Ponagos, Alliance circuit toppers, visiting Seattle to buy films for their 23 Midstates circuit theatres in Washington.

John Rau, head of newly formed Rau Theatre Corp., took over operation of the Rex theatre in Chicago Heights.

Carnegie, arty house, eliminated matinees.

Russ Johnson, of Jerry Fairbanks Productions, Col. R. H. Ranger, of Rangertone Co., and George Oakley, of Bell & Howell, addressed central section of Society of Motion Picture and Television Engineers here June 22.

Dan Carmell, attorney for Motion Picture Operators Union, hospitalized with pneumonia attack.

ST. LOUIS

A new corporation, the Queens Amus. Co., purchased the Queens, indie nabe here, from Tom Curley who recently shuttered the house.

J. R. Luckey, Wheatland, Mo., purchased equipment of shuttered Butler, West Plains, Mo., at auction sale and will reopen the house.

John Dugan, on booking staff of 20th-Fox exchange here, upped to salesman succeeding Eugene Fitzgibbon, who resigned to manage a house in Windsor, Canada.

Fanchon & Marco's publicity staff promoted three co-op full page ads in three local dailies to hype biz for its three downtown Fox, Missouri and St. Louis. Tying in with merchants in immediate area of the three houses, ads were run on three consecutive Wednesdays.

Mrs. Regina Steinberg, owner of the Madison, Madison, Ill., elected to directorate of MPTOA of Eastern Missouri and Southern Illinois to succeed George Kerasotes, Springfield, Ill., resigned.

Ten p.m. curfew law enacted in Hurst, Ill., which boasts one film house, the 492-seater owned by T. E. Bracken.

Thomas Bracken sold the Royal, Royalton, Mo., to A. M. Thompson, Cobden, Ill.

Martin D'Arcy purchased the Arno Airdrome in South St. Louis from Mrs. C. A. Holtzman.

The Queens, an indie nabe in St. Louis, reopened by the Queens Amus. Co., headed by Phil Nanos.

Howard Zulauf and Sam Schuchard shuttered their Lexington, an indie nabe in North St. Louis for summer.

Dean Davis, owner of the Davis, West Plains, Mo., received check for \$15,760 from St. Louis Public Service Co. for damage done to his automobile in a crash. Davis, Tom Edwards and Frank Plumlee, Farmington, Mo., exhibits were returning from a night baseball game when accident occurred.

MINNEAPOLIS

Jeanne Carmen, Hollywood starlet and Universal's "Comanche Queen," made a number of personal, radio and TV appearances to plug "Comanche Territory" at RKO-Orpheum.

Minnesota Amus. Co. holding "Annie Get Your Gun" contest with lion cub, shipped in from California, as first prize. Contest winner, however, will have choice of \$150 in cash.

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Sid Pink, former Pittsburgh exhibitor, named manager for the Dietrich-Feldstein theatre circuit in Los Angeles.

Henry Brenner and William C. Colella taking over Paramount at New Castle, will rename it the Vogue. Lease is from A. J. Masters, long-time operator of house.

Par, WB, 20th, UA and RKO have entered percentage actions against Austin Interrante, owner of the Rowlands, in Philipsburg, Pa. Claim damages for alleged unreported receipts by exhib.

CALGARY

David Flexer, operator of the Flexer chain throughout the mid-south, tossed a party for Harry Martin, former Commercial Appeal amusements editor and currently ECA advisor on labor affairs in Paris. Members of the local press, radio and film row attended the snazzy shindig, held at the local Variety Club, for Martin, who made a flying visit here from Paris.

Martin then left here to preside over the American Newspaper Guild convention in Washington. The ANG prexy and Flexer have been palsy-walsy for years. Martin is former VARIETY mugg in Memphis.

MEMPHIS

Bert Wiber, assistant manager of Capitol here, named manager of the Empress, Edmonton, Alta., succeeding Everett C. Ethridge, who died June 4.

Manager of the Palace here and vet of 26 years with Famous Players Canadian Corp., P. D. "Pete" Egan retired June 10. His successor is Don Menzies, assistant manager of house.

Fred G. Tickell, formerly with the Capitol, Calgary, made manager of the Monarch and Roxy, Medicine Hat, Alta., succeeding Bob Shackleford, Lethbridge. Shackleford had been handling job only temporarily after the death of Leo Maher.

OTTAWA

National Film Board staff changes set Don Mulholland, producer of NFB's shorts series, "Canada Carries On" in new post of production director. Switches were made following resignations of Ross McLean, Canadian film commissioner, and his assistant, Ralph Foster, both now in okay film posts with the United Nations. McLean's successor, Arthur Irwin, former editor of Maclean's magazine, announced Mulholland's appointment as well as that of James Beveridge, producer, as NFB representative in London, England.

SAN FRANCISCO

Sherrill C. Corwin named Lloyd Katz, formerly in Eagle Lion's San Francisco sales office, to buy and book for North Coast Theatres Corp. in San Francisco and for Principal Theatres in Porterville, Tracy and Sacramento. Norman Newman, formerly overseeing product for the Principal houses, will concentrate his duties in circuit's home office here.

BOSTON

B & Q Associates, operators of 14 theatres in this area, have initiated free admissions to children under 12 if accompanied by parents at matinee and evening shows at their Quincy houses. If plan catches on, circuit will attempt it at their other spots.

Installation of a huge video set on the Parkman Bandstand on Boston Common stopped by opposition from group of theatre operators. Led by Frank Lydon, committee unearthed an ancient city ordinance that forbids installation of any commercial advertising on Hub's historic spot.

Clayton Eastman appointed district manager of the newly formed Eagle Lion Classics, Inc. and will be assisted by Harry Segal, branch manager, and Edward Renick, sales manager. Joe Mansfield will handle publicity.

Ken Prickett resigned as New

England flack for Metro to become district manager for Philip Smith's Midwest Theatres. Goes over in July.

The Yahnin's Research Laboratory, a gift of Mr. and Mrs. Nathan Yaminis to the Beth Israel Hospital, was dedicated before a large group of friends and members of the hospital staff. Reportedly costing about \$200,000, the lab was gifted to hospital in honor of Mr. and Mrs. Yaminis' 25th anni.

Samuel Pinanski, prez of American Theatres Corp. and head of TOA, made an honorary professor of Lowell Textile University.

INDIANAPOLIS

"Baron of Arizona," showing first-run day-date at Theatre Twin and Westlake drive-ins, being the first time it has happened here.

Indpls. Tent No. 10 of Variety will hold its annual summer outing and golf tournament at Indianapolis Country Club Aug. 7.

Marc Wolf, chief barker Variety-International, setting up office here.

New War

Continued from page 5

gionals have taken up the cry against percentage selling.

Metroites readily concede that "Battleground" is a must-percentage film while denying the Rembusch claim that "Annie Get Your Gun" is being sold on the same basis. William F. Rodgers, Metro's distribution veepee, ordered percentage selling down-the-line for "Battleground," it is said, because he believes that every couple of years one pic should be sold that way. Whether the explanation would clear the air is dubious in view of the bitterness in which Allied regards the policy.

Reason for a percentage film periodically is to give the distrib an opportunity of checking the business done by every theatre with which it deals. By this means, distrib has a handy gauge to check whether its flat rentals are scaled correctly. Rodgers is a firm believer in this simple method of so determining.

Same sort of approach by Paramount to drive-ins has caused plenty of griping by ozoner operators. Par will not sell a drive-in as a new account without first booking several pix on a percentage basis. Company feels by so doing it can check what terms to charge thereafter.

Par is tackled by North Central Allied for its claimed insistence on percentage terms for "Riding High" and other top pix. "Many, many exhibitors will pass up the picture," NCA bulletin declares, "at a time when every good picture should be shown in every theatre in the country, if we are to make the slogan, 'Movies Are Better Than Ever,' mean anything except empty talk which will eventually have the public laughing at us. No smart exhibitor is going to pay percentage, go all out in exploitation, and then be penalized later for his efforts by being forced to pay higher flat rentals."

At the same time, NCA lauds the security product plan of Par, which permits a small exhib to buy a group of films flat with a 20% cancellation privilege. Allied, however, would like the plan to apply on all pix to all theatres turning in \$500 per pic or less, while Par has set the limit at \$75-\$100. Company claims it is dealing with over 3,000 accounts on this basis.

Par flatly denies the Rembusch charge that it has "coerced" upped scales on "Samson." In several areas, distrib asserts, including metropolitan New York, exhibs met on their own and agreed among themselves to raise the tab to a uniform figure. In New York, all subsequent-runs played the film at a \$1 top. Moreover, Par contends that several houses played the film without any boost in price.

In the face of strong exhib resistance in certain parts of the country, Metro will garner about \$500,000 in domestic rentals on "Battleground," it is said. If the company can iron out its dispute, film will improve even further in its possibilities.

There is little chance of the current battle being dropped in the Government's lap. Dept. of Justice in the "Jolson" dispute made it clear that it has no concern with terms charged. That is a matter for the open, competitive market, Government attorneys say. However, D of J would consider a contention that a distrib is skirting the ban on price-fixing through the terms demanded on a pic.

Briefs From the Lots

Hollywood, June 27.

Stanley Kramer shoves off for Europe in September to survey market there. "The Return of Gilbert and Sullivan" will be made as a three-reeler by Irving Allen.

Sportmens' Quartet will be used for the picture and some of the original lyrics from the G&S "Iolanthe," "Pirates of Penzance" and "H.M.S. Pinafore" will be used.

Leif Erickson draws the male lead for Breakston-McGowan Productions' "Tokyo File 212," story of Army Intelligence in Japan during the late war. Errol Flynn and William Marshall are negotiating with Republic to put up part of the coin for and distribute "The Bargain," which they'll make in Europe as their first indie venture.

Howard Keel's fourth starring role at Metro is in "Three Guys Named Mike," his first non-musical. Wendy Waldron playing the lead opposite Leon Errol in "Texas Tough Guy," another in George Bilson's series of shorts at RKO. Edmund Grainger set Aug. 15 as the starting date for "Flying Devil Dogs," first of the five pictures he'll make for RKO release. Hal Chester inked a deal with Monogram for two more "Joe Palooka" films to be delivered within the next eight months. Producer Alan LeMay turned character actor for a role in his "Quebec," which Paramount will release.

Dan Dailey, currently starring in "Call Me Mister," was reoptioned by 20th-Fox for another two years. Benny Burt and Robert Rice, who played a gangster team in "M," moved over to Olympic Productions "Cry Danger" to do the same thing. Anthony Landi talking possible production of "The Hogger," screen original penned by Ben Maddow and Howard Da Silva. William F. Brody bought "Island Freight," a short story by Charles Yerkow, and scheduled it for early production at Monogram. Vladimir Rosing will supervise and direct the musical takeoff of "Carmen," which Metro is including in "Grounds for Marriage." Charles Lang drew the director of photography assignment on Paramount's "Ace in the Hole."

For the first time in his writing career, Ben Hecht will screenplay a western. He's been signed to script "Convict Lake," which Frank Rosenberg will produce at 20th-Fox. Jeffrey Bernard picked "Amazon Jungle" as his next production after "The Pride of Maryland" at Monogram. John Banse was set over the weekend to handle script supervision on Metro's "Across the Wide Missouri." Billy Wilder will launch production of the Kirk Douglas starrer, "Ace in the Hole," in Gallup, N.M., next month. Donald Randolph will play a psychiatrist in "Fourteen Hours," currently lensing at 20th-Fox.

William Mayberry, of 20th's casting office, will take off shortly for Hawaii to line up players for "Bird of Paradise," which Darryl Zanuck will produce with Delmer Daves directing. Owen McLain will take over Mayberry's duties during his absence. Kurt Neumann and Murray Lerner, Lippert's jack-pot boys with their "Rocketship XM," will continue as a team on other exploitation pix. They've registered "Twenty Thousand Leagues Under the Sea" and "Lost Continent" for their next two. Edward Small's production of "Valentino" will wind shooting shortly on a 36-day schedule. Because Samuel Bischoff believes there are too many cops and robbers pix already on RKO's lineup, studio has shelved plans for production of "Secrets of the French Police."

Penny Edwards steps to bat for the third time as Roy Rogers' femme lead in Republic's "Trail of Robin Hood." Lillian Randolph, the Madame Queen of the Amos 'n' Andy airshow, draws an off-screen job dubbing one of the voices in Fred Quimby's cartoon, "Cat of Tomorrow," at Metro.

Lloyd Nolan inked for a top role in "The Lemon Drop Kid," Bob Hope starrer which got underway last week at Paramount. Gene Kelly will co-direct as well as star in "An American in Paris" with Vincente Minelli at Metro. Vina Delmar's novel, "About Mrs. Leslie," was purchased by Paramount and assigned to George Stevens for fall production. Veteran radio announcer Hy Averbach makes his film debut in Olympic Productions' "Cry Danger," playing a bookie. Metro's "Magnificent Yankee" unit, headed by star Louis Calhern and Edward Franz and director John Sturges, planed in from Washington location shoot-

ing to begin lensing on the home lot. Robert Stillman bought "Horsie," by Dorothy Parker, as one of three episodes of "Queen for a Day."

James Hayward drew a role in "Vengeance Valley" at Metro. Walter Hart, formerly a shorts director at Metro, will direct "The Goldbergs" at Paramount. MacKinlay Kantor scripting "Force of Arms," which Anthony Veiller inherited for production at Warners after Jerry Wald left the lot.

Al St. John, Jack Holt, Ann Gwynn and Tom Neal inked for support in "King of the Bullwhip," for Western Adventure Productions.

Harry Bellaver, who originated the Sitting Bull role in the Broadway version of "Annie Get Your Gun," signed a seven-year pact at Paramount. Jack Bailey, emcee of radio's "Queen for a Day," makes his film debut as, strangely enough, a radio announcer in "Mrs. O'Malley and Mr. Malone" at Metro. Ron Ormond makes his bow as a director on "King of the Bullwhip," second in his current series of Lash LaRue productions under the Western Adventures banner. Jeff Corey and James Millican play New York police sergeants in 20th-Fox's "Fourteen Hours." Billy House landed the comedy lead in the Randolph Scott starrer, "Santa Fe," which Scott and Harry Joe Brown are producing at Columbia.

Irving Pichel will make his first screen appearance in many years in Columbia's "Santa Fe," which he also directs. Dennis O'Keefe set to go abroad in August to make "Four in a Jeep" in Vienna for Praessens Films. Superior Court okayed a Metro thespact for 18-year-old French ballerina, Leslie Caron, beginning with "An American in Paris," at \$500 a week and working up to \$2,250 at the end of seven years. Silent picture star Herbert Rawlinson inked to a top featured role in "Gene Autry and the Mounties" at Columbia. Sam Wiesensthal bought "The Heat's On," an original by Paul McNamara, for lensing under his Olympic Productions banner. Monogram moved the starting date of "Dixieland Rhythm" up to July 24, with Lindsley Parsons producing.

Gloria Drew, spotted by Cecil B. DeMille in Florida and inked to a term contract by Paramount, will make her bow in DeMille's "Greatest Show on Earth." Aaron Rosenberg drew producer reins on "Cattle Drive" at UI with Jack Nattafor moving onto the lot to prepare the original story. Jack Boyle, son of Johnny Boyle, who was Jimmy Cagney's dance coach for years, drew a featured role in the Cagney starrer, "The West Point Story," at Warners.

Cincy Indies

Continued from page 7

ter attempted to compare current business with that in the prewar era, which is generally considered an index of comparative business. But, the Cincy exhibs declared:

"We are calling this to your attention because we are in trouble and need help. Cincinnati has been described as the hottest television spot in the U. S. and more sets were sold here per capita during these three months (to which the boxoffice figures apply) than in any other area. We know that there is a general decline in attendance all over the country but nothing to compare to Cincinnati."

Pleading for the film sales chiefs to review their "expectancy quotas" for the area and "give us some much-needed help," the letter added: "After the first shock has subsided and our lost audience has gotten tired of their TV sets and returned to the theatres, then it will be time, enough for the film companies to get the kind of terms they are asking us for now, and which we cannot meet under our present distressed condition."

Wood's letter quoted tax figures from cities and towns throughout Ohio showing a b.o. slump from 9% in Cleveland Heights to the 43% in Cincy. "As an important executive of one of the leading companies of the industry," he told the company prexies, "the foregoing dismaying and frightening figures should cause you much concern for the future of the industry, the interests of your stockholders and the vast investment in brick and mortar not only of your own company but that of the thousands of your film customers scattered throughout the country."

SARNOFF AND PALEY 'TRUCE'?

'Corwin to Open, Oboler to Close'

WNBC, N. Y., now has a "staff" of laureates—poet, prose and otherwise—who have been commissioned to write the opening and closing announcements which sign the station on and off daily.

The literati include Norman Corwin, Fannie Hurst, Arch Oboler, Norman Cousins and Louis Untermeyer. The contributions by the group of leading American poets and writers will be alternated daily.

As an example, one of the Untermeyer "signoffs" goes as follows:

Another day is done.
Its work and worries are all in the past. The noisy streets are quiet, the fevered pace slows down, the pulse of the world beats more gently. Town and country put out their lights. Stars take their places. Night bends closely, compassionately, over the earth.
There is a lullaby in the air—something between a song and a sigh—a song of thanks for a day well spent or a sigh of relief. Take the night's comfort. Put your cares to bed; soothe them with sleep. Tomorrow is another, and perhaps a brighter day.
Tonight's peace is tomorrow's promise.
Peace, then, and the great gift of sleep. Take it. Let the eyes close and the mind slumber. Slip off into a dream—into the warm dark hours, into the heart of healing... into a drifting, drowsing sea of quiet... and comfort... and a good Good Night.

'Expendable' Cleve. Agency Boys Howl In Anguish at Blunt Press Attack

Cleveland, June 27.

Cleveland's advertising fraternity awoke last week (20) to find an editorial bombshell had been tossed under their 15% featherbeds by Stanley Anderson, radio-television editor of the Cleveland Press.

In a column that made Fred Wakeman's "Hucksters," a Class C flicker, Anderson, in effect, said the agency boys were not indispensable; that their 15% cut was unfair in comparison to what writers, producers, etc., get, and that agency boys were glorified flacks sending out tidbits to the fourth estate.

The roar from the anguished "sincere" boys hit fortissimo within an hour after the first edition of the Press hit the streets.

Vacation plans were dropped, extended two-hour luncheons were scrapped, and golf plans were ruined as the trade vibrated from the repercussions. Protest letters and phone calls poured into the front office of the Press. In fact, one wag commented that if all the

(Continued on page 34)

ILGWU Deal For WINS Hot Again

WINS, the Crosley-owned New York station which has been on and off the bidding block the past year, is again up for sale, and the International Ladies Garment Workers' Union is reported dicker for its takeover as an AM adjunct to its WFDR-FM operation.

This marks the second attempt of the ILGWU to gain possession of the 50,000-watt station, the union having matched the \$750,000 offer that was previously made to WINS by the late Generoso Pope, owner of WHOM.

While the Crosley interests subsequently turned down both the ILGWU and WHOM offers, it's known that the Jim Shouse-Bob Dunville combine would still like to divest itself of the New York operation, preferring to expand its midwest radio-TV empire branching out from Cincinnati (WLW and WLW-T).

EQUITY CONTRACT COST ACKERMAN HIS VEEPEE

Naming of Harry Ackerman to the newly-created post of executive head of radio and television production for CBS has cost him his veepee stripes, it's been learned. In his previous berth as Coast programming chief for the web he enjoyed the v.p. designation.

Under his new longterm contract, Ackerman will get an equity in the new AM-TV shows he develops. It appears that such equity privileges cannot be enjoyed by officers of the company—hence the stripping of the veepee chevrons.

LINK HUDDLE TO TALENT RAIDING

Rumors were rife all over CBS last week when RCA board chairman David Sarnoff paid a visit to CBS board chairman William S. Paley at the latter's 485 Madison avenue (N. Y.) suite of offices.

Nobody in authority is speaking, but major conjecture dwelt on the possibility of Sarnoff and Paley calling a truce on the unprecedented raiding of talent, which culminated a couple of weeks back in the NBC grabbing off Groucho Marx and his sponsor, Plymouth-DeSoto.

While verifying the Sarnoff visit to his office, Paley was reluctant to discuss what transpired, asserting that both he and the RCA board chairman have been seeing each other at intervals for "friendly discussions."

It's not exactly a secret that since the initial Paley raids on NBC talent nearly two years ago, which eventually put Columbia at the top of the rating heap and subsequently inspired Sarnoff to unloose the RCA purse strings in retaliatory moves, the CBS vs. NBC rivalry has been anything but friendly.

It's considered likely that the Paley decision to move Bing Crosby into the Wednesday night at 9 time to slug it out with NBC's Groucho Marx—a move which, it's conceded, must inevitably inflict damage on both stars—might conceivably have inspired last week's conversations aimed at restoring the onetime "friendly enemies" status between the two webs.

It's long been felt in the trade that the continued jockeying among the two networks for top talent, with the resultant \$3,000,000-plus deals as in the case of Marx and more recently Bob Hope, could only have the effect of perpetuating in TV the high talent costs that have existed in radio and which have been responsible in many instances for sponsors turning sour on the medium.

Schick Leaves, RCA Takes It

Hollywood, June 27.

Schick-Eversharp is dropping out of radio at the close of current cycle of "Take It Or Leave," ending 10 years sponsorship of the quizzer. Jack Paar, currently working the show, moves with it next fall to RCA, which has signed him for radio and TV although no plans for the latter have been discussed as yet.

Show will remain in its same Sunday night NBC time, with Biow, which controls the "Take It" package, continuing as the agency. That means the RCA radio billings will switch from J. Walter Thompson to the Biow company.

Irony Rides at CBS

Cancellation of the WCBS (N.Y.) "CBS Views the Press" as of last Saturday's (24) broadcast, with the substitution of a new CBS news show, "Correspondents' Scratchpad," which goes in this Saturday (24), has more than its quota of ironic touches.

"CBS Views the Press" for more than two years was kudos as perhaps the most unusual, hard-hitting show of its kind on the air, bringing the web a flock of awards. A few months back CBS yanked Don Hollenbeck from the program, and it's conceded that from then on the program went into a decline from which it never recovered. But CBS stood pat in keeping Hollenbeck off the show.

P. S.: The CBS substitute show, "Scratchpad," has Hollenbeck as the "editor and broadcaster" culling the voice-recorded notations from ace newsmen around the world.

Mary Margaret in the Middle Of Awkward NBC Network Time Snarl

Flirting With FCC?

Washington, June 27.

If the networks, notably NBC and CBS, get tough with their affiliates in their anxiety to recapture station time to make room for more sponsors in the wake of the daytime SRO situation, they may soon find themselves on the FCC carpet.

The Federal regulatory body has in the past made it quite clear to stations that they must reserve so many periods of the broadcasting day for local programming, including shows of a public service nature. Any attempt on the part of the webs to disrupt these schedules by moving in on station time, would not only invite trouble for the stations, but would put the networks out on the FCC limb.

NBC, its N. Y. flagship WNBC operation, and Mary Margaret McBride found themselves in the middle of an awkward situation this week over the network's attempt to recapture the 1 to 2 p. m. hour. The station's top femme commentator and personality through the years has brought multiple sponsors to the time segment worth \$250,000 a year in billings.

The hours of 12 (noon) to 2 p. m. is station time. Miss McBride has been identified with the 1 to 2 period for years, building up one of the major followings among Manhattan radio personalities. Recently, however, NBC sold the 1:45 to 2 p. m. niche to Manhattan Soap for the "We Love and Learn" daytime serial. In expanding last week to 162 stations, Manhattan Soap served notice it wanted the New York market along with the rest of the country.

NBC has offered to turn over the 1 to 2 hour on television for a new TV buildup for Miss McBride if she will yield the radio time and move into a new AM period. On the one hand, it means possible jeopardy of Miss McBride's client billings in view of the disruption of a longtime AM listening habit. On other hand, NBC, faced with a daytime sellout with the resultant need to recapture more station time, doesn't want to court disfavor of national clients.

Meanwhile Miss McBride, suffering from a bursitis affliction, is doing her broadcast from her hotel apartment for the next few weeks.

Peary Powders On 'Gildersleeve'; Signs CBS Deal

Hal Peary, creator of "Great Gildersleeve," is vamping the NBC Wednesday night show and has signed an exclusive contract with CBS covering radio and TV. Peary is reported to have made demands on Kraft, sponsors of the "Gildersleeve" program, which they refused to meet, with Peary's resultant powder.

Status of the "Gildersleeve" future is in doubt, with some question as to whether Kraft, via Needham, Louis & Brorby, agency on the account, will look for someone else to take over the Peary role. At the moment, it adds up to another half-hour casualty for NBC. Peary is being set for a new radio series starting this fall on Columbia, with a TV stanza also being talked up. His deal with CBS provides a flat payment on a "play or no play" basis, with increased earnings when and if a sponsor is picked up.

Lenny Safire to WNBC As Gen. Asst. to Cott

Lenny Safire, until now a staffer on the "We, the People" show, has joined WNBC-WNBT, key stations of the NBC web in N. Y., as general assistant to Ted Cott, manager of the two outlets.

While his official duties have not yet been defined, Safire will take over temporarily as advertising promotion manager, replacing Murry Harris, recently resigned. Cott, however, still plans to find another person to fill that spot permanently. Safire, in addition, will trouble-shoot on both radio and TV shows for the stations.

The Bronx Dissents

Some station and web research staffers are giving the Bronx cheer to C. E. Hooper's new sample in the New York area—which leaves out the Bronx.

The statistical fraternity question the validity of Hooper's bypassing the borough in his phone calling survey. An area that populous—it ranks fourth among all counties in the metropolitan district—shouldn't be excluded, the researchers say, and, besides, it has definite characteristics which affect the total picture of Greater New York's AM and TV preferences.

For instance, it's cited, "The Goldbergs" (with its Bronx locale) and the New York Yankees and Giants' ballcasts (with both Yankee Stadium and the Polo Grounds situated there) have lower Hoopers with the exclusion of Bronx homes from the sample.

Sinatra Signed To CBS Exclusive

Frank Sinatra has been inked to a five-year exclusive by CBS, covering both AM and TV, ending the NBC vs. Columbia jockeying for his services. The web is currently building a half-hour video variety stanza for the singer, prepping it for a fall premiere. No specific radio plans have yet been evolved. TV show looks set for Sat. at 9, opposite NBC's "Saturday Night Revue."

Sinatra's longterm deal is reported to involve a salary of \$250,000 a year on a sustaining basis, with a share in the sponsorship take.

Sinatra leaves for Berlin this weekend and goes into the Paladium, London, for four weeks, following Jack Benny's engagement.

NBC MULLS RADIO VERSION OF 'KUKLA'

NBC is looking to its TV talent to hypo AM programming. Web is mulling possible formats for a radio version of its "Kukla, Fran and Ollie," in which puppeteer Burr Tillstrom and Fran Allison would be starred. Series is being considered for a Saturday morning spot, with an appeal to kids, and some of the sophisticated material will be replaced by juve-slanted stories.

This week Studs Terkel, who does the TV "Stud's Place" series, launched "Voice of the Terkel" as AM replacement for Dave Garroway's morning AM strip.

Schine Coin for KFWB

Hollywood, June 27.

Harry Maitzish's takeover of KFWB, which he purchased from Warner Bros., was expedited through the aid of coin from J. Myer Schine, of the Schine pic circuit in upstate New York and close friend of Maitzish, it's been learned.

Sale of the station is subject to FCC approval, a matter of business which brought Maitzish east recently.

WEB 'SALARY PLUS EQUITY' PACTS CUE BIG CHANGE IN CREATIVE TALENT DEALS

A whole new area for negotiations between networks and the behind-the-scenes creative talent on programming is now opening up on both radio and television.

It's no longer a case where only the top performers such as the Hopes, Crosbys, Bennys, Marxes, etc., have a major stake that transcends salaries, but the radio-TV era has arrived where the creative writer, producer, director and executives are insisting—and getting—"salary plus equity" contractual deals.

The deal negotiated last week between CBS board chairman William S. Paley and Harry Ackerman, who steps into a new key AM-TV programming role whereby he shares in an equity on all future shows he develops for the web, is merely another evidence of how the behind-the-scenes creative talent is moving into the profit-sharing aspects of network programming. It's understood, too, that Charles (Bud) Barry negotiated a deal along somewhat similar lines when he signed with NBC recently to head up its AM program operation.

The share-the-profits arrangement on sale of shows to sponsors that was initially pactured by Cy Howard, creator of "My Friend Irma" and "Life With Luigi," both on CBS, is expected to become a common practice within the next year. It was Paley, in signaturing the contract with Howard, who originally recognized the boxoffice values of the behind-the-scenes creative people in giving them equal stature (and coin) as the performers themselves. It's estimated that Howard's annual take exceeds most of the web's administrative echelon.

Since the Howard deal, several other CBS staffers have been inked to "equity" pacts, giving them a perpetuity stake in sponsored shows even should they check out of the network.

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RWG Lauds Employee Fired for Spurning Loyalty Oath at KFI

Hollywood, June 27.

Radio Writers Guild has commended Charlene Aumack on her refusal to sign the non-Communist affidavit demanded of all KFI employees. "Mrs. Aumack was dismissed from her job in the traffic department of the station on June 12 following refusal to signature the paper.

A letter sent to Mrs. Aumack and signed by Gene Stone, member of the RWG western council said, in part, "As radio writers we are deeply concerned with the mounting attacks upon freedom of thought and expression. Radio actors and directors are being denied employment for the sole reason that their political beliefs do not please this or that group. These restrictive measures add up to one thing—censorship of political and creative thought. We intend to resist this censorship no matter what form it may take; loyalty oaths, morals clauses or blacklists. We look forward to the day when no citizen will be forced to make a choice between salary and principle."

Kobak Expands

Washington, June 27.

Transfer of control of WTTA, Thompson, Ga., to Edgar Kobak, former MBS vrex, was approved by the FCC today (Tues). Kobak previously owned 48.6%.

Kobak got the additional 51.2% from Walter J. Brown for \$10,000.

Okay 9 AM Stations

Washington, June 27.

FCC today (Tues.) granted nine new AM authorizations. Largest was for a 1-kw outlet in Belleville, Ill.

Fulltime 250-watters were approved for Manistee, Mich., and Campbellsville, Ky. Daytimers were okayed for Columbus, Ind., Marine City, Mich., Gadsden, Ala., Pochontas, Ark., Atlanta, Tex., and Winston-Salem, N. C.

Ohio Farm Bureau's WRFD in Grass Roots For New Talent

Worthington, O. June 27.

WRFD, Ohio's rural radio station run by the Ohio Farm Bureau, has come up with a grass roots idea that ought to pay off with added listeners throughout the state.

Last Sunday (25) the station kicked off with its first of 88 auditions to find the "Stars of Tomorrow" in the state. To find them WRFD is holding auditions in each county of the state. Sunday's was held at the fairgrounds in Marysville. At the rate of one a week this ought to take the talent hunt right up to the end of next year. At the end of the search in 1951, the top winner will receive a 52-week contract with WRFD. Second and third place winners will get 26-week and 13-week pacts respectively.

Also appearing at the two-hour sessions will be WRFD talent. Proceeds of Sunday's program went to Union County's Well-Baby Clinics.

MPLS. AM SPONSORS STRONG DESPITE VIDEO

Minneapolis, June 27.

The second summer of TV in the Twin Cities not only finds television profitable for the two stations, KSTP and WTCN, but business is brisk for such non-TV radio stations like WCCO, CBS-owned. Gene Wilkey, WCCO general manager, says that the television competition apparently hasn't hurt radio advertising as far as his station is concerned, plenty of sponsors being in evidence for old and new shows.

WCCO summer deals just concluded include that with the Hamm Brewing Co., St. Paul, which expanded a quarter-hour Saturday afternoon sports show to a full-hour recorded one with sports news.

Ford Dealers Assn. has purchased a series of six half-hours for the forthcoming Minneapolis Aquatennial annual summer mardigras, that will center around a singing contest. A half-hour evening segment has been bought for Doughboy Industries, which will present Larry Haeg's "Country Journal," aimed at farm listeners. Haeg also has been taken in tow by the Carbola Chemical Co. for a quarter-hour Sunday farm show.

More 'Town Meeting' Coin

Amalgamated Clothing Workers of America, which backs ABC's "America's Town Meeting" in Washington and New York, has added sponsorship over KECA, L. A., and WXYZ, Detroit, for 13-week periods starting July 4.

Ben Sackheim is the agency.

Station Reps Cast Envious Eyes On Clients' Bid for Local Franchises

Chicago, June 27.

Station reps here are watching closely what they see as the beginning of a trend. What they have their eyes on is the growing interest by blue chip advertisers in good franchises on local stations—especially outlets in areas as yet untouched by television.

The reps figure that the current upheaval in network radio will work to the advantage of the indies. They reason that a lot of coin that formerly went into network shows is being scared off by tele's audience grab and the resultant expensive antidote being offered by the webs in the form of high-budgeted big-name shows.

They expect a lot of the coin to make its way out to the grass roots stations. The argument is that a regional series of local shows, built around local personalities, can pay off better for many national advertisers than can the costly Nielsen toppers.

As an example, reps and local

Tom Manning's 25th Anni

Cleveland, June 27.

Tom Manning, one of the nation's vet sportscasters, celebrated his 25th year in radio (26), with NBC's Cleveland outlet turning on the huzzah's for the occasion.

Manning, who broke into fame under the tutelage of Graham McNamee, began his radio career with WJAY and then shifted to WTAM where he has remained ever since. He now has two spots on the station, a five-minute stanza at 6:25 and a 10-minute sportscast at 11:05. Both periods are sponsored by Richman Bros. He also has joined the video parade with a 10-minute Cadillac-backed Tuesday, Thursday, 6:30-period.

NBC 'Big Story' Episode Narrowly Averts Legal Reprisals in Mich. Court

Flint, Mich., June 27.

NBC's "The Big Story," Bernie Prockter package sponsored by American Tobacco, narrowly missed legal complications last week when Circuit Judge Bishop here first issued an injunction and then dismissed the ban on the broadcast.

Request for the injunction came from Mrs. Julia Kulnich, convicted killer of her husband and two children, who, although admitting the slayings, declared the show invaded her "right of privacy" and would cause her "harassment, ridicule and humiliation." Her lawyer has indicated he may still start action against the show.

Judge Bishop said he reversed his position after learning the broadcast would originate in N. Y., rather than in Flint, pointing out his court couldn't stop a national broadcast, and that fictitious names would be used. To avoid embarrassment to innocent people involved, "Big Story" changes names of all characters except the reporter whose yarn is dramatized.

WCUO's First Anni

Cleveland, June 27.

WCUO, United Automobile Workers station here, will celebrate its first anni Thursday (29) with a satirical sketch on radio, "Generation of Cherubim" by Claire Taylor.

UAW prexy Walter Reuther is also skedded to speak.

'Chuck' Miller to WTCN

Minneapolis, June 27.

C. D. "Chuck" Miller, former program director of KRNT, Des Moines, has been appointed director of radio at WTCN. He succeeds Max Karl.

Miller helped establish the personality promotions for KRNT stars, and will bring six years of this experience to the WTCN AM operation.

All's Right With the World, Benny, Toscy & Ratings, Opines Carroll Carroll

Hollywood, June 27.

Because more people showed up and paid money to see Arturo Toscanini than showed up and paid money to see Jack Benny is certainly no proof that the radio rating system is wrong.

As you know, I have never been any rating system's No. 1 pluggier, but to suggest, as VARIETY does in your June 14 story headed "Ratings, P. A.'s Fail to Jibe," that Toscanini's so-called phenomenal take and Jack Benny's so-called disappointing take is any indication of the taste of the general public for radio entertainment, is to argue that because the circus does capacity business when it comes to town each year it would be great on radio (or even on TV).

While I am surprised that Benny's take was disappointing, I am not at all surprised that Toscanini's grab was huge. It's his first time on the road. It may very well be his last time. He has been the most publicized man, because one of the greatest, in longhair music. Radio has built longhair music up to a point where many people who never thought to go to a symphony concert before, now are anxious to see one. Every place that Toscanini played there was a hard-core of music lovers and this was augmented by curiosity-seekers, new music lovers, students and society folk. Toscanini played in places where it was a novelty for many of the younger members of the population to see so many men playing together. Everything about the

(Continued on page 38)

SPORTS, MUSIC ACCENT FOR NBC SATURDAYS

NBC is planning a complete realignment of its Saturday morning and afternoon lineup, which it feels has failed to jell by the intermingling of juve and adult-slanted shows. Cancelling out of the Fred Waring stint for Minnesota Canning, effective July 1, is providing the opportunity.

Keynotes for the afternoon will be sports and music. Web has skedded two horse races for each Saturday, originating from New York and Chicago tracks, with Pabst beer picking up the tab for one. There'll also be another sport airer—yacht race, track meet or similar event, with Yale coach Herman Hickman, Bob Considine and the Joe DiMaggio programs rounding out the athletic picture.

Music will be picked up from bands at hotels, resorts, piers, etc., and will have a tea-dance flavor. Also in the works is a dramatic series to buck the "Armstrong Theatre" on CBS.

'Round-Table's' New Hi-Speed Transcripts

Washington, June 27.

The U. of Chicago Round Table (NBC) yesterday (26) unveiled a new high-speed system for servicing newspaper editors with transcripts of its programs within two hours of completion of broadcasts. The system will be used here beginning July 9, with the inauguration of the Round Table series on "Proposals for Peace," to feed key Washington correspondents and some 150 outside newspapers. Cost per program is estimated at approximately \$500.

Its new system involves the use of dictaphone time masters for recording the broadcasts, with recorders removed in 10-minute "takes" for transcribing by typists while the program continues. Within 10 minutes of the completion of the broadcast, the first draft of transcript has been typed, voice editors and press editors meanwhile working successively on the "takes" to ready the transcripts for retyping, proofreading and duplicating. Waiting messengers speed the transcripts to Washington correspondents and to the air-port.

The Round Table will be reinstated by WRC, key station of NBC, for the "Peace" series after an absence of five months during which a rebroadcast of the American Forum of the Air, simulcast here Saturday (24), has been filling the Round Table's old 1:30

(Continued on page 36)

NAB Enlists Aid On FCC Gangup In Richards Case

Washington, June 27.

Congressional pressure on the FCC for its news-slating hearings in Los Angeles on the G. A. Richards stations is being mobilized to prevent revocation of licenses of the broadcaster's three 50 kw outlets (KMPC in L. A., WJR in Detroit, and WGAR in Cleveland).

Latest recruit in the drive to put the bee on Congress is the National Assn. of Broadcasters, whose board of directors voted last week to call upon their members to "defend themselves against such usurpations of power by the Commission by all appropriate methods, including bringing the same to the attention of Congress and of the people." A spokesman said that the dues paid into the NAB by the Richards stations, believed to be around \$20,000, had nothing to do with the board's action.

A board resolution said the FCC proceeding on renewal of Richards' licenses "constitutes undue interference with licensees' responsibilities to the public." It charged the Commission with attempting "to exercise censorship over radio programs and to interfere with the right of free speech" and with violating "fundamental precepts of due process of law and the procedures required by Congress in prosecuting licensees with whom it disagrees."

Meanwhile, three Congressmen of Italian descent informed the Commission they would continue their attacks on the agency "in every possible manner" because of alleged "defamatory and scurrilous remarks against the people of Southern Italy" by Clete Roberts, ex-KMPC newscaster who was a star witness for the Commission when the hearings began in March.

In a joint letter to the agency, the Congressmen—Rep. Anthony F. Tauriello (D-N.Y.), Rep. Hugh J. Addonizio (D-N.J.) and Rep. Peter W. Rodino (D-N.J.)—demanded an apology for and repudiation of that portion of

(Continued on page 38)

Educ'l Broadcasters Suspect FM Conspiracy, Ask Johnson to Act

Ames, Ia., June 26.

National Assn. of Educational Broadcasters has written Sen. Edwin Johnson, chairman of the Senate Interstate Commerce Commission, asking for a public hearing on why more television manufacturers aren't including frequency modulation receivers in their sets. They want the committee to conduct a probe to determine whether there is a conspiracy against FM.

Reason for the NEAB interest is that there are 74 non-commercial FM outlets who want the static-free medium advanced. This spring at the NAB convention a resolution, proposed by United Automobile Workers consultant Morris S. Novik, called on the manufacturers to install the FM tuners in their TV output. The FM advocates say that it costs only \$2.37 more to equip tele sets for FM, as DuMont, Crosley and some other companies are doing.

Speaking in Chi on June 8 FCC chairman Wayne Coy asked the TV manufacturers to install FM equipment so that it could "ride TV piggy-back up the ladder of success."

WCCO, Mpls., Sets 200 Summer Resort Tie-Ins

Minneapolis, June 27.

In a move aimed at the summer tourist audience, CBS-owned WCCO, as part of its third annual summer sales and audience promotions, has negotiated tie-ins with 200 key summer resorts in its Minnesota-Wisconsin listening area.

The tieup with the resorts allows the station prominent display space in each resort for heralds and posters, building up WCCO personalities and shows and emphasizing summer dialing. In return, the station airs current news regarding

(Continued on page 34)

RADIO GOING ADVENTURE CRAZY

Boxscore on the Thrillers

Mutual leads the four major nets in mystery, science and western adventure stanzas, with 25 shows in that category accounting for about 15 1/4 hours of programming weekly. ABC has 15 shows for 12 1/2 hours a week of action fare, including the cross-the-board "Hannibal Cobb" which is beamed to an afternoon femme audience. NBC has 21 shows, for 10 1/2 hours weekly. Interestingly, NBC (which some years back barred whodunits earlier than 9 p.m.) spots some of them in the early evening. CBS has 16 airers, totaling eight hours.

Here's the breakdown:

MUTUAL
Affairs of Peter Salem
Hashknife Hartley
I Love a Mystery (5xW)
Under Arrest
The Shadow*
Hopalong Cassidy*
Martin Kane*
True Detective*
Roy Rogers*
Nick Carter*
Mark Trail* (3xW)
B-Bar-B Ranch (2xW)
Challenge of the Yukon*
Crime Fighters
Murder By Experts
Murder at Midnight
Straight Arrow* (2xW)
Count of Monte Cristo
Confidential Detective*
John Steele, Adventurer
Mysterious Traveler
Hidden Truth
International Airport
2000 Plus
California Caravan
ABC
Amazing Mr. Malone
Hannibal Cobb (5xW)
Superman (3xW)
Lone Ranger (3xW)
Inner Sanctum
Counterspy* (2xW)
This Is Your FBI*
Green Hornet
Detour
Sky King (2xW)*
Chandu*
Gregory Hood
Fat Man*
Thin Man*
The Sheriff*

NBC
Charles Boyer Show
The Big Guy
Cloak and Dagger
High Adventure*
\$1,000 Reward
The Saint
Sam Spade*
Nightbeat*
A Life in Your Hands*
Falcon*
Big Story*
Richard Diamond*
Dragnet*
Dimension X
Tales of Texas Rangers*
Wanted
Confidentially Yours
Top Secret
Mr. District Attorney*
Dangerous Assignment*
Western Caravan

CBS
Broadway's My Beat*
Sterling Mystery Theatre*
Satan's Waitin'*
Mr. Chameleon*
Philip Marlowe*
Johnny Dollar*
Crime Photographer*
Somebody Knows
Mr. Keen*
Beyond Tomorrow
FBI in Peace & War*
Up for Parole
Escape*
Gangbusters*
Pursuit*
T-Man

(*) Indicates commercial show.
(2xW) Indicates twice-weekly show.
(3xW) Indicates thrice-weekly show.
(5xW) Indicates five-times-weekly show.

Top Names For WNBC 'Personality Plus Disk' Format

One of the most unusual personality-disk jockey "formats" yet evolved by a station to entrench itself in the AM sphere of broadcasting, and establish a pattern that will stand up in the TV era, is taking shape at WNBC, the N.Y. flagship station of NBC. It represents the major programming innovation at the station since Ted Cott moved in as station manager.

Based on the concept of "big names plus specialization in records," the Cott-inspired formula actually started rolling a couple weeks back with the premiere of the Skitch Henderson morning and noontime show. The schedule was stepped up this week, and by the end of the summer will read as follows:

Leopold Stokowski will be the (Continued on page 34)

'Changing World' Sold For Ride on Mutual

Hollywood, June 27. Harrison Wood's "This Changing World" has been sold to Mutual by Reynolds Productions, recently formed AM-TV packaging house. Officers are Stuart Reynolds, formerly Don Lee and BBD&O sales exec; Paul Raymond, ex-NBC, and Elizabeth Stewart.

Reynolds group has several hundred films and shorts for TV release, plus radio and teevee packages. Among the tele packages are a fantasy starring Billy Gilbert; "Mystery Is My Hobby," based on the radio stanza and starring Glen Langan; "The Great J. C. Pennyworth," with Wade Crosby; and "Peek Into Hollywood," with Lynn Castle and Lurene Tuttle.

Pair of Queens

Hollywood, June 27.

Rolande Crastes, 21-year-old French demoiselle picked as "Queen for a Day" on the Radio Luxembourg program of that name, will meet an American "Queen for a Day" on the Mutual airer this week.

Ms. Crastes, who arrived in the U. S. Thursday (21) was entertained by N. Y.'s Mayor O'Dwyer, the Stork Club and the Latin Quarter.

Garfield, Rogers, Ladd ABC Series

ABC is mulling shows for three Hollywood names—John Garfield, Alan Ladd and Buddy Rogers. Garfield is being sought as lead in "The Great Mouthpiece," based on the Gene Fowler tome.

Ladd is also being considered for a legal eagle role, as star of a Music Corp. of America package, "He Frees the Innocent," dramatizing cases of persons imprisoned falsely. Rogers, who was signed two weeks ago for a daytime stanza on WOR, N. Y., to start next week after his afternoon "Pick a Date" show on ABC ends may return to the web in a nighttime audience participation, "Race for Riches," packaged by PRB, Inc., and Gainsborough Associates.

Leonard Reeg, ABC's AM program director, is auditioning Jimmy Blaine, "Stop the Music" vocalist, for a cross-the-board disk jockey spot. "Happy Landings" with Bud Collyer may switch from an afternoon strip to a nighttime once-weekly half hour. Net has just wrapped up an audition platter of "Three on a Honeymoon," audience participation with Phil Baker.

MYSTERIOSOS CROWD WEBS

By BERT BRILLER

Radio is in for a thrilling time. The mysterioso - western - science sagas have broken out on the four major webs in unprecedented numbers. A total of 77 thrillers are being beamed for 45 hours a week of cops-vs.-robbers, cow-pokes-vs.-rustlers and scientist-vs.-Martians action.

One reason for the trend is the heavy use of the mellers as summer replacement fare this year, because of the poor Nielsen showing musical airers are making. A more basic reason, in the opinion of keen trade observers, is that they are cheap to produce and the surest kind of escape drama in this unsettled period when nervous Americans are looking for vicarious thrills.

While whodunits have been around for some time, because of

Whodunit Giveaways

A new era in radio programming appears to be getting underway—combining whodunits with giveaways.

Sunday night (25) NBC preemmed in the 7 o'clock slot its "\$1,000 Reward" show, the grand note being the payoff to the amateur sleuth among the listeners (called by telephone) who comes up with the proper clue.

CBS is now going NBC one better (in fact, five times better), with its "Somebody Knows" series scheduled to preem July 6, with the web offering \$5,000 each week to anyone submitting clues aiding in the arrest of murderers.

their high audience payoff per production dollar, there has been "something new" added to the adventure cycle, in realistic treatment, the saddle emphasis and the science fiction upbeat.

Several of the new chillers have realistic frameworks or are based on factual material, such as "Wanted," Jack Lait's "Confidentially Yours" and "Top Secret." Behind the realism trend, according to NBC radio program veepee Charles Barry, is the public's tiring of synthetic private eye heroes. The web's research department has turned up audience data showing a strong preference for naturalistic, hard-boiled action without fancy frills.

The interest in scientification, the web has found, stems from the impact of the atom bomb, guided missiles, radar, jet planes, etc. Surveys of libraries revealed a terrific demand for "world of tomorrow" novels, while even mags like Collier's and Saturday Evening Post are going in for 25th Century stories, some of which have been adapted on the "Dimension X" show. Significantly, the science fantasy aficionados are among the best-educated segments of the population.

Hopalong Cassidy films on video are responsible for the boom in outdoor action tales, says Bill Fineshriber, program veepee of MBS, which leads the four nets in adventure yarns. He points to signs like the bull market in hill-

(Continued on page 34)

ABC SIGNS NEWSCASTER GARRED FOR 14 YEARS

Hollywood, June 27.

In the longest deal ever made by a network with a newscaster, ABC last week signed Bob Garred, ace newsmen, for 14 years. First year is firm. Garred is now doing 12 newscasts a week on ABC since he moved over from CBS and adds another six this week, most of them sponsored.

ABC is spotting Garred in the 10 p.m. slot to compete against NBC's Richfield Reporter and Columbia's Chet Huntley.

Emergency Meet Looming for NAB

Directors to Settle Fate of BAB

Washington, June 27.

Fate of the Broadcast Advertising Bureau may precipitate an emergency meeting of the NAB board of directors within the next month, it was learned here today (27). Question of whether BAB is to remain in the NAB fold, it's understood, must be decided before the association's projected membership campaign, to be launched in August, gets under way.

Temper of the board is to favor separation of BAB, as expressed in a resolution at last week's meetings here, with some members feeling that the break should be complete while others take the position that NAB membership should be mandatory for obtaining BAB services. Situation is said to be similar to the history of the American Newspaper Publishers Assn. and its advertising bureau which resulted in ANPA settling down to a servicing agency with the ad bureau running the show.

With the bureau now taking about 25% of the NAB budget, it's felt that the problem boils down to whether BAB's Maurice Mitchell is to become the kingpin of the association. Mitchell is understood to have available to him a ready offer to go with NBC at considerably more than his present salary. It's believed he would stay on with NAB if BAB were to be given a \$500,000 budget.

Board's resolution on BAB said that the effect of the ultimate separation of the bureau from NAB has not been fully determined. It therefore voted to select "at the earliest opportunity" a committee to recommend a plan of separation to become effective April 1, 1951. The board stipulated that the plan "give due consideration to the adequate financing of BAB as a separate organization, the effect of such separation upon the present dues structure of NAB and all relevant organizational and legal problems involved."

S.A. (Sales Appeal) Campaign Being Set by Bud Barry

NBC is moving to give its programs s. a.—sales appeal—in a campaign instituted by new program veepee Charles (Bud) Barry. Object of the policy is to eradicate the lack of liaison and understanding between program and sales departments which previously existed.

As part of the concept, Barry has set up a sales service unit in the program division. This group, including Barry, Mitchell Benson and Leslie Harris, will be available to the salesmen for an assist in convincing prospective clients, covering conventions, making trips, etc., with coin coming from the program department budget. Additionally, the programmers will prepare booklets and kits to help sell each new show.

Behind the move is NBC's concern with CBS' recent ascendancy and the current dip in AM's overall biz. All airers projected will first be mulled for their sales and promotion potentials. Audition for "Tugboat Annie," for instance, was undertaken because of its natural link with a possible oil company bankroller. To coordinate programming with commercial activities, the creative staffers are sitting in on sales meetings. Closer working arrangement is pointed up by the upcoming cross-country, meet-the-sponsors trek which Barry and AM sales veepee Harry C. Kopf will make together.

Another, new programming policy is to buy new airers outright and to give indie packagers royalties, thus insuring the network of exclusive rights. Thus it's considered the packagers will play less of a role. Bob Womboldt has been assigned to devote full time to scouting for new airers and to develop Barry's program ideas.

Gale Charges Infringement On CBS 'Songs For Sale'

Legal action against CBS, alleging that "Songs for Sale" infringes on his "Pick a Hit," is being launched by Moe Gale, through his attorney, Andrew Weinberger. "Songs" is due to start on CBS Friday (30) at 9 p.m., with Jan Murray as emcee, Ray Bloch's orch and Tony Bennett.

Gale says that "Songs" has the same format as "Pick," which was auditioned by NBC earlier this year, with the Guy Lombardo orch, Ben Grauer as emcee and a panel including Lou Levy, Celeste Holm, Martin Block and Sonny Skylar. Gale adds that the audition platter was heard by several advertising agencies and executives of CBS.

Carl Haverlin's Lincoln Series

Ted Cott, manager of WNBC, N. Y., has negotiated a deal with Carl Haverlin, president of Broadcast Music, Inc., and an authority on Abraham Lincoln, whereby the latter will do a series of shows for the station called "A Treasury of Lincoln."

It will have a flexible format to embrace all aspects of Lincolniana, such as dramatizations ("Abraham Lincoln in Illinois"), musical excerpts ("The Lonesome Train," etc.), poetry (Carl Sandburg, etc.). Haverlin will supervise each program and do the commentary. It's scheduled to preem this summer.

All's Well in Canada

Toronto, June 27.

Subsequent to loyalty screenings by the Royal Canadian Mounted Police, no employees of the Canadian Broadcasting Corp. have been dismissed for security purposes, according to Davidson Dunton, CBC board chairman, who appeared before the federal government's Parliamentary Committee on Radio. This inquiry had been directed toward members of the international broadcasting service, who direct their messages to foreign radio listeners.

Dunton said that the CBC is alert to the infiltration of subversive individuals who knew that the CBC would be useful to their cause, but that this was kept constantly in mind by competent authorities. He believed that there was no screening necessary for the Canadian-born domestic staff; that they did not handle any matters involving Dominion security.

DIARY OF AN AD...

WEEK JUNE 14, 1950

Had a wonderful experience this week... Variety got me in to see people in practically every part of the world... What made it so wonderful was I didn't have to be announced.

Got a bang out of those fellows in I.A. and Chicago who the minute they saw me started getting in touch with my boss.

Took a walk through 'News Street' and was tickled when I saw the exclusive company I'm in... suddenly struck me why those fellows acted so quickly... I've taken on stature and dignity. Got to go now... more next week.

Ad.

Sometime in July VARIETY Will Issue Its

5th ANNUAL

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and as in the past, it will be the most comprehensive issue available concerning radio and television.

Agencies—sponsors—program producers—talent, will look to this issue for helpful information in connection with their fall planning.

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NBC, CBS ASSURED TV SELLOUT

No Slump Seen for Tele Set Sales; Year's Output May Near 7,000,000

Washington, June 27. May television production figures of the Radio Mfrs. Assn., showing only a slight falling off from the record output of March and April, have so far failed to substantiate industry expectations of a summer slump in receiver sales. Weekly turnout during May by RMA factories of 94,057 TV sets was only 10% under the high April rate, which equalled the peak production of March.

RMA's May report has caused speculation as to whether there will be a seasonal slump, considering that it takes about a month for production to turn up in dealers' showrooms. Some circles are wondering whether the pattern of radio is applicable to television and whether TV viewing will fall off. It's pointed out, for instance, that baseball provides a terrific incentive to the purchase of TV sets, which offsets customer discouragement because of summer program cancellations in other fields of entertainment.

It's also claimed that, despite the freeze on new station construction, the market for receiver sales is far from saturated and that the novelty of television is a strong enough sales inducement to attract millions of buyers, summer or winter. In the 50 or so cities now served by stations, it's pointed out, there are at least 30,000,000 families with one or more radio sets. Only about 6,000,000 of these fam-

(Continued on page 36)

DeSoto Options TV Time for Groucho

Groucho Marx may bow in on NBC television this fall in the Thursday night 8:30 to 9 period. DeSoto, which bankrolls the comedian's Wednesday night radio show, has optioned the segment, planning to install a TV version of Marx's "You Bet Your Life" radio quizzer. Since the AM program will return in the fall to its Wednesday night spot, it will not be simulcast.

Marx, meanwhile, will make his video debut July 17 as part of Pop-sicle's "Parade of Stars" via CBS-TV. Fifteen-minute program, which will be a condensed version of "Bet Your Life," was filmed at the NBC studios on the Coast last week in a rare example of cooperation between the two webs. Situation was brought about through the fact that Marx was signed for the Pop-sicle one-shot while still under contract to CBS.

CAMEL CIGS OKAYS WYNN CANCELLATION

Camel cigarettes, after several weeks of indecision, has sent through a cancellation order to CBS-TV on the Ed Wynn show. Web, as a result, is pitching the program to several potential bank-rollers for next fall, with Norge-Kelvinator reportedly having the inside track.

Wynn program, originating on the Coast and F'nescoped for transmission in the east and midwest, signed off for the season last night (Tues.). Whether it will return as a sustainer in case CBS has not lined up a new sponsor by fall has not been determined.

WHBF-TV Preems July 1

Rock Island, Ill., June 27. WHBF-TV, the 106th TV outlet, starts regularly scheduled program July 1. Station will operate on three-hour nightly schedule, Wednesday through Sunday, and presents plans for all-film programming until Rock Island gets hooked into networks via microwave relay in October, according to General Manager Leslie C. Johnson. Station will carry ABC, CBS and DuMont network shows.

Chico Marx's TV Sponsor

Hollywood, June 27. American Safety Razor Co. has signed to sponsor Chico Marx's "Ravelli's Sugar Bowl" teleshow, which debuts Oct. 5 over ABC out of N. Y.

Aimed at the college crowd, program will carry a cast of 17, and be on same night as Groucho Marx's teleshow.

Await Fate Of Pa.'s \$2,000,000 Taproom TV Tax

Philadelphia, June 27. The Pennsylvania Supreme Court has halted collections of \$2,000,000 in taxes from taprooms with television sets. The court's order remains in effect until the U. S. Supreme Court has passed on a petition filed on behalf of the Pennsylvania Retail Liquor Dealers Assn., challenging the constitutionality of the tax.

Originally levied in 1946, the tax remained in effect until the 1949 legislative session amended the law. The tax ranging downward from \$120 a year was imposed on more than 10,000 taprooms in the State which used video. A large number of the 2,200 taprooms in Philadelphia are affected.

A suit contesting the tax was brought in Dauphin County Court by the liquor dealers' association against the State Liquor Control Board. The court held the tax must be paid as a legal levy on entertainment. The decision was appealed and the State Supreme Court upheld the Dauphin County Court, last April. The appeal to the United States Supreme Court will be filed before July 11.

Technical Violation Of Pa. State Code Seen In TV Political Time Buy

Philadelphia, June 27. A state election board official today (27) said the use of political campaign contributions to buy television time may be a technical violation of the 1937 Pennsylvania State Election Code.

He pointed out that the code specifically limits the items for which the contributions can be used in a campaign. It approves of radio facilities but makes no mention of television.

The state primary election, just concluded last month, made ample use of TV with both parties and all factions in each party spending freely on all three local stations. The election official said the code will probably be amended in the next session of the State Legislature to keep up with the times.

To Test TV 'Hit Parade'

Lucky Strike's "Hit Parade" is slated to bow in on NBC television July 10 on a test basis for possible permanent slotting in the fall. Contrary to original plans, however, the show will not be simulcast but will consist of two separate programs, one for radio and one for TV.

New video program is scheduled to be aired Monday nights from 9 to 9:30, alternating every other week with "Lights Out" during Admiral's hiatus from the latter show. Radio program will continue in its present Saturday night at 9 spot on the NBC web.

ABC, DU MONT ALSO HEALTHY

Major television networks are finally sighting the profit land. After five years of floating along in red ink, with sustaining shows outnumbering the sponsors, NBC and CBS now are virtually sold out for the 1950-51 season. And ABC and DuMont expect to have the best year, sponsorwise, in their history.

Thus, while films, legit, niteries and other phases of show business are caught in general economic doldrums, TV is eyeing its peak period. According to one network sales chief, "Last year we had to go out and pound on the agencies' doors to sell them time. Today they're rushing to see us." As of now, NBC has only two half-hours open throughout the week from 7 p. m. to midnight on its fall schedule. CBS is not far behind with 10 available half-hours. ABC has 19 different bankrollers set for next fall, while DuMont has nine.

While it is true that most of these are blue chips advertisers, a number of those signing on do not have so much money to spend. It had been feared at one time that video, because of its tremendous time and production charges, would be too high-priced for all but the biggest advertisers. But, on the basis of their fall sponsor lineups, TV execs now claim that their industry not only has a place for the little guys, but that the smaller spenders cannot afford to stay out.

Chief reasons for the bankrollers' rush to get in for next fall are TV's proven sales effectiveness and steadily-expanding market. Recent NBC-Hofstra College survey underscored the selling job, revealing that, while TV advertisers benefit through greatly-increased product sales, their competitors not represented on video actually lose customers. As for circulation, there are now an estimated 6,300,000 receivers in the home of the public, and the industry is eyeing 20,000,000 within five years. In addition, the Bell System is steadily expanding the coaxial cable—NBC, for example, will have 41 interconnected stations by next fall.

Latter web is completely sold out every day except Wednesday and Thursday and the time slots still open are under option. Buick is expected to buy the Wednesday night 8 to 9 period, in which NBC plans to air a show starring Dean Martin and Jerry Lewis, while Colgate has taken the 8 to 9 period on Sunday nights. Only periods open are the 10:30 to 11 slot Wednesday and Thursday. In addition, NBC has the "Howdy

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NBC Plans Sunday TV 'Tryout' Spot

NBC television, recognizing the need to continue creative program development in the face of a sold-out evening schedule next season, plans to open up Sunday afternoon as a showcase spot for new program ideas. While plans are still in the talking stage, with no specific hours set for the Sabbath pre-dinner schedule, it is believed the web will probably open up time going backwards from its present Sunday afternoon sign-on at 4 p. m.

This season, NBC ran a string of new house packages in its Tuesday night at 9:30 slot, which opened

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Chapin Vice Warwick

John Chapin, heretofore a floor manager for the NBC-TV network, has been signed as a director by WNBT, the web's N. Y. flagship. He replaces Bill Warwick, who resigned from WNBT to join the Warwick & Legler agency. (His father is senior partner.)

Chapin takes over some of the shows in WNBT's daytime operation, including "Date in Manhattan."

Unit System (a la Pix) May Be Applied To All NBC House-Built TV Shows

The Am What Am

Appearing on last week's "Original Amateur Hour" on NBC-TV show as a three-time winner was Renn Zaph, a mimic-instrumentalist employed by Philco in Philadelphia as an engineering researcher.

Immediately upon conclusion of his turn, Zaph got a call from WLW-T, the Crosley-owned video station in Cincinnati, with the request that Zaph fly out immediately for an audition. Station wanted to give him his own half-hour video show. It was kind of offer tyros dream about.

Zaph asked 24 hours to think it over. Next day he wired WLW-T he preferred engineering research and desired to keep his amateur standing in show biz.

NBC Star-Rotating Show Set for Sun; Colgate Sponsors

NBC will attempt to wrap up Sunday night television audiences in the fall in the same way it captured Saturday night's top ratings this year with its "Saturday Night Revue," with Fred Allen and Eddie Cantor as initial ammunition. Web this week decided to move its projected top-name variety show, originally scheduled for Wednesday, into the Sunday night 8 to 9 slot starting this autumn, with Colgate picking up the tab for the entire hour.

New show, which is still untitled, would incorporate a unique star-rotating system in the emcee spot. Allen, Cantor and two other name emcees, as yet unassigned, would each take over the show once every four weeks. Web originally pitched the show to Nash-Kelvinator for the 8 to 9 period Wednesday. Latter spot will probably be filled by a show starring Dean Martin and Jerry Lewis, which Buick might sponsor.

With the remainder of its current Sunday night lineup returning in the fall, NBC hopes the top-budgeted vaudeo show will form a bulwark for the entire evening. Its chief threat will be against Ed Sullivan's "Toast of the Town," aired at the same hour on the rival CBS-TV web. "Toast," which began its third year on the air Sunday night (25) has consistently held down one of the top-rated video spots.

During the season just finished, the Sunday night 8 to 9 period was occupied on NBC by "Chesterfield Supper Club" (8 to 8:30) and "Colgate Theatre" in the following half-hour. Chesterfield dropped its show, paving the way for Colgate to take over the entire hour.

With All-Star Game In Bag, NBC-TV Now Eyes Gillette World Series

NBC is hoping this week that its coup in snaring the upcoming All-Star baseball game on a semi-exclusive network basis may also land it the World Series plum. Video rights to both the All-Star contest and the Series are controlled by Mutual and Gillette Safety Razor and, since Mutual has no TV network yet in operation, the midseason contest has been turned over to NBC for video coverage. Entire Mutual AM web, of course, will carry it exclusively.

Last year, the All-Star game was carried by CBS-TV. Then, when the Series rolled around, all four major TV webs took over on a pooling arrangement, same as had

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Unit system of production, in which the same crew works together on a show throughout its run, may be adopted as NBC-TV's permanent policy if plans now being formulated by program chief Ernest Walling materializes. Since TV programming is steadily reaching the point where it must abandon assembly-line production techniques in favor of custom-built shows, Walling thinks the unit system is the best way to achieve that. Only through working together over a long period of time can a crew learn each other's specific talents and abilities and thus turn in the best possible job.

Major Hollywood studios have utilized the unit system for some time. In films, a producer will have the same director, cameraman, grips, lighters, etc., for each project. In video, NBC's "Saturday Night Revue" has operated in that way under the production supervision of Max Liebman, while Robert Montgomery inaugurated a similar system for his "Lucky Strike Theatre" series. System has also been utilized for NBC's "Garroway at Large" show, and on CBS, by Worthington Miner for "Studio One" and the Kenyon & Eckhardt agency for "Ford Theatre."

Walling now wants to put the system to work on all NBC house-built shows. As he envisages it, each producer would supervise a unit comprising, for the start, two directors, a material researcher and a program assistant (similar to Hollywood's "script girl"). Once each unit was set up, Walling would then assign an assistant director—floor manager—stage manager, who would assist the director in all mechanical aspects of the production and serve as liaison between the show and the web's production facilities department.

Walling has high hopes that the latter job may prove a good grooming ground for future TV directors. Today, he said, the medium lacks people with sufficient experi-

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Davega Answers 'No' on Hart TVer

Davega is calling it quits on the "Moss Hart's Answer Yes or No" video quizzer, notifying WNBT that it was cancelling out on the New York flagship station's pickup of the stanza after the initial 13-week ride.

With the fadeout of Davega, NBC, which has been co-opting the program to affiliates on station time, is also dropping the show. (Stanza got a commercial pickup in the N. Y. market only.)

STOCKHOLDER GODFREY ROUGH ON UKE GODFREY

Hi-V, orange-juice concentrate outfit in which Arthur Godfrey is a stockholder, is cancelling out as sponsor of the twice-a-week Godfrey ukelele lessons on CBS-TV, upon expiration of the initial 13-week run.

Hi-V may take a 15-minute slice of the Godfrey Wednesday night video show, now that Chesterfield is cutting down from a full hour to 30 minutes.

Ballet Theatre on NBC-TV

Ballet Theatre will be given an on-the-air audition by NBC-TV July 16 in a move by the web to inject some longhair shows into its programming operation. Terp company, headed by Nora Kaye and Igor Youskevitch, will present an hour-long version of "Giselle" from 9 to 10 p. m. Time period is now occupied by "Philco Playhouse," which will be taking its summer hiatus.

Show is to be kinescoped by NBC for possible pitching to potential clients and agencies.

\$1,000 REWARD

With John Sylvester, Ralph Bell, Esther Everett, Bill Smith, Ken Lynch, Ken Roberts, announcer
 Director: Carl deAngelo
 Writer: Philip Barry
 30 Mins.; Sun., 7 p.m.
 Sustaining
 NBC, from New York

Here's the latest fashion in crime shows—a whodunit with a giveaway twist. NBC got in under the wire first with its "1,000 Reward," which premeed Sunday night (25) as the latest entry in the 7 o'clock sweepstakes, and CBS goes to bat next month on a \$5,000 weekly whodunit-giveaway spree.

The \$1,000 is the amount NBC is offering weekly to the amateur sleuth (on the other end of a telephone call, just like "Stop the Music," "Sing It Again," et al) who comes up with the right answer and can put the finger on the murderer. The call is put through near the end of the show, immediately prior to the denouement, and the amateur sleuth's answer is recorded for a playback at the end of the program. If it jibes with the script (as it did on last Sunday's premiere broadcast), the \$1,000 is the payoff. Only one call is made weekly.

As an added filip to the wave of crime sagas inundating the airwaves, the idea is not a bad one. But one suspects that the success or failure of the show will not be predicated on the giveaway aspect, so much as on the quality of the whodunit itself. Last Sunday's initial stanza, "The Case of the Unmarried Corpse," would just about rate as so-so in any private eye's files. All the possible suspects and clues were set forth in an orderly and far from inspiring style. The script abounded in the conventional clichés. The script adhered expertly to all the pedestrian rules. In fact too expertly. This is an Irving Brecker package. Fact that show uses freelance scripters enhances prospects for upbeat in tempo. *Rose.*

WESTERN CARAVAN

With Tex Williams, Smokey Rogers, Deuce Spriggins
 Writer-producer-director: William Karn
 30 Mins.; Sun., 6:30 p.m.
 Sustaining
 NBC, from Hollywood

Patterned along the lines of a low-budget film oater, "Western Caravan" fails to kick up any dust. Following a routine story line, this series of abbreviated horse-operas is loaded down with stock characters and situations that have already been worn thin on celluloid. However, no matter how bad a western film may be, there's usually enough action to satisfy oater addicts. This same action, though, can't be projected as effectively over the air and that's where this program hits its weakest spot.

On the initial show Sunday (25), yarn progressed at a casual pace, leaving no doubt in the mind of the listener of the outcome. Story offered was the routine one about a gal cattle-owner trying to get her herd to a buyer in the face of strong opposition from an unscrupulous rival beef-raiser. But, as is usually the case, a sure-fisted, sharp-shooting cowboy (in this instance Tex Williams) came to the aid of the struggling femme and managed, after some difficulty, to pull the gal through her troubles.

In the lead role, Williams, a Capitol recording artist, could have given a little more punch to his portrayal. As Williams' sidekicks, Smokey Rogers and Deuce Spriggins filled their assignments adequately. Okay performances were turned in by the rest of the cast. Williams Karn's production, direction and script could have been sharper on the way down the line. Tussling, shooting and other action scenes failed to impress. Williams, incidentally, didn't place any tunes on the kickoff broadcast. Robert Armbruster's orch provided the proper musical background. *Gros.*

ARTHUR TREACHER SHOW

Writer: Jeff Seldin
 Director: Walter Law
 30 Mins.; Sun., 12:30 p.m.
 Sustaining
 WNBC, N. Y.

The mixture of Arthur Treacher's dry British accents with Gilbert & Sullivan recordings must have sounded great on paper as a novel departure in disk jockey programming. It might still be a fine idea even if Treacher was a bit thin on the opening show. That was mainly due, however, to his being saddled with a rhymed script that may have been patterned after the G&S lyrics but lacked the intellectual kick.

Overall, show was completely listenable as another session for Savoyards. Treacher's poetical recitations were held down to quotations between pleasantly long selections from the major operettas. *Herm.*

CHARLES BOYER SHOW

With Hanley Stafford
 Writer-Producer: Nat Wolff
 Director: Archie Scott
 30 Mins.; Tues., 9:30 p.m.

Sustaining
 NBC, from Hollywood
 This airtimer is one of the most promising to debut on this summer airwaves. With Charles Boyer in the starring spot, dramatic series has a refreshing wit and urbanity that puts it above the usual type of hot weather airtimer. All this and it's commercial, too, since the scripting keeps that story line clearly up front. It's a solid bet for sponsorship, what with Boyer's marquee strength, and it could take its place with any fall competitor.

Opening session introduced Boyer as a night-clubbing Parisian panhandler who earns his keep via spinning yarns to visiting novelists. Initial program opened leisurely in order to build the Boyer characterization, but gathered speed as it proceeded via flashback to unfold a charming yarn about swindlers and art forgers. Plot worked through a series of double-crosses, with Boyer at the axis, in a well-mannered, intelligently humorous style that fixed attention without aiming for any smashing climaxes.

Boyer, in a chameleon role as duke, detective, criminal and lover, projected with his customary polish. In a minor romantic detour with the swindler's daughter, Boyer parodied his usual film roles with a subtle burlesque of the continental grand manner. Rest of the cast and production backgrounds were first-rate. *Herm.*

DETOUR

With Dr. Richard Hoffman
 Director: William Marshall
 Producer: Marnie Rosenberg
 30 Mins.; Wed., 9 p.m.

Sustaining
 ABC, from N. Y.

Similar in conception to an earlier ABC series, "The Clock," this airtimer is purveying a standard brand of crime and chiller fare. An attempt to invest this show with more significance than the ordinary run of dramatizations is being made through a running commentary by a psychiatrist, Dr. Richard Hoffman. The latter's remarks, however, are made up of empty clichés and elementary psychological speculations in a way that detracts from the program's interest.

Why a doctor was rung in on the kickoff stanza at all is hard to understand in view of the yarn's extravagantly far-fetched nature. As straight, unabashed fiction, the plot would have served a function. (In fact, this yarn was previously presented over video.) But to make this incredible tissue of events serve as the basis for deadpan psychological ruminations only jarred the fictional mood besides casting the whole science of psychology under a shadow.

Plot revolved around the attempt of a young clerk to change completely his identity in order to avoid paying the penalty for the supposed murder of his boss. The plastic surgery is so successful that he cannot establish his identity after finding out that instead of having killed his boss, the latter died and left him heir to a fortune. Aside from the intrusive commentary, the drama was worked out neatly by a good cast. *Herm.*

LOOK YOUR BEST

With Richard Willis, audience participants; announcer, Bill Shipley

Writer-Producer: Willis
 Director: Andy McCullough
 30 Mins.; Sat., 10:30 a.m.
 Sustaining
 CBS, from New York

Makeup artist and consultant Richard Willis who appeared on a beauty advice show on CBS three years ago returned to the net Saturday (24) in another fashion guidance airtimer, "Look Your Best." Willis is w.k. to New York metropolitan radio audiences for he's conducted similar programs on several other outlets.

Inaugural session differed little from Willis' previous shows. Same studio audience participation format prevailed and women again stepped forward in quest of magic remedies to overcome what they consider their personal beauty problems. To their sundry plaints, the sage of pulchritude glibly rolled off tactful solutions.

Most of the subjects were middle-aged. Their troubles ranged from obesity to overly dry hair. Descriptions of guests' physical makeup and wearing apparel were given so that dialers with similar builds could take advantage of suggestions offered. Aside from the free advice, participants also were gifted clothing and other articles designed to help their appearances. This is a time-tested show that obviously has a strong femme audience appeal. *Glib.*

THE THIN MAN

With Claudia Morgan, Bill Smith, Joan Alexander, Richard Taber, Arlene Blackburn, Frank Readik, Tom Shirliey

Producer: Dennis King, Jr.
 Director: Carlo DeAngelo
 Writer: Michael Morris
 30 Mins.; Fri., 9 p.m.
 H. J. HEINZ
 ABC, from N. Y.

(Maxon)
 Nick and Nora Charles, who have charmed their way into detective fiction fanciers for many years, seem to be losing much of their chief selling point. "Thin Man" series after many years on the air, has slipped into an ordinary whodunit package.

Initial show on the series, which is the summer replacement for Ozzie and Harriet Nelson, had a yarn considerably thinner than Nick Charles' profile. The story sounded very familiar with Nick and Charles inheriting a fortune if they survived a year. Otherwise coin goes to several other relatives. There was a slight and highly unnecessary twist to this session, but the originality and freshness that delighted many listeners for many years seemed to have eluded the series' present scripters.

Performances on the preem weren't too forte, either. The lead performers seemed to have mistaken slovenliness for nonchalance. The major humor that came off was delivered by the murderer. Direction, however, was good.

Heinz commercials are brief and easy to take. *Jose.*

VINCENT LOPEZ

Producer: Jack Spencer
 Director: Robert Barry
 Writer: Norman Baer
 30 Mins.; Mon., 5:30 p.m.
 WOR, N. Y.

Vincent Lopez is the latest maestro to go in for a disk-jockey session. Lopez, with many years behind him in show business, has a terrific background that permits him to discourse authoritatively on the subject. He's good on delivery, but unfortunately, for the opening show (26), he elected to tell much that he knew of Francis X. Bushman, a matinee idol of pre-World War I. That's a long time ago, and his discourse on Bushman wasn't too interesting to those that had never seen the glamor-kid of the silents.

Lopez at the latter end of the show displayed some good pianistics. It was the sole personal touch that carried. Probably more keyboarding can give this display more individuality, which seems highly necessary in establishing an audience for a disk-jockey. As presently laid out, there's too sharp a cleavage between Lopez' speaking and the platters. *Jose.*

PORTRAIT OF A RABBI

With Sam Jaffe, Joseph Wiseman, Norman Rose, Peter Capell, Florence Stanley, Adelaide Klein, Roger de Koven; Murray Jordan, announcer

Producer: Milton Krents
 Writer-director: Morton Wishengrad
 60 Mins.; Sun. (25), 6 p.m.
 WLIB, N. Y.

WLIB last Sunday (25) aired an unusual tribute to the late Rabbi Milton Steinberg, author and distinguished head rabbi of the Park Avenue Synagogue, N.Y., who died in March. Program was a full-hour dramatization, recorded the previous Tuesday (20) when it was originally presented in Carnegie Hall, N. Y., during a meeting of the Rabbinical Assembly of America, and here aired for the first time Sunday. Carnegie Hall disk explains the echoes of a vast hall, and other minor technical quirks, that must have confused the uninformed listener.

Program, by its very nature, was rather parochial and limited in its appeal, and this situation wasn't helped by the scripting. The first quarter-hour was taken up with dull, effusive eulogies to the late rabbi that were piled on thickly, one on top the other, to be as embarrassing as they were effusive. Beginning was also much too solemn and undramatic.

Along towards midway, fortunately, the program began to hit its stride, dramatic at times, humorous or even breezy in other spots, to be entertaining as well as informative. Airtimer dramatized the youth and schooling of Rabbi Steinberg in N. Y.; the problems in switching over from a prospective distinguished career in philosophy or the classics for the rabbinate; then the manifold duties of a rabbi as preacher, administrator, wet-nurse, socializer and friend; the problems of a rabbi's wife, and the rabbi's distinguished career as author and minister.

Program was aided by excellent performances from a professional cast, headed by Sam Jaffe as the narrator. Siegfried Landau's music, and chanting of a Hebrew choir, lent good background. *Bron.*

A LIFE IN YOUR HANDS

With Carleton KaDeil, Bob White, Geraldine Kaye, Carl Grayson, Maurie Copeland, Marianne Bertrand, Ed Prentiss, Art Hern;

Myron Wallace, narrator
 Producer-director: Jack Simpson
 Writers: Bob and Billie McKee
 30 Mins.; Tues., 9:30 p.m. (CDT)
 BROWN & WILLIAMSON
 NBC, from Chicago

(Russell Seeds)

A so-so entry into the whodunit field, "A Life in Your Hands" works hard on the vicarious thrill theme. Switch on this hiatus filler for Raleigh's "People Are Funny" which teed off on its second summer run Tuesday (20), is the plot involvement of a seemingly innocent bystander, emphasizing that it might be a spot the listener could find himself in. Lawyer Jonathan Kegg, created by Erle Stanley Gardner, is featured as the case-cracker.

Tale on initial stanza had Kegg breaking up a murder trial by putting the finger on the dead man's wife with the help of testimony from a switchboard operator. Story followed the usual formula of building up a strong case against the wrong suspect and then exposing the least suspected character as the guilty party.

This time the non-guilty suspect was already on trial when Kegg entered the case. Sharp barrister proved the wife's guilt when he elicited from the switchboard girl the info that the gun-toting frau's alibi-establishing phone call was made from a booth near the scene of the killing and not from her home.

Carleton KaDeil's thesping seemed a bit too slick even for this smooth formula. Rest of the cast was generally competent. Myron Wallace's narration was pretty heavy-handed. *Dave.*

MR. FEATHERS

With Parker Fennelly, Eleanor Phelps, Ralph Locke, Wendell Holmes, George Tiplady
 Writer: Gerald Holland
 Director: Rocco Tito
 Producers: Wilbur Stark, Jerry Layton

25 Mins.; Thurs., 8:30 p.m.
 Sustaining
 Mutual, from N. Y.

The "Mr. Feathers" series, which Mutual took off the air recently after program had been on for about five months, has been brought back and given a new spotting by the network. Formerly heard for a half-hour on Thursdays at 10 p.m., show has been cut down to 25 minutes and is now being aired on Wednesdays at 8:30 p.m. Program, revolving around a middle-aged small town drugstore attendant, may draw dialers who go in for yarns with rural flavoring, but it's doubtful weather show will attract any sizeable listenership.

Parker Fennelly, who gained popularity as a rustic character via his Tidus Moody characterizations on the Fred Allen show, holds down the title role which he originated. Program caught Thursday (22) had Fennelly coming out on top in a squabble with his boss on whether or not he possessed a bright personality. Show had Fennelly quitting his job because of derogatory remarks made to him by his boss, but eventually returning to the drugstore after his value was proven and an apology made to him by his employer.

Story was innocuous with little offered in comedy department. Fennelly and the rest of the cast turned in routine portrayals. *Gros.*

ROMANCE

With Anthony Ellis, others; Bob Stephenson, announcer
 Scripter: John Meston
 Producer-director: Norman Macdonnell

30 Mins.; Tues., 9 p.m.
 WRIGLEY

CBS, from Hollywood
 Long one of CBS' top dramatic shows, "Romance" last Tuesday (20) moved in as a summer replacement for Wrigley's "Life with Luigi." A half-hour airtimer, it will hold down the 9 p.m. time slot through Aug. 8. Hot-weather inaugural was an adaptation of John Galsworthy's classic, "The Apple Tree."

"Tree," a story of rustic love in England, is sentimental and touching. Traveling through the country, a college boy falls for a 17-year-old farm girl. She reciprocates his affection, but later he realizes the teenager is too bucolic for him. Accordingly he weds someone else and causes the girl to commit suicide.

Anthony Ellis, as the college boy, was measurably effective. An un-billed cast lent good support. Production and direction of Norman Macdonnell was good as were the musical bridges of Alexander Courage. Although a dated yarn, "Tree" made a good change of pace from the plethora of private-eye stuff around now. *Glib.*

SEVEN STAR FINAL

With Gabriel Pressman, C. Byron Wortman, Muriel Fischer, Ed Easton, Walter MacDonald, Joan Gahan, Zander Hollander, Alfred Russell; Norton Mockridge, emcee; Milt Miller, announcer.

15 Mins.; Mon.-thru-Sat., 6:45 p.m.
 NEWSPAPER GUILD OF N. Y.
 WLIB, N. Y.

In a smart move to bring its case before the public and cultivate goodwill, striking employees of the N. Y. World-Telegram and Sun Friday (23) started a 15-minute across-the-board news program on WLIB, N. Y. Staffers from most departments of the struck paper individually reported on spot and feature happenings in their respective fields. Basically, "Seven Star Final's" overall makeup closely resembled a capsule edition of the WT & Sun.

Keystone of the broadcast was a statement that the strikers felt that there was no reason why the "2,000,000 WT & Sun readers" should be deprived of vital parts of the sheet during the shutdown. Some of the scribes were a bit hesitant in reading their material, but for the most part the program came off smoothly. At the windup, however, Alfred Russell's financial report had to be cut short in order to permit WT & Sun Guild unit chairman Ed Easton time to sum up the strike issues.

Norton Mockridge, one of the paper's top feature writers, was a capable emcee. In commenting on the walkout, he said there was no "animosity or bitterness" among the staff and expressed the hope that the stoppage would be settled in short order. Subsequent broadcasts should correct the initial airtimer's fault of almost exceeding its allotted time. Propaganda-wise, "Seven Star Final" puts the guildsmen one up on the Scripps-Howard management. *Glib.*

SALESMAN: A CAREER

With Robert F. Moore, moderator; Jim MacKay, announcer; Thomas D.A. Brophy, Benjamin H. Namm, Lee H. Bristol, Clay Buckhout, Samuel B. Haines, Commerce Secretary Charles Sawyer

Director: Warren Bryan
 30 Mins.; Fri., 10 p.m.
 Sustaining
 ABC, from New York

ABC is offering what should be a helpful series of three broadcasts for the graduating class of '50. First of the trio, aired last Friday (23), was devoted to the advertising industry, and it included some sound reports on opportunities in the field together with vocational advice.

For the show the web lined up a hep panel: Thomas D'Arcy Brophy, Kenyon & Eckhardt board chairman; Benjamin H. Namm, board chairman of Namm's dept. store; Lee H. Bristol, prexy of Bristol-Myers; and Clay Buckhout, Life's ad manager. The group gave a good rundown on the kinds of jobs available and qualifications needed. In a transcribed insert, Commerce Secretary Charles Sawyer added a tribute to advertising's role in the economy and cited his recent formation of an advertising advisory committee.

Programwise, the stanza was of limited and specialized appeal, but nonetheless a helpful service to students. Samuel B. Haines, a college junior interested in huckstering, threw questions at the panel, but could have been less deferential. Similarly, moderating by Columbia U.'s placement head, Robert F. Moore, was pedestrian. A more facile pro emcee could have enlivened and speeded up the proceedings by drawing out the knowledgeable experts. *Bril.*

W. LEE O'DANIEL

With Larry Morelle, Bill Perrin, O'Daniel

Producer-director: A. M. Woodford
 30 min.; Sun., 3 p.m. CST
 W. Lee O'Daniel Insurance Co.
 WBAP, Fort Worth

From the studios of WBAP, Fort Worth, where he started as a flour salesman with a hillbilly band, then became Governor and then U. S. Senator, W. Lee O'Daniel has come back, this time not in his old trade of "passing the biscuits," but of selling insurance for his recently-formed company and to keep the citizens of Texas well informed of what is going on in Washington. Each week he plans to discuss the important problems that are troubling us these days.

On the show caught, O'Daniel's "Howdydo, ladies and gentlemen, and hello there, boys and girls" started off a speech that hit many a familiar note. It was a smooth performance, the kind of showmanship that made his name familiar in thousands of homes as a flour salesman and later as the unbeaten political figure.

His voice has matured but (Continued on page 34)

Tele Follow-Up Comment

Ted Mack's amateur winners and followers of this show probably waited a long time for last Tuesday's (20) stanza on NBC. This was the one on which the three-time winners went into competition with each other for top honors. The two entertainers certainly entered into the spirit of the show, especially since there's a scholarship at stake.

The layout went off smoothly. There seemed to be some merit in most of the contestants. There were even a few that can be developed into professional status. Many of the top entertainers of this era had their genesis in a Major Bowes troupe. Among these three-time winners there was a fairly good fiddler, a comedian-singer-instrumentalist who could make a place for himself if he decided to specialize in only a couple of his endeavors, and there was a classical singer who knows her way around an aria. There were others that came off well also.

Since winners are decided on the basis of telephoned and written votes, results must be announced on a subsequent show. The pitches for votes are considerably more subtle than they were in the days of the late Major Bowes. In that era, an urchin would come on and probably tell of a mother in a hospital, a sister with a case pending in morals court and he's gotta make good for the family's sake. The pitches today are smoother. One girl on this show indicated she needed a scholarship—she had to stop school. Another said he felt alone and afraid, "but you people have been kind to me three times." There were others with varying degrees of subtlety.

This seems to be William Saroyan week on NBC-TV, with "Silver Theatre" doing his "My Heart's in the Highlands" Monday (26) and "Cameo Theatre" to stage an original tonight (Wed.). The "Silver" production failed to get over any real point. It was episodic and diffuse, as much of Saroyan is, but the warmth of characterization, love of people and poetical philosophy which some of his stories, plays and the pic "The Human Comedy" achieved, was lacking.

"Highlands" is the story of a penniless poet, his son and an old stranger who wanders in to play "Drink to Me Only With Thine Eyes" and recite the death scene from "King Lear." The latter was well done by Art Smith, but the poignancy of the wayfarer's death didn't register. Similarly, other bits supposed to catch life's lyrical qualities missed. Howard da Silva as the poet and Jeffrey Silver as the boy were fair, but handicapped by a vehicle that demands sensitivity and understanding in all phases of the production to make any sense.

CBS-TV's "This Is Show Business" wound its first season Sunday night (25) with a show that was up to par for the course. Far from taking the so-called problems of their show biz guests seriously, the "panel of experts" has swung into a straight kidding routine. For example, Jane Pickens asked advice on how to handle impartially her "Escortiers"—the six men who back her in her new nitery act. Best advice came from guest panelist Binnie Barnes, who offered to take the sextet off her hands anytime Miss Pickens was willing.

For an added filip to the finale, Abe Burrows, one of the regular panelists, moved over into the entertainer's spot for a sock rendition of his "Brooklyn, USA" tune. He then ducked back into his own chair to declare, "Burrows, you're terrific." Then moderator Clifton Fadiman, in a break from his standard dignity, thrashed a parody on the Lucky Strike singing plug as advice to Burrows, receiving a buss from the comedian for his sage words. Jan Murray was the other performing guest, asking whether his bobbed beak and capped teeth had made him too handsome to draw yocks as a comic. Legit producer Max Gordon subbed on the panel for George S. Kaufman.

"Watch the World," NBC's Sunday afternoon video projection of travelogue-special events-educational items, continues along with its jam-packed weekly calendar, and if the "educational" aspects of the show still have their limitations, at least the viewer is compensated by an entertaining treatment (via John Cameron Swayze commentary on-location film shots, etc.) of the topics under discussion.

This week, for example, showed the Swayzes (father, mother,

daughter) on a filmed tour of the Cloisters in upper Manhattan, with a detailed inspection of the precious tapestries, etc. A quickie tour of Corsica, a gander at the marble champs, kids' passion for bicycling, New York students learning about the merchant marine on board ship, a group of Duquesne students rehearsing European dances and folksongs before embarking on a visitation to the countries (like carrying coals to Newcastle)—such variegated tidbits were crammed into a half-hour production that had its quota of interest. But the superficial once-over treatment strips it of real "educational" value.

"Overseas Press Club" wound up its series on WCBS-TV Sunday (25) with a fortunate break, in view of the hot news about the North Korean invasion of South Korea. Participants on the show included Carl Mydans, Life-Time Tokyo correspondent, and Arthur B. Rickerby, of Acme Pictures, both of whom had recently been in the Far East, and Julien Bryan, of the National Film Foundation, who had spent some time in Russia in '47. Appearing on the show to discuss news photography and its relation to an informed press, the camera men were able to relate their comment to the day's big development.

However, they were not able to shed much light on the subject, as they had little more than the early, sketchy, bulletins to go by. Mydans had one shot of a Korean assassin who was assassinated himself eight months ago. Some of the stills by the lensmen were pictorially dramatic, but the directors failed to beat the problem of properly displaying the pictures. Reflections from the lights interfered with visibility.

The camera correspondents agreed that good news photography requires pointing up a story and producing an emotional response in the viewer, and several striking examples were shown. Rickerby added that the photos should capture the plain simple fundamentals of war's terrors. Quincy Howe moderated pleasantly.

Charlton Heston, one of the thespians signed for films mainly on the basis of his television work, played his strangest video character yet on NBC-TV's "Philco Playhouse" Sunday night (25). As the lead in an adaptation of Charlotte Paul's novel, "Hear My Heart Speak," Heston was a World War I casualty who lost his ability to speak because of "shell shock." Thus, he pantomimed the entire show, with the exception of the climax, doing a fine job of etching his emotions sans the standard benefit of dialog.

As adapted by Stephen DeBaun and portrayed by a fine cast under the deft direction of Gordon Duff, the yarn was a warm-hearted hour of entertainment based on the "silver cord" theme. Warned by the medicos that he was okay organically and so would regain his vocal chords only when he wanted something bad enough to talk for it, Heston succumbed to the pitying blandishments of his widowed mother. Not until the girl he wanted to marry gave up the fight against the mother and started to leave his life did he get back his voice. Story miscued only by reaching the finale too quickly, furnishing insufficient motivation for Heston's rapid switch in temperament.

Jane Seymour turned in a worthy characterization of the mother and Olive Deering was fine as the girl, with the two of them standing out in their big scene together. Frank Maxwell, as Heston's life-long chum, and John Seymour, as the family's understanding doctor, were good, but Ellen Cobb-Hill emoted a trifle too strenuously as the girl who didn't wait for Heston. Show had Fred Coe's usual top production trappings.

DuMont's "Plainclothesman" is now bankrolled by Consolidated Cigars, but judging from the stanza last Wednesday night (21), addition of a sponsor hasn't meant added quality. And it's not a budgetary problem in this case. Show merely suffered from a weak story, weaker acting and much weaker direction. Also, the program's use of a subjective camera for only one person in the cast (the title role character) doesn't work out well. Just when the viewer is oriented to watching the show through the eyes of one person, the cameras switch over to their standard objective roles, thereby creating

LEWISOHN STADIUM

CONCERTS
With N. Y. Philharmonic-Symphony
Orch., conducted by Eleazar de
Calvalho; Nathan Milstein, guest
soloist; Ben Grauer, announcer

Producer: Bill Garden
Director: Don Hillman
60 Mins., Mon., 9:30 p.m.
Sustaining

NBC-TV, from N. Y.
NBC launched another major offensive against television's detractors Monday night (26) with the start of a series of weekly pickups of the al fresco concerts at Lewisohn Stadium, N. Y. Series, in for an eight-week summer sustaining ride replacing Robert Montgomery's "Lucky Strike Theatre," should prove to those who claim video over-emphasizes whodunits and ancient films that the medium is also capable of handling cultural longhair programming. Ironically, though, the series follows "Lights Out" on NBC, which is one of the horror-whodunit shows in question.

Producer Bill Garden and director Don Hillman utilized three cameras for the pickup, one at each side of the stage and the third on a specially-built platform in front of the orch. On the preem show, they had a faulty start with Eleazar de Carvalho conducting the N. Y. Philharmonic in Berlioz' "Overture to Benvenuto Cellini." While Hillman, who directed the lenses, apparently was sufficiently familiar with the score to spotlight the right section at the right time, he chose to keep the cameras roving over the orch and the conductor. As a result, viewers became too conscious of the lenses, which detracted from the music.

Hillman more than compensated for this, however, with the second number—Nathan Milstein playing the Brahms violin concerto. Using closeup lenses on all three cameras, he kept them trained on the soloist almost exclusively, getting some superb pictures of Milstein's technique via closeups of his bowing and fingering, which added to appreciation of the music. It's a strange simile but in this case TV possessed the same benefits as at a prize fight—viewers had a better seat for the proceedings than did the ringersiders in the stadium.

Production crew, despite the technical difficulties involved in the pickup, did an excellent job. With the exception of one long-shot of the full orch scanned from the platform camera, the lighting was good. Sound came in beautifully and even the passing airplanes, which consistently interfere with these outdoor concerts, by some favorable coincidence remained out of range throughout the musical selections, being heard only during Ben Grauer's commentary. Grauer did his usual top-notch, dignified job, with that full-face closeup on him adding to the intimacy.

Show had an unfortunate closing. Apparently afraid that Milstein would not finish the concerto at the signoff time, Grauer came in over the music to offer the web's apologies. Yet Milstein wound up seconds before the show went off the air.

THE BETTY FURNESS SHOW
With Don Cherry, Hank Fort, Bill Stern, David Ross, Buddy Weed trio

Producer: Lester Lewis
Director: Alex Segal
Writer: Larry Markes
30 Mins., Thurs., 9 p.m.
Sustaining

ABC-TV, from New York
"The Betty Furness Show," given a one-shot trial on ABC-TV last week, is a cross between the interview-chatter and informal variety formats. It gets a party atmosphere by placing participants in a home setting with cocktail festivities under way, but the mood of gaiety didn't quite come off. Perhaps the reason is that the ad libs were scripted, and this detracted from a feeling of ease and naturalness. Then, too, most of the gab segments were for radio rather than TV. David Ross, for instance, told a couple of stories (in which he

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more than a mild case of confusion.

Last week's story was an original penned by Don Sanford and titled "Second Chance," depicting the murder of a smalltown owner at the hands of a big-city con man and his girl-friend. Solution of the crime was acceptably presented but there were too many clichés present. Cast was spotty, Joyce Randolph did an okay job as the girl involved, but Raoul de Leon caricatured his role as her accomplice. Martin Brooks, as the murdered man, was woefully overdramatic, even beating his fists against his chest in one anguished moment. Commercial was integrated, but too obviously, into the script.

BROADWAY SCRAPBOOK

With Danton Walker, emcee; Bernard Sobel, Mrs. Martin Beck, Yvonne Adair, Lee Tracy
Director: Everett Gammon
30 Mins., Fri., 7:30 p.m.
Sustaining

WPIX, N. Y.
Columnist Danton Walker had a similarly titled program on NBC last spring, but that was a variety show. New ailer which bowed on WPIX Friday (23), is a straight quiz show, devoted exclusively to questions on the theatre, past and present. As such, and as judged by the premiere offering, it has good possibilities. It's sure to interest the general theatregoer, with its posers about the present and its nostalgic, reminiscent throwbacks to the past. Especially if it is as breezy and quick-moving as the opener.

This isn't to say that the first show was good. Bad handling on the technical side spoiled it. Panel was made up of Bernard Sobel, onetime Flo Ziegfeld pressagent and author of a handbook on the theatre; Mrs. Martin Beck, theatre-owner; vet actor Lee Tracy, and Yvonne Adair, decorative featured lead in "Gentlemen Prefer Blondes." For the full half-hour, the camera panned on the panel in long or medium shots, and only in the closing moment were the panel members brought into close-up. With a generally informed, lively board, and especially the attractive Miss Adair, such camera work was not only tantalizing but bad.

Furthermore, several questions to the board had to do with scenes from old plays. The board would be shown pictures from these plays, and questions asked about them, while the TV audience waited sometimes a full minute or more before they got to see those "pix." The pix should have been flashed to the TV audiences immediately. Half the time, when the audiences did see the pix, they were blurred and indistinct.

Otherwise, the show had appeal. Questions were pertinent and interesting—which of the present crop of young actors were going places?; where was the first straw hat started?; identify lines from plays. A couple of questions related strictly to radio (as the one about Amos & Andy) or television, and didn't belong on a show about legit. But the one about TV's effect on legit was in order, and got some good responses. Mrs. Beck feeling sure that TV would never supplant the theatre because people liked to go out, and Miss Adair believing that people would always want to see live actors at work. Sobel was trapped in not knowing a question discussed in his own book, while Tracy was similarly caught in an amusing boner about a show in which he had appeared.

The panel was breezy, informal and entertaining. Walker was an excellent emcee, keeping the show moving fast and smoothly, talking interestingly but not hogging the program, giving his board full opportunity to answer questions, and moving fast to the next one to avoid any lulls or dull spots.

Bron.

Color TV Review

MOHAWK SHOWROOM

With Roberta Quinlan, Florian Zabach; Bob Stanton, announcer
Director: Vance Halleck
15 Min., Mon. (26), 7:30 p.m.

MOHAWK CARPET MILLS
WNEB-NBC, Washington, D. C.
(George R. Nelson, Inc.)

Another step in the commercial buildup for color video was taken Monday night (26) with the debut of this regular NBC-TV show on the new medium. Show was shot by both black and white and color cameras, going over the web in conventional neutral tones and reaching the 10 or so homes here, and the WRC-NBC studio, equipped with color receivers in tint.

From the standpoint of Mohawk carpets, show sponsor, taking a fling into the field in order to see its product in tinted TV, experiment was eminently successful. The commercials followed the standard pattern of the three-a-week show, of displaying rug samples and tracing their patterns. This turned out the strongest part of the quarter-hour show. Close-ups of carpet sections came through in clear, authentic color, with patterns showing depth and fine definition. Camera work was steady and showed growth in technique and know how. There's no question that commercial possibilities of color shape dazzling as the medium itself improves.

The show itself followed the usual format of light tunes and accent on the eye-filling aspects of the blond Roberta Quinlan. Chantoozey opened with a low slung

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GARRY MOORE SHOW

With Ken Carson, Denise Lor, Durwood Kirby, Howard Smith
Quartet; Hattie Colbert
Producer: Herb Sanford
Writer: Bill Demling
30 Mins., Mon.-thru-Fri., 7 p.m.
Sustaining

CBS-TV, from New York
Television's newest entry from radio's comedic ranks is Garry Moore, formerly partnered with Jimmy Durante on the Camel show and ex-emcee of "Take It Or Leave It." CBS has given him a major five-nights-a-week, half-hour showcase in its bid to mold a bigtime TV personality. Based on Monday's (26) initialer, it's still in the promissory stage.

Perhaps with a few more shows under his belt, Moore will have entrenched himself on the video time. That he's potential major TV timber, with an uncommon puckish quality, cannot be denied. It was manifest in the closing minutes of the show, when Moore, along with regulars Durwood Kirby, Ken Carson and Denise Lor, combined in a free-and-easy operatic clambake that played on the farmer's daughter-and-the-city-slicker theme. For those few minutes, the show achieved the kind of comicalities that TV can use.

But on the whole, the preem was disappointing. Neither Moore nor the rest of the company were sufficiently relaxed to bring it off with the desired results. Nor did the program have the kind of bouncy script calculated to show Moore's comedic talents to best advantage.

There is an obvious attempt to pattern the show along the same informal lines as the Arthur Godfrey stanzas, i.e., "pleasant song and rambling conversation" as nutshelled by Kirby, who counterparts the Tony Martin role on the Godfrey show (there's even a "girl Friday" in the person of Hattie Colbert to complete the Godfrey parallel). But the inability of Moore, et al, to relax, defeated the sought-after informality.

For Kirby, it's a reunion, dating back to Moore's "Club Matinee" radio days in Chicago. Carson also had his previous AM innings with Moore back on the Coast and on the present stanza he showed a greater versatility on the byplay than in the vocal department. Miss Lor, as the femme chirper, acquitted herself creditably with "I Wanna Be Loved."

Howard Smith and his Quartet of instrumentalists backgrounded nicely.

Rose.

STAGE DOOR REVUE

With Claude Kirchner, emcee
Director: Barry McKinley
30 Mins., Thurs., 7:30 p.m.
LAKE PARK MOTORS
WGN-TV, Chicago
(Arnold Issak)

Best thing that can be said for this show is that it's the only amateur stanza currently being beamed on Thursday nights. That, and the fact that emcee Claude Kirchner does a better than average job in handling the non-pro talent.

It's the now hackneyed format of a series of acts beckoned on to do their turns before a panel of "experts" who pick the winners. Acts on stanza watched (15) ranged from good to mediocre and none was helped much by static camera work. As is usually the case on these "if you have talent we'll put you on our show" ventures, session was topheavy with vocalists.

Kirchner as the only professional did a smooth job keeping the show rolling and putting the amateurs at their ease. His single live plug was kept toned down and projected sincerity. Two film commercials of not too good quality were also used.

Dave.

HOLD 'ER NEWT

With Don Tennant
Producers: Tennant, Les Weinroff
Writer: Tennant
Director: Dick Ortner
15 Mins., Mon.-thru-Fri., 6:15 p.m.
Sustaining

WENR-TV, Chicago
The version caught (14) of this new puppet series was handicapped somewhat by weak story material. However, show evinced enough strength to indicate it can do its share along with the preceding "Paddy the Pelican" segment in capturing kiddies' interest.

Action takes place in a cleverly simulated country store with a goodly amount of movement by the two characters—Newt, the proprietor, and his friend Mr. Nosegay. Don Tennant, their creator, nicely works the hand puppets with good voice distinction.

On this session, the situation in which Newt and his friend worked failed to showcase them to any advantage. Skit evolved around Mr. Nosegay attempting to buy a cravat from Newt with the storekeeper trying to figure out what he wanted. A lot of the youngsters probably were trying to figure out the same thing.

Lensing was adequate throughout.

Dave.

COLOR IS READY — BUT WHOSE? PAR FAVORS CBS BUT ADVISES WAIT

Washington, June 27.

Color television proponents, in their findings filed with the FCC yesterday (26), agreed that the art is ready but were in sharp disagreement as to whether, on which system should be adopted. Each, of course, favored its own.

CBS, in a 370-page brief, found it "abundantly clear" from the 10,000-page record of the nine-month proceedings before the Commission, that "the CBS color system is now superior in every significant aspect to either the RCA or CTI (Color Television, Inc.) color system. This overwhelming superiority obtains in each of the four areas in which the relative merits of color television systems are to be evaluated: (1) The area of performance, (2) the area of cost, (3) the area of availability and readiness, and (4) the area of ability to co-exist in harmony with the present standard monochrome system."

CBS claimed that in the area of compatibility the crucial question in the color contest, its performance is "markedly superior." The Columbia system, it continued, is "plainly convertible; equally plainly neither RCA nor CTI has been shown to be convertible."

"The Commission should consider, CBS said, 'that aspect of compatibility which concerns the ability of unmodified receivers to receive color signals in black and white as only one of many factors in selecting a system. It should consider that factor as subsidiary to many other factors, particularly the factors of color performance.'"

The problem of compatibility, CBS said, is at most "an interim and transitional problem." Also, it said, there is no evidence that any system is in fact "compatible" and of the three systems CBS is "the most nearly compatible in the broad sense."

"In the final analysis," CBS said, "the choice is between a bare possibility of compatibility in the limited sense at some time in the future on the one hand, with no assurance that such a theoretically 'compatible' system can produce adequate color pictures... against a satisfactory, practical, economical color system available now and giving high performance, but requiring minor modifications of existing receivers to receive color in black and white."

RCA's Pitch

RCA argued that, from the standpoint of the public interest, compatibility is of "first importance" in promoting color. With a compatible system, such as its own, it said, "the public can get the best programs, in color, at the time most people listen. The broadcaster will naturally announce that the program is being sent out in color. The advertising value of television will thus be used automatically to promote interest in color."

Company pointed out that TV broadcasters "have suffered considerable losses because of the relatively small number of receivers in the hands of the public during the early years of monochrome broadcasting. Although this situation has begun to correct itself in black and white because of the tremendous public acceptance of the new medium, the adoption of a non-compatible color system would extend the period of station losses. It would take a long time to build up as great an audience for a non-compatible color system."

Urging immediate standards based on its dot sequential process, RCA concluded that there would be "no major transition problems" if a compatible system is adopted. The transition from black and white to color, it claimed, "will be greatly facilitated" by authorization of a compatible process.

CTI's 'Compromise'

CTI urged the adoption of its system as a happy compromise between the "utterly unimaginable color switching speed" necessitated by the dot sequential system of RCA and the non-compatible system of CBS. The line-sequential system, it claimed, "offers the greatest possibility for the effective future development of color television. It will provide for the public a satisfactory color television service of technically superior quality."

The CBS field sequential system, because of its incompatibility, according to CTI, "would be a distinct and irrevocable step backward in respect to the art and practice of television... no direct-view tricolor tube, whatever else it might do, would cure the inescapable infirmities of any field sequential color television system."

As for the RCA system, CTI declared that "for reasons of probable cost, necessary complexity, practical commercial infeasibility and the need for continuously critical apparatus adjustments," it feels that "the dot sequential method was, is, and will continue to be commercially impractical."

Par on Channels

Paramount Television Productions, Inc., urged the FCC yesterday (26) to wait for further developments before going ahead with color video but recommended, if it finds that the art is now ready, that it adopt the CBS field sequential system. In addition, it suggested that the Commission revise its present allocation proposals and require that all UHF stations transmit in color and that present UHF stations be assigned UHF channels.

In a statement filed jointly with Chromatic Television Laboratories, Inc., of San Francisco, which is developing the Lawrence tri-color tube, Par proposed as a solution to the compatibility and convertibility problems simultaneously broadcasting in color and monochrome by broadcasters having both VHF and UHF channels. In this way, it said, existing receivers could continue to get service from VHF stations while at the same time color development could be given maximum emphasis.

Par declared its plan would result in UHF stations offering "a new and vital service" to the public and would not result in these stations becoming slaves or satellites of the dominant VHF stations. Moreover, the distribution of UHF and VHF frequencies in each of the principal areas of the country would reduce or eliminate the prospect of concentration of television service in the VHF bands and provide a basis for a more competitive system utilizing color broadcasting. Thus the monopolistic characteristics inherent in the small number of 12 VHF bands would be eliminated."

Besides, said Par, the transition from black and white to color would be orderly and progressive and the incentive to "freeze" video in monochrome would be removed. Manufacturers, Par added, "would have no choice but to devote their energies and resources to the fullest development of color television in the UHF portion of the spectrum."

Par concluded that "if the choice confronting the Commission is the immediate realization of color television, the proposals herewith submitted avoid the difficulties inherent in a dual system in the lower bands and would achieve the rapid development of color television without the necessity of compromising quality of performance of the millions of television sets now in the hands of the public."

Paramount has a financial interest in Chromatic, which plans to produce a tri-color tube invented by Dr. Ernest O. Lawrence, Nobel prize-winning physicist of the U. of California in Berkeley. The tube will work in the CBS, RCA or Color Television, Inc., systems.

DuMont today (Tues.) filed a letter with the FCC reaffirming its position that color TV hasn't yet reached the stage "system-wise or apparatus-wise" which would permit the Commission to adopt standards for commercial color with full confidence.

Boston—Sherm Feller, WCOP late night disk jockey, has signed with WBZ-TV for a series of husband-wife shows in which he is teamed with his wife, thrush Judy Valentine. Show premed Sat. (24) with guest appearance of Frank Fontaine.

WCPO-TV's 100 Hours

Cincinnati, June 27.

Scripps-Howard WCPO-TV has extended its programming lead in Cincy's three-station video field by stretching the weekly schedule to 100 hours. Crosley's WLW-TV has an 88½-hour per week operating time and the Times-Star WKRC-TV is on the air about 45 hours, with a boost to 100 hours slated for autumn.

Longest daily stretch is by WCPO-TV on Saturdays from 8 a. m. to a 12:30 a. m. news sign-off.

\$1,400,000 Tag On Sale of WOIC

Washington, June 27.

John Hayes, v.p. and general manager of WTOP, Inc., will take over management of WOIC, General Teleradio video station here, if the FCC approves the sale by the R. H. Macy subsidiary to the Washington Post outlet. WTOP will pay \$1,400,000 for WOIC, according to the application which will be filed with the Commission tomorrow (Wed.). Plans of Eugene Thomas, WOIC's manager and former sales manager of WOR, Macy's N. Y. station, have not yet been announced.

With CBS owning 45% of WTOP, Columbia will now have a strong interest in the capital's video picture and the transfer is expected to result in more Washington originations for the web. Hayes plans adding new programs and increasing the broadcast sked.

'LUTHERAN HOUR' INTO TELEVISION IN OCTOBER

St. Louis, June 27.

"The Lutheran Hour," a weekly radio program originating at KFUP, the Concordia Seminary station in St. Louis County, and carried by two networks, will barge into television starting in October. The decision to use video on a national scale was reached last week at the annual convention of the Lutheran Laymen's League in Milwaukee. Rev. L. Lawrence, pastor of the First Lutheran Church, Omaha, will be the speaker on the tele program.

Dr. Eugene R. Bertermann, director of the weekly radio programs, said the television show would start the first Sunday in October with either ABC or CBS carrying the program. The choice of which network will get the show will soon be made.

WBZ-TV's New Hike In Hub Rate; Sets Up 134%

Boston, June 27.

WBZ-TV has issued its fourth rate card, the second readjustment of prices in eight months, to become effective July 16. Citing a 134% jump in video set ownership since November, 1949, when the third rate card went into effect, station execs feel justified in tilting the rates to compensate for extended coverage now possible in the area.

New rates call for \$700 for full hour in live studio Class A category with \$175 for five-minute segment. All-film telecasts list for \$600 for hour of Class A time with \$150 for five minute segment. Twenty second and one-minute slide or film plugs will be \$125 in Class A time, \$100 in Class B. Live studio rehearsal charges have also been tilted for \$25 to \$50 per half hour.

WXYZ-TV'S GOLF REMOTE

Detroit, June 27.

For the second consecutive year, WXYZ-TV will telecast the Motor City Open Golf Tournament from Red Run Golf Club Friday (30) through July 4. An ambitious remote schedule has been set.

Chris Brink, Don Watrick and Fred Wolf will handle the commenting chores.

Tele Chatter

New York

Georgia Gibbs to guest on DuMont's "Cavalcade of Stars" Saturday (1)... Irene Wicker, ABC-TV's "Singing Lady," to vacation in Italy in August, where she'll shoot some film strips for the juve show... Hank Sylvern was music director for CBS-TV's kine audition of "Corliss Archer."

Art Henley has checked out as head writer on NBC-TV's "Broadway Open House"... Roberts & Carr Productions has acquired video rights to the Monday night boxing bouts at Coney Island Velodrome... Stanley Farlin, production film director for WNBT, and Al Hollander, production facilities manager for WABD, listed as guest speakers at the National Television Film Council's fifth quarterly forum today (Wed.) at the Hotel Warwick... Robert Montgomery, producer of "Lucky Strike Theatre" for NBC, added to the list of network execs who will lecture at the Fordham Univ. summer institute of radio and TV... CBS-TV's "Ford Theatre" closing out its season Friday night (30) with a repeat of "On Borrowed Time," starring Henry Hull and Stanley Ridges and featuring moppet Butch Cavell... Ben Kagen now writing "Believe It or Not" for Ballantine's on NBC... New contest for "Miss Television, 1950" premed last night (Tues.) via Newark's WATV in a series of hour-long shows, staged in cooperation with the N. J. savings bond division... Drug Store TV Productions renewed with DuMont for both "Cavalcade of Bands" and "Cavalcade of Stars"... DuMont setting plans for its first national distributor sales convention, slated to start July 6 in N. Y... Television Broadcasters Assn. now conducting a poll of all TV stations on their technical and programming specifications for public service shows... Jack Linder's "Bowery Music Hall" goes into 8 p.m. slot Tues. nights, instead of Thurs., on July 4.

Radio and TV Research Council elected Dr. E. L. Deckinger, Biow research director, as proxy for next year. Other new officers are George E. Blechta, A. C. Nielsen, Co., veepee, and Edward G. Reeves, CBS research projects manager, secretary-treasurer.

Lydia Minevitch, daughter of Borrah Minevitch, cut a kinescope audition at NBC-TV in which Pepsi-Cola is interested. She returned to the Coast this week to join her mother, and will be back in Gotham in September for more video work. Father resides in Paris.

Hollywood

Teleo and Normany Productions are preparing a series of half-hour telepix wrapped around interviews with music world celebs. Initialer will feature Hoagy Carmichael, Margaret Whiting and Johnny Mercer... John Sutherland will launch a video film series tagged "Adventures of Tom Sawyer and Huckleberry Finn." Byron Haskin will direct and True Boardman script... Snow Crop Marketers have purchased 13 weeks of spots, at the rate of 25¢ per day on KFIV... San Francisco now boasts a grand total of 60,289 television receivers... Roscoe Ates has been signed to a five-year, exclusive television contract by ABC. Pact follows the purchasing of the "Marshal of Gunsight Pass" package in which Ates stars... S&W Foods and Rainier Brewing company have purchased 52 weeks of time apiece on KTTV... KECA-TV will add an hour to its weekly schedule on Sunday, July 2 when it presents "On a Sunday Afternoon" from 3 to 4... Jarman Shoes will sponsor two 15-minute sports shows, featuring Tom Harmon, starting in October. Programs will be telecast over KTTV.

Chicago

Ted Mills, Chi NBC exec producer, in N. Y. this week huddling with NBC teevie topper Pat Weaver and Fred Allen about comedian's fall video plans... ABC's first venture in morning programming is set for Aug. 19 with premiere of "Acrobat Ranch" in 11-11:30 Saturday slot. Chi-origination, sponsored by General Shoe Corp., will feature Jack Stillwell as emcee. Norm Heyne, radio-TV director of Ruthrauff & Ryan agency handling the account, will direct the series... Quinn Ryan and Lou Shalmark debuting their new half-hour package, "Wedding

Date," on WENR-TV Thursday (29)... RCA engineer Ralph Johnson addressed seminar on image orthicon tubes Monday 26 at NBC Chi studios... City zoning agency last week granted Zenith permission to install 100-foot antenna atop Loop Field Building for use in forthcoming Phovision tests

Larry Auerbach moves over from radio side to tele production at NBC, replacing Russ Mayberry who has joined production staff at WMCT, Memphis... Crooner Clark Dennis subbing for Johnny Desmond on ABC's "Tin Pan Alley TV," while latter is in Gotham with "Breakfast Club"... Eddie Rogers set to emcee WBKB's weekly half-hour variety stanza for U. S. savings bonds. Show, bowing Thursday (29), will be written and directed by Lyle Gumm... Parker Fur Co., through Tim Morrow agency, has picked up WENR-TV's Sunday night feature film series, starting July 16 through April 8, 1951... Mike Flannery handling WNBQ's "Reported Missing" show during Jim Hurlbut's vacation... Irv Mansfield, CBS producer, in town this week conferring with Peter Lind Hayes and Mary Healy, appearing at Chicago theatre, about their new tele show.

London

Novel TV experiment will be tried out July 4 when the sun is to be televised and Dr. Alan Hunter of Greenwich Observatory will explain the significance of what's seen on the screen... Gladys Young, Lewis Stringer, Carleton Hobbs and Peggy Bryan are starring in "L'Arlesienne," the Alphonse Daudet pastoral drama with music by George Bizet, July 3. Choreography is by Angelo Andes... Aldous Huxley's play on spiritualism, "The World of Light," is being produced by Stephen Harrison July 4, when Denys Blacklock and Fabia Drake, who were in the original London production 19 years ago, will be starred. Cast also includes David Markham, John Justin and Vivienne Bennett.

Sir Harold Werner will bring some of his art treasures to the studio July 7 for a program on "Great Houses"... Frances Day will have another solo program, "Summer's Day"... New variety series starting July 12 is planned by producer Bill Ward, titled "Don't Look Now." Alfred Marks is starring and Sid Colin marking.

Dahlman & Dahlman

Nix Montgomery's Bid

For 50% Buy Into Firm

Robert Montgomery's Neptune Productions, planning to set up a production consultation service, offered to buy a 50% interest in the recently-established Dahlman & Dahlman company, production clearing house for video. Offer was turned down, however, because of the latter firm's refusal to give up controlling interest in their organization.

D&D operates a collection of props, costumes, sets, etc., gathered by the Shuberts in their 35 years of legit production. Company rents the material to TV producers on a per-show basis, claiming to be able to trim production costs on all shows as much as 33 1/3%. Material is stored at a Fort Lee, N. J., warehouse and trucked from there to N. Y. studios. Montgomery utilized the service for the windup of his "Lucky Strike Theatre" series June 19 via NBC-TV, when he presented A. J. Cronin's "The Citadel."

D&D, meanwhile, reported this week that preparations are proceeding to open up the old Fort Lee soundstage, formerly utilized by some of the major studios before they moved to Hollywood, for production of films specifically for TV. Lou Dahlman is currently dickering with both Franchot Tone and John Garfield to star in a series of whodunits on film for TV distribution. Also, Dahlman has scheduled a meet with reps of 15 of the smaller ad agencies for today (Wed.) in an effort to convince them they can get their clients into TV now under his cost-saving system.

L'ville's 34,100 Sets

Louisville, June 27.

Complete tabulation, based on reports from all TV distributors, lists 34,102 TV sets in the Louisville area. Figures as of June 1.

Video Steals Chi Show on Summer Home Furnishing; See Banner Year

Chicago, June 27.

At last, an industry that is hailing television with enthusiasm. Video is stealing the show at the summer home-furnishing market being held here this week. Booming tele set sales is being credited with hyping furniture biz, with the current year shaping up as one of the best in the history of the industry.

Teevee has hit the industry several ways, according to retailers here to do their buying for the fall and winter. In video markets, sale of sets has been the backbone of their business the past year. Besides that, the new medium, increasing time spent in the home, has upped furniture sales generally, they hold. Another important aspect is the use of video for advertising.

Significant trend in the new lines introduced at the show by most of the major manufacturers was the downward slant in prices and the emphasis on larger sized screens. Most new models are running \$50 to \$200 less than a year ago. The 10-inch screen apparently in a thing of the past with screens on the new lines generally starting at 12½ inches, up to 19.

Admiral prices have been slashed \$80 to \$200. Motorola introduced four new models down about \$30 compared to a year ago. Westinghouse sets have been cut 25-30%. New RCA-Victor models will be introduced at dealer meetings July 6 and are expected to follow the trend.

Henry Bonfig, Zenith vicepres., predicted the industry would turn out 6,000,000 sets this year. Admiral prexy Ross Siragusa reported that sales the first half of this year have about tripled mark set last year.

Pointing out teevee's effect upon the home furnishings business generally, Maurice Nee, National Retail Furniture Assn. prexy, declared, "TV last year accounted for 5% of retail furniture sales and greatly stimulated purchase of other home goods."

Arnold Bread Buys CBS' Robt. Q. Vice Faye Emerson

Arnold Bread has signed Robert Q. Lewis to fill the 15-minute segment from which it is dropping Faye Emerson. The comic will take over the Sunday 9 p.m. period on CBS-TV July 16.

Agency is Benton & Bowles.

Quaker Oats In NBC-TV Plunge

Chicago, June 27.

Quaker Oats is set to make its first major plunge into teevee, having picked up the Sunday 5-5:30 p. m. slot on NBC. Although nothing definite has shaped up yet in the way of format or talent for the weekly stanza, which is to tee off in September, NBC, Sherman & Marquette and Price, Robinson & Frank agencies are pitching up ideas.

The two agencies have shared company's radio billings, and both are jockeying to be named to handle the video show, which will be used for joint-product plugging.

Milling outfit, which last year spent over \$2,500,000 in AM, recently revamped its radio schedule. Company dropped its sponsorship of "Quick as a Flash" on ABC and shifted three-times-weekly half-hour "Challenge of the Yukon" from ABC to Mutual. Another Quaker property on Mutual—the half-hour Sunday "Roy Rodgers" show—is set to return an end of present hiatus. Plans haven't jelled yet on the hour-long "Man on the Farm" also on Mutual. The three radio shows are being handled by Sherman & Marquette.

WCAU'S 'BIG TOP' GETS CBS SPREAD

Philadelphia, June 27. WCAU-TV, CBS outlet in Philadelphia, gets a chance to originate its first show for the video web Saturday (1), when CBS kicks off a new series of summer shows, titled "The Big Top." Ballyhooed as TV's most ambitious attempt to date to capture the flavor of the circus, the show will be picked up by the WCAU-TV cameras from Convention Hall in Camden, N. J., and fed to the interconnected network each Saturday from 7 to 8 p. m.

Show, created and staged by Charles Vanda, WCAU-TV veepee, had a closed circuit audition June 17, with more than 2,000 kids and their parents in the audience. Series will utilize network performers for some of the acts, such as ringmaster, clowns, etc., but will retain a Philadelphia flavor. Thus, a different Philly string orchestra will be featured in each show, and drum majorettes from local high-schools will participate in the circus parades.

Billy Rose Show Set for ABC-TV

ABC-TV has wrapped up a brace of new sales, including Hudson Motors, the American Dairies Assn. and the Cigar Institute of America. Hudson has bought a Music Corp. of America package, "Pitching Horseshoes," with Billy Rose. A dramatization of Rose's syndicated newspaper column, it will go into the Tuesday 9 p.m. period starting the first week in September, via Brooke, Smith, French & Dorrance agency.

American Dairies has bought half of the Paul Whiteman "TV Teen Club" show, which airs Saturdays from 8-9 p.m. from Philadelphia. (Other half is bankrolled by Griffin shoe polish, which is taking a hiatus during the summer.) The

(Continued on page 41)

TV Freeze Now Political Football In Pitt; Coy Called 'WPA Bureaucrat'

Pittsburgh, June 27.

ALAN YOUNG GETS A SECOND SPONSOR

Alan Young, who has been backed by Esso on CBS-TV in the east, will have two bankrollers next fall, when Kroger Stores pay the tab for the rest of the country, with the exception of the Coast.

Commercials will be done via cut-ins on the kinescope recording.

CBS Soundies Vs. Anchor-Hocking

CBS television will launch its counter-offensive against NBC's late-evening Anchor-Hocking show next Monday night (3) with the preem of a 45-minute variety quiz program to be aired across-the-board. Show, which will feature the batch of old Soundies films recently leased from Official Films, will be open to participating sponsors and be broadcast, at the start, via WCBS-TV (N.Y.) only.

Station plans to audition several emcees for the program during its run, with Jack Lescoulie set to hold down that spot the first week. Also in the "live" cast will be Shirley Milner, who's to serve as a general assistant to the emcee. Format will have Miss Milner placing phone calls to home viewers, who will be asked questions based on the films. Prizes will be awarded for the right answers.

Program's starting time will vary from night to night, depending on the network's signoff time. Bill Patterson will produce and direct.

TV freeze is rapidly becoming a political football around here, and latest flareup came over the weekend, when Cong. James G. Fulton, of Pittsburgh, charged that U. S. Sen. Francis J. Myers was putting this city's television freeze into a political deep-freeze by failing to press demands for more video channels locally at once.

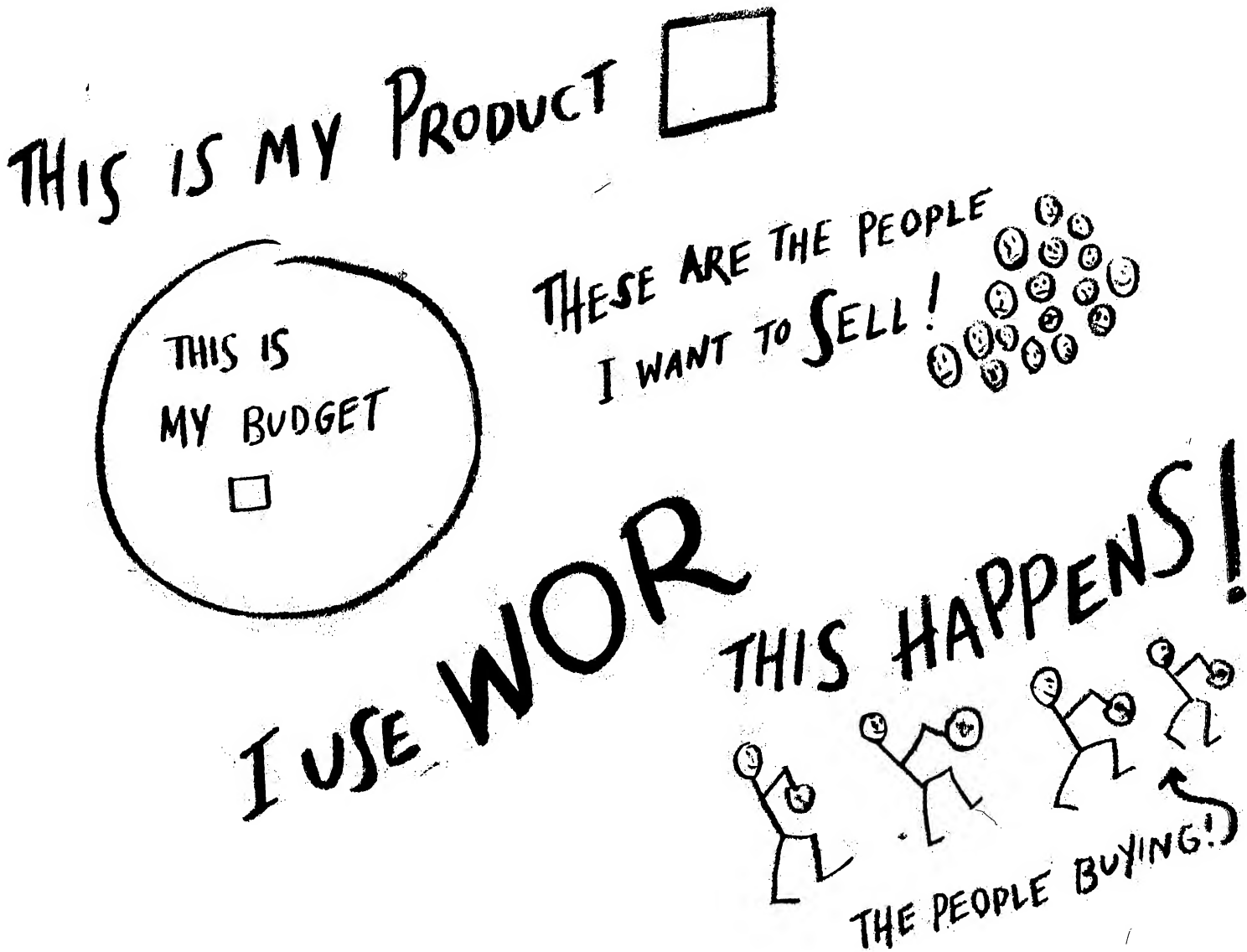
"No Philadelphia politician, by joining up with a former WPA bureaucrat, has the right to deny Pittsburgh adequate television facilities," Fulton declared. Especially, he said, after the Johnstown, Pa., television station had consented to having its channel transferred to Pittsburgh, and one of three channels in nearby Wheeling, W. Va., is being unused and thus "going to waste."

Fulton's crack about a "former WPA bureaucrat" was aimed at Wayne Coy, head of the FCC, who used to run the WPA in Pennsylvania. Coy met last Tuesday with Senator Myers and Congressman Fulton, plus two other Pittsburgh Congressmen, Robert J. Corbett and Harry J. Davenport, and Coy was asked to grant one more TV band here immediately and allocate five channels in all in this area for the future instead of the two presently planned (two additional in the UHF, which nobody wants). Pittsburgh has only one TV station now—DuMont's WDTV. Coy told them the FCC wouldn't lift its freeze before Christmas, at least, indicating that it would probably be 1952 before Pittsburgh gets any more TV channels.

A 'Complete Brushoff'?

After the meeting, Congressman Fulton remarked that Coy had given them "a complete brushoff," to which Senator Myers, who arranged the confab, took exception. The Senator contended that Coy had been honest, straightforward and fair, adding that Fulton's suggestion that unused television chan-

(Continued on page 34)



SENSATIONA

"THE AMIGO CUGAT CONQUERS ALL QUEBEC. Formidable 'glissement de terrain' or what the Americans call LANDSLIDE is what happened last night at our City with the presence of the master Cugat . . . the enthusiasm was deliriant."

—R. L.,

Le Soleil, Quebec.

CUGAT

ON HIS CONCERT TOUR IN

WITH **ABBE LANE** • TATO JULIA • DULCINA • OT

"TREMENDOUS ENTHUSIASM"

"You have to go back to the day when Gracie Fields, singing for the Canadian Navy in the war, packed every seat in The Forum for a parallel to the huge audience that assembled in the enlarged Forum last night to greet Cugat . . . a master showman."

—S. MORGAN - POWELL,
Montreal Daily Star.

June 10 Three Rivers
" 11 Quebec
" 12 Jonquiere
" 13 Ottawa
" 14 Sherbrooke
" 15 Montreal
" 16 Toronto

L SUCCESS F 90T CANADA

"CUGAT PACKS 'EM IN"

"In his first Canadian Tour, with sell-out houses and standing audiences at all points. Jamming locals as much as the law will allow."

—Hugh Thompson,
Toronto Daily Star.

0 GARCIA • EL GRINGO • GEORGE LOPEZ • BOBBY SHIELDS

(\$2.50 TOP)	\$ 5,547.42
"	4,790.35
"	5,310.24
"	4,807.83
"	5,216.52
"	16,368.18
"	11,293.48

53,334.02

"Thousands of Cugat fans didn't let a little thing like a thunder storm stop them from jamming the Massey Hall last evening. Senor Xavier is too shrewd a showman to lay down the heavy artillery for long stretches."

—H. T.,
Toronto Daily Star.

Radio Reviews

Continued from page 28

changed very little with the passing years. It still has the punch, the ringing voice that convinced Texans he was the man to vote for. He threw most of his political punches at the federal government and gave out with a nice discourse on "invisible taxes" everyone is paying.

"Beautiful Texas," the campaign song written by O'Daniel for himself in his early political career, opens and closes each airing. There is still the familiar string band to lend musical support, which has become a sort of O'Daniel trademark. The band is made up of six WBAP staff musicians. Bill Perrin is featured vocalist and turns in a nice vocal job. Songs tie in with O'Daniels talk.

Program is well produced and keeps a smooth pace and will be a "must" for Texas dialers each Sunday afternoon. *Andy.*

THE KATHY MORTON SHOW

15 Mins.; Mon.-thru Sat., 11 a.m. Sustaining
KPHO, Phoenix

Kathy Morton skirts the usual woman's commentary formula, i.e., recipes and trivia, in favor of a comprehensive, intelligent approach to more sophisticated, meaty fare. Her tastes are catholic and embrace such typical and varied discussion topics as Benvenuto Cellini, Robert Benchley, Richard Wagner, Ethel Merman, Ted Shawn, Pavlova and Singer's Midgets.

Commentator's well-boned on her subjects, and her vignettes of the great and near-great are related with tempered enthusiasm in a well-modulated voice. Both in delivery and subject matter, Miss Morton's complete absence of treacle makes hers an unusual distaff show that might well include a segment of male listeners within its listening orbit.

Miss Morton, who is Arthur Godfrey's sister, isn't trading on her

relationship to the CBS redhead. She has enough to make a go of it on her own and wisely eschews any exploitation tie-in that makes mention of the Chesterfield chatterer. Given enough time, the Kathy Morton Show should make its mark in the local listening field. *Jona.*

STARLIGHT STARS

With John Rosenfield, George Stevens, Bert Noyd, guests
15 Mins.; Fri., 9:45 p.m. CST
Sustaining
WFAA, Dallas

There's no business like show business and the biggest, best shows in the Southwest this summer are at the Starlight Operettas, now in its ninth season here at the State Fair Casino. Each week by transcription, WFAA brings local dialers songs and interviews with the stars of the current production.

John Rosenfield, amusement editor of the Dallas Morning News, interviews the stars on each airing. On opus caught were Constance Moore and Jack Whiting of the "High Button Shoes" cast. Rosenfield knows show biz and keeps the interview short so that the dialers can hear the music.

Bert Noyd is heard at the piano as accompanist for the singers and turns in his usual fine job. George Stevens, as announcer, turns in a neat performance. Show moves along at a smart pace and is well produced. *Andy.*

CHURCH WOMEN SPEAK

15 Mins.; Tues., 9:30 p.m. Sustaining
WOKO, Albany

Program, sponsored by the Protestant Church Women's Councils of Albany, Schenectady and Troy, gives lay leaders an opportunity to discuss religion, education, sociology, child rearing, national and international questions and other pertinent matters. The texts — scripter or scripters are not identified — contain many sound,

stimulating thoughts. The delivery, naturally, varies from professional levels. Aside from matter of voice, the reading is often too fast. The women, who apparently rotate, do not broadcast often enough to develop mass-approach radio technique.

On one shot heard, a lady told, among other things, of a young Belgian who visited her and of his comment that American motion pictures had given him an erroneous concept of this country. Another program concerned itself largely with the necessity for parents, particularly mothers, to hold or develop a sympathetic understanding of the conduct of teenage boys — even when they drink and drive cars recklessly. Thesis was persuasively presented. Feature may have limited appeal, but stations deserve praise for slotting it. *Jaco.*

Radio Followup

Since Barry Gray's return to the Metropolitan New York disk jockey circuit he certainly seems to have catapulted WMCA to the top of the post-midnight listening league. Always an authoritative man at the mike, Gray has learned plenty since his WOR days, including a stint when VARIETY sponsored him. It was during this period that Gray gravitated from the overly opinionated into the calmer personality which, while particularly anchored in Miami Beach, took on serious overtones which had to do with racial, religious and other controversial problems. He has leveled off on that and is back more in the show business idiom, where he belongs, wisely pacing his guests to the degree that he has become a sort of moderator rather than opinionator.

Gray's most effective recent trick was the harangue over who-stole-from-whom, referring to gags and stage business. Phil Foster, Jackie Miles, Pat Henning, Georgie Price

and others have been pro and con. It's still a continuing story* and will probably be capped best when and if Joe Laurie, Jr., takes Gray's mike since (1), that show business historian undoubtedly has more than a couple or three ideas on the subject of jokes and their origination; and (2), particularly in view of the fact that some of the Lambs and Friars Clubs veterans have long since proposed to Laurie that he become a sort of "czar" among disputants over bits, gags and material.

So far as the public is concerned, conceding the extraordinary show-wise ratio that listen to Jack Elgen, Ed Wiener, Gray, et al., it is still a grave question to what degree the public should be exposed to such intra-trade stuff as gag pilferers and the like. It's more of the continuing disillusionment about show business and showmanship which, at best, must militate against the appeal of talent and talent purveyors. *Abel.*

WCCO

Continued from page 24

fishing, boating facilities and other information for the tourist trade.

Under the label, "Having a Wonderful Time," WCCO's Stew MacPherson on Sunday mornings broadcasts all resort information and reserves a guest slot for resort, stage, tourist, game and wildlife officials.

Also to ballyhoo the summer listening and capture transient listeners at the metropolitan level, a 13-week ad campaign has been inaugurated through a weekly periodical that has a distribution of 22,000 local hotel rooms. The four Twin City regular newspapers are used for ads spotlighting summer listening.

Another gimmick, starting July 1 and continuing through Aug. 15, will be a "Summer Fun Photo Contest." The requirement is that each fun photo must have a portable or car radio figure in it. There will be a grand prize of \$100, and winning entries will be displayed in the WCCO booth at the Minnesota State Fair in September.

As part of the summer sales and audience promotion, WCCO also is moving some of its shows to Excelsior Amusement Park on the shore of Lake Minnetonka.

TV Freeze

Continued from page 31

nels be swapped during the freeze was "utterly childish."

Fulton, a Republican, then told Myers, a Democrat, he was only quoting Davenport about "Coy's brushoff" and explained that the suggestion to swap channels wasn't his own, but part of a "Pittsburgh Plan" drawn by TV applicants here at the request of the Chamber of Commerce. He said Mayor David L. Lawrence, the County Commissioners and the local Congressmen agreed to "cross party lines" to support the plan. James H. Greene, executive vicepres of the Chamber, said this was true, and that the technical aspects of possible swaps had been worked out by radio people themselves, since "it was obvious no layman could do it." Fulton said Senator Myers had a copy of the plan, "but evidently hadn't even read it." Otherwise, the Congressman said, Myers would have known that it wasn't Fulton's "childish suggestion."

As for the "brushoff" jibe, Fulton said he doesn't want to put Davenport, a Democrat, on the spot because, he also stated, Davenport and Mayor Lawrence, a Democrat, too, have made "every effort" to get more TV stations in Pittsburgh. But he charged, Senator Myers is "not trying." Then Congressman Fulton made one of his characteristic offers.

If Pittsburgh gets another TV station before Jan. 1, he said, he'll turn over his Congressional salary for the remainder of the year to Children's Hospital — provided Myers agrees to turn over his pay "for every day we don't have it after Jan. 1." "Let's see who's faking as to whether Pittsburgh will get adequate television service soon," Congressman Fulton said.

What nobody seems to have thought about is that Pittsburgh could have had several TV stations right now for only a three-cent stamp, but every other applicant, with the exception of DuMont, withdrew their requests two or three years ago, when they all got cold feet.

Crime Shows

Continued from page 25

billy music, to Hopalong Cassidy, Roy Rogers and Gene Autry merchandise tapping big coin. MBS' "B-Bar-B Ranchers," even though a sustainer, is selling thousands of dollars worth of Bobby Benson items for over 20 manufacturers, the Mutual exec says.

Cashing in on the oater movement, MBS has bought the rights to the "Hashknife Hartley" stories of W. C. Tuttle, from the Satevepost. Adapted by Tom Hargis, the sagebrush sagas will go into the "Juvenile Jury" spot in front of Hopalong Cassidy, starting July 2, for the "Jury" hiatus.

One effect on the increasing number of two-listed series on the air, and the resulting division of the audience, is that fewer are breaking into Nielsen's Top 20 lists. In January, '49, 10 mysterious were on the chart. Only five made on the grade in Nielsen's latest lineup.

But the economic reason for the whodunits' continued growth is pointed up in Nielsen's homes-per-dollar figures, which show them as the best bet. The average nighttime mysterioso garners 267 homes per dollar, while the next category, audience participation, gets 220. Other classifications are: variety-musicals, 215; situation comedy, 202; general drama, 183; variety-comedy, 163; popular music, 152; and concert music, 123.

Cleve. Agencies

Continued from page 33

letters and calls were stacked in behalf of one sponsor, it probably would have set an all-time high count, giveaway or otherwise.

Anderson then turned over his column (23) to Lester S. Auerbach and Horace C. Trehan, president and director respectively of the Cleveland Ad Club, who gave the other side of the picture. Said they:

"America and advertising are synonymous. . . . An agency does a lot of things for the advertiser. . . . a good agency is a counselor, advisor, father-confessor, all in one. We fear the laymen, reading those (Anderson's) remarks, may feel the advertising agency is nothing but a parasitic aggregation of loafers who sit in the office, collect 15% and do nothing to earn their keep."

Pointing out, too, that the 15% commission hasn't kept up with the rising postwar costs, the Ad Club spokesman declared, "Amateurs don't last long in the advertising agency business. Their lack of ability is soon found out. Certainly it is true that America's greatness today, its huge manufacturing and selling industries which employ so many millions of people, are to a great degree the results of the stimulation of good advertising and plenty of it—and in the preparation of which the advertising agency has been an indispensable gear, cog, or what have you."

WNBC Formula

Continued from page 25

"disk jockey" in a series of four Tuesday evening programs, starting July 11, doing the commentary and playing his own w.k. transcriptions of Bach. (Stokowski will cut all four shows in advance tomorrow (Thurs.).

In the semi-classical idiom, Arthur Fiedler will be the disk jockey, playing his RCA-Victor catalog of Boston Pops Orchestra recordings, starting early in July. Fiedler will weekly "interview" the immortals of music, with Henry Simon (of Simon and Schuster), scripting the narration, and actors "dubbing" for the musical greats.

Arthur Treacher's 13-week series of Gilbert & Sullivan disk jockey shows (which he recorded in advance in one session), teed off Sunday (25).

Enrico Caruso, Jr., will d.j. series based on his father's recordings of operatic arias. It's also slated for a July preem.

Early in September, Henry Morgan bows with his Saturday morning disk jockey show for kiddies, a "companion" stanza to the current Saturday morning Frank Luther moppet disk show.

P. S. 42, BROADWAY, NEW YORK

EVENING SESSION

SAM LEVENSON

The Hilarious School Teacher

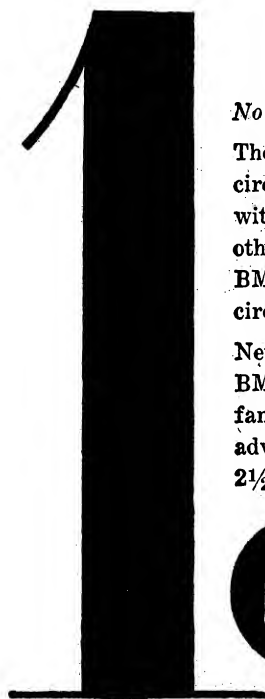
First Report Card

CLASSES	GRADES	REMARKS
Capitol Theater New York	A	"One of the few comedians who is so good he needs no gags." —Walter Winchell, Daily Mirror, N. Y.
Latin Quarter New York	A	"Warm hearted, thoroughly human. Good, clean humor." —Ben Gross, Daily News, N. Y.
Latin Quarter Boston	A	"A phenomenon in show business. Howls of nostalgic merriment." —George W. Clarke, Boston Record.
Town Casino Buffalo	A	"I had to choke from laughing." —Lee Mortimer, Daily Mirror, N. Y.
Toast of the Town	A	"As potent a click in this medium (cafes) as he has been on video and theaters." —Jose, Variety.
This Is Show Business (Six Appearances)	A	"Delightfully different and always in good taste." —Danton Walker, Daily News, N. Y.
We, the People	A	"A funny fellow with a sure-fire approach." —Frank Quinn, Daily Mirror.
Cavalcade of Bands Cavalcade of Stars	A	"A new comic in the genuine sense. He's sensational." —H. I. Phillips, New York Sun.
Faye Emerson Show	A	"Brings fresh humor to big time." —Earl Wilson, N. Y. Post.

Summer Semester — DESERT INN, LAS VEGAS

Guardian's Signature—Mrs. Sam Levenson

(Signed)



No need to shout. The figures speak for themselves.

The BROADCAST MEASUREMENT BUREAU has just released the *final* circulation figures of Study No. 2 and NBC continues in first place with the *largest* audience in all radio—reaching more people than any other single advertising medium. (90% of agency timebuyers use BMB as their basic source of information in comparing network circulation according to a recent independent research spot check.)

Network radio is bigger than ever—as big as America—and the BMB results show that each week, *day or night*, more than 7 out of 10 families listen to NBC. These findings give NBC a *weekly* audience advantage of over 1½ million homes during the day and more than 2½ million at night over the second network. And the greater the intensity of listening, the greater is NBC's relative superiority over the next network.

America's No. 1 Advertising Medium
A service of Radio Corporation of America

Television Reviews

Continued from page 29

revealed his penchant for dialect, but the racontouring suffered from the static image of Ross splicing. The same weakness was evident in the guesster of Bill Stern, who told a pair of inspirational sports yarns about Ben Hogan and Lou Brissie. These were well delivered and given a raison d'être in Stern's telling them to a young polio victim. Still, it was basically radio, although it had some visual invention.

The entertainment elements registered better. The Buddy Weed trio provided a good opening number and Don Cherry sang a pleasant version of "Tumbling Tumbleweed." Hank Fort, gal who has composed a number of southern and rural tunes, chirped a couple of her originals. While her first offering clicked as a novelty, the encore dragged.

Miss Furness makes a personable, ingratiating hostess and the format has possibilities for a relaxed, easy-going session. However, if the entry gets a permanent berth

it will have to develop a more informal handling and avoid the obvious and contrived. *Brill.*

HAZEL SCOTT
Director: Barry Shear
15 Mins., Mon.-Fri., 7:45 p.m.
Sustaining (except Wed.)
WABD, from N. Y.

Hazel Scott, who some seasons ago deserted cafes in favor of the concert field, has enlarged her video activities by increasing her video appearances from twice weekly to five times a week. Her Wednesday night stanza will continue to be bankrolled by Sitroux tissues, while a sponsor is still to come in line for the remainder for the week.

Miss Scott is a lively performer. This Negro pianist has many showmanly attributes that help keep a viewer interested. She's no static performer. She gives the illusion of movement even in the headshots, having an expressive face which she uses to advantage. Her

88ing is good. Miss Scott is equally okay at singing.

Of equal importance is the technical dressing given her stanza. Camera work provides a further illusion of movement. There are some interesting angle shots that help the overall of the show. *Jose.*

TELENEWS
With Austin Williams, Ed Hyman
15 min., Mon.-Wed.-Fri., 6:45 p.m.
Producers: Hull Youngblood, Dick Perry, Hyman
Director: J. R. Duncan
JOSKE'S

WOAI-TV, San Antonio
Joske's of Texas, heavy user of radio hereabouts, has turned to television and is sponsoring three telecasts each week of "Telenews" with Austin Williams, on behalf of Frigidaire.

Williams is seen in the studio with a five-minute concise newscast of national event, which is then implemented with the Telenews newsreel with commentary by Williams. Following the newsreel there is a brief summary of local and state news with the weather outlook. Commercial introductions are handled ably by Ed Hyman. Commercials are film, and are brief and to the point.

Commentary is ably handled by Williams, who has a good news background. He photographs well and has a good speaking voice as well as delivery. Coming as it does in the early evening and the outlet's only news telecast, it should draw the listeners and viewers. Williams signs off his telecast with an invitation to TV viewers to dial him in on WOAI for his regular 10 p.m. newscast. *Andy.*

HIT SPOT
With Johnny Paul, The Tu-Tones.
The Four Notes; Pat Rooney, guest
Producer: Sidney Page
Director: John Alexander
15 Mins., Thurs., 9:30 p.m.
DRYVY'S BEER AND ALE
WBKB, Chicago
(Maroon)

Here's a turnabout with a tavern invading television. "Hit Spot" is laid out in a weinstube with enough sponsor's brew in evidence to float the WCTU right up to the FCC. Tavern "atmosphere" was carried to the extent of having a lonely blonde sipping her suds for the edification of home viewers on tee-off stanza (22).

Session did offer some good entertainment with Johnny Paul scoring well with his bag of magic tricks as the joint's bartender. Four Notes, as singing waiters, lent a nice touch with their German band ditty. The Tu-Tones, accordion team, also fitted well. Pat Rooney's appearance was a brief walk-on for a chat and a sip with Paul.

Although sponsor got constant product identification with at least one bottle in sight during the entire quarter hour, time out was taken for two specific plugs. To avoid possible bluenose squawks and to strengthen a basically sound idea, a bit less realism might be in order. *Dave.*

ADMIRAL TV TALENT HUNT
With Jack Herbert, emcee
Producer: Alan Fishburn
Director: John Alexander
45 Mins., Wed. 8:30 p.m.
ADMIRAL DEALERS
WBKB, Chicago
(M. M. Fisher & Assoc.)

Because each stanza of this amateur show gets a good bit of advance promotion, series should grab a fair sized hunk of the Wednesday night audience. The talent hunt is a three-way promotion switch between WBKB, Admiral Dealers and Balaban & Katz theatres. Tyros enter the contest via application blanks picked up at the Admiral outlets and then are routed to four B&K nabe houses where eight acts are picked by the patrons to appear on the video show.

Acts on the segment watched (21) were pretty much middle-of-the-road, neither particularly good nor bad. Jack Herbert chaired the proceedings in genial fashion, although some of his ad libbed gags missed fire.

Clients had plenty of message time, with three film commercials used during the 45-minute session. Middle plug, a film featuring funnyman Cliff Norton telling why he liked to be seen on an Admiral TV set (he works for NBC-TV), ran three minutes.

Lensing was fair but the boom boy seemed to have trouble keeping track of the moving emcee. *Dave.*

New York—Italian Swiss Colony Wines has lifted its option for another cycle on newscaster Kenneth Bankhart, aired twice weekly at 6 p.m. via WNBC, NBC's flagship station in N. Y.

Destiny's Drama

DuMont's "Hands of Destiny," in an unusual switch away from its customary whodunit format, came through last Friday (23) with one of the most effective TV presentations of its kind. Seldom, for that matter, has video — or radio before it — succeeded in translating into such dramatic terms one of the increasingly challenging problems of our times — that of old age.

Not, for that matter, since the CBS Documentary Unit's acclaimed program on that issue a couple years back on radio has the problem of old age dependency been so forcefully projected as in this Larry Menkin-Charles Speer treatment on "Destiny." The camera treatment captured all too faithfully the slow disintegration of two average human beings under the stress of the lack of security in their old age. Paul Donah and Kate McComb gave superior performances as the aged couple and the direction, too, for that matter, was of a high quality. *Rose.*

Color TV Review

Continued from page 29

version of "Basin Street Blues," accompanied by Florian Zabach and his fiddle, and returns in a nitery set up to lend interest and background to the Zabach version of "Black Eyes." Miss Quinlan wound up the pleasant musical presentation with the novelty, "Little Ole Me," with announcer Bob Stanton doubling in the vocalizing. Camera work was somewhat less successful with the cast than with the carpets. Answer may lie in makeup, in lighting or in the difference between success with long shots as contracted with close-ups. Miss Quinlan, on the whole, comes alive with color, except for an unnatural whiteness of skin tones. Detail, however, was sharper than in the past, with features more distinct than in previous tests. Gal's costumes, first bright red and then a soft, light blue, photographed fairly well, with materials registering authentically.

The shadow of things to come was hinted at in staging of the show. One set was used and some background screens, just enough to show the variety and interest that will be added to video staging when color finally comes of age.

Receiver used was the three-gun single tube RCA lab set with a 12-inch screen in a 14-inch frame. Compatibility was shown on a standard RCA 16-inch screen viewed by the side of the color receiver. Additional dots will improve sharpness of reception, but results impresses as happiest to date by RCA.

Little Rock, Ark.—William V. Hutt has been appointed general manager of KLRA, vice Edward V. Murphy, resigned, who will continue as consultant. Hutt joined the Arkansas Gazette, which owns the station, as promotion manager in January.

WINSTON O'KEEFE

EXITS 'FORD THEATRE'

Winston O'Keefe, producer of the Ford television series, has resigned the spot because of differences with the sponsor and the Kenyon & Eckhardt agency over his function with the show. His withdrawal follows by several weeks the exit of Marc Daniels as director of the stanza.

While vacationing at Sparkill, N. Y., O'Keefe will consider two other propositions. He is also talking to writers about putting together a TV package series.

Tele Set Sales

Continued from page 27

ities have yet bought TV receivers. It's further noted that there was no summer slump in TV output last year, except for a period in July when many factories stopped or curtailed operations for vacations. May production in 1949 was about the same as April and June was only slightly less than May. July turnout was half that of June but August was better than any previous month that year.

Weather No Hindrance

With a number of new television markets having opened since last summer, with set prices lower, with more cities connected by cable and more network programs thus available, what reason is there, it's asked, to expect a slump in sales?

A possible explanation for such an expectation, it's suggested, is the effect of weather on radio listening. Summer storms affect the AM signal, making listening difficult. But this is not generally true of television, or FM, which use the higher frequencies. From the weather standpoint, summer should help television sales.

With production of RMA factories for the first five months of 1950 totalling 2,024,000 sets, indicating industry output as about 2,500,000, it appears that the average estimates by RMA directors some months ago, of a 5,300,000-set year, is pretty sure to be realized. If the production pattern of 1949, which saw the heaviest turnout in the last quarter, repeats itself, the year's output may be nearer to 7,000,000.

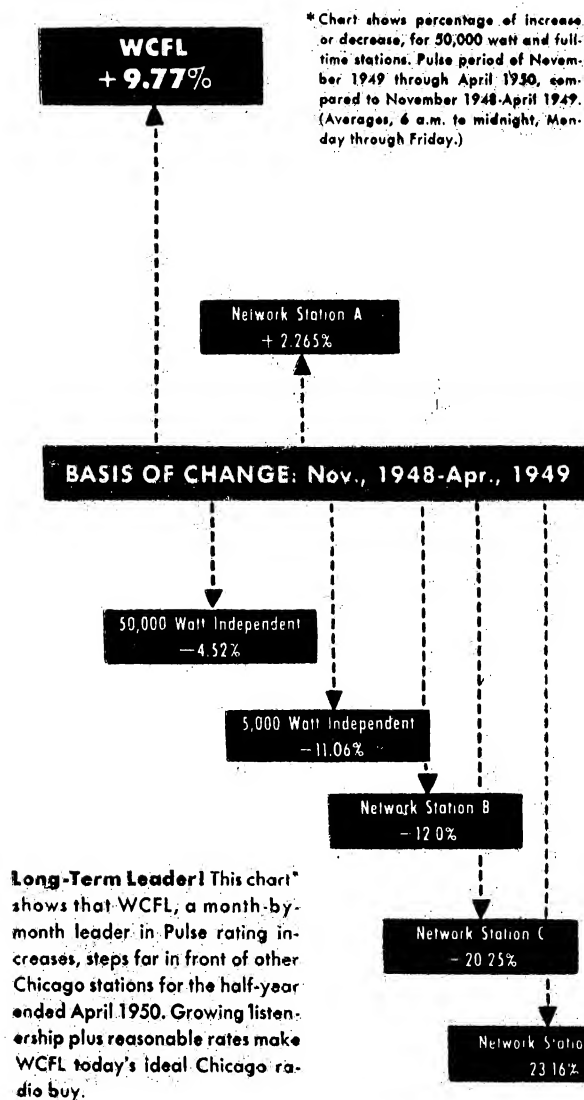
Round Table

Continued from page 24

p.m. Sunday spot. The "peace" series will be rebroadcast at 3 p.m. Sunday from the 1:30 p.m. live broadcast.

Cancellation of the Round Table precipitated a complaint to the FCC by George Probst, U. of Chicago director of the program. A memorandum from NBC executive vicepee Charles Denny to RCA board chairman David Sarnoff, filed with the Commission, placed the responsibility with the WRC management which "believed . . . the Washington public had greater interest in the American Forum."

and now...over a 6-month period... WCFL Leads in Chicago in Pulse-Rating Gains



Long-Term Leader! This chart* shows that WCFL, a month-by-month leader in Pulse rating increases, steps far in front of other Chicago stations for the half-year ended April 1950. Growing listenership plus reasonable rates make WCFL today's ideal Chicago radio buy.

WCFL

An ABC Affiliate

50,000 watts • 1000 on the dial

The Voice of Labor

666 Lake Shore Drive, Chicago, Ill.

Represented by the Bolling Company, Inc.

TRADE MARKS

THAT REGISTER IN DETROIT

We're proud of the successful company we keep on WJBK-TV

AMUROL TOOTHPASTE	FLEX-LET WATCH BANDS
BENRUS WATCHES	GERBER POPCORN PACKAGE
BORDEN'S DAIRY	NATIONAL CARBON
CAMEO CURTAINS	OVALTINE (WANDER CO.)
COCO-WHEATS	PINAFORE CHICKEN
DOMESTIC SEWING MACHINE CO.	SMITH AGRICULTURAL CHEMICAL CO.

Follow these leaders and boost your sales!

WJBK-TV, a CBS and Dumont affiliate.

WJBK-AM & TV-DETROIT

NATIONAL SALES HEADQUARTERS: 527 LEXINGTON AVENUE
NEW YORK 17, ELCORADO 5-2455
Represented Nationally by THE KATZ AGENCY, INC.

SKITCH HENDERSON SHOW
 With Skitch Henderson, guests
 Producer: Ted Cott
 Director: Scott Buckley
 Writer: Jeff Seldin
 150 Mins.; Mon.-thru-Sat., 6 a.m.
 45 Mins.; Mon.-thru-Fri., 12:15 p.m.
 Participating
 WNBC, New York

Following one of the biggest promotional buildups given to a personality on a non-network show—and particularly an early-morning airtimer—WNBC, N. Y., unveiled its much-advertised Skitch Henderson program last week. The unveiling, and subsequent stanzas, disclosed the not surprising fact that in this pianist-bandleader-turned-disk jockey WNBC has a talent bet capable of grabbing off a considerable slice of early a.m. listening in the metropolitan area. In his first week of operations Henderson more than justified the advance buildup, as well as WNBC's confidence in giving him the largest time slot ever granted a single personality on the station.

Henderson's weekly airtime totals 18¾ hours, 15 of them between 6 and 8:30 a.m. Mondays through Saturdays, the remainder a daily Monday-through-Friday 45 minutes at 12:15 p.m. The sunrise session is in fundamental format, the usual platter-spinning interspersed with time signals, weather reports, news headlines, chatter and participating commercials—but with a difference. Latter lies in the fact that Henderson jockeys not only disks but a Steinway as well, giving his stint a musical interest, continuity and cohesion not often found on d.j. programs.

While the basic pattern of the morning stanza follows other such shows—with the exception of the Henderson pianistics—the noon segment is designed for soothing music to lunch by. Chatter is held to a minimum, and platter selection leans heavily toward lush string arrangements and disks of the David Rose-Gordon Jenkins genre. Henderson's piano work also carries through the luncheon-music idea.

Ted Cott, making his first major WNBC program innovation with this show since coming to the station, had a known quantity in Henderson's key-

As listeners Switch to Skitch smart advertisers Hitch to Skitch!

boarding, pianist having worked with a number of name bands, as accompanist for Frank Sinatra, and as music director of the Sinatra NBC "Light Up Time" show. Lesser known was Henderson's ability to tie together as a personality more than three hours of broadcasting daily. If his first shows are any criterion, there's now no doubt of his capability in that direction. Equipped with a pleasant, genial voice and mike manner, an informally friendly approach to an audience, and an unforced sense of humor, he's a natural platter emcee.

Program will present guests on occasion, with New York's Mayor O'Dwyer, among others, having lent his presence to the leadoff show. His Honor was spared the necessity of getting up at dawn through the program's being taped for the initial morning, but his appearance indicated the extent to which WNBC has gone to ballyhoo Henderson. Airtimer probably will have difficulty getting name guests because of its ungodly hour (for show biz people), but it doesn't really need them. With far better-than-average gabbing, in content and delivery, shrewd record selection, the unusual angle of an instrument-playing d.j., plus the quality of the 88'ing, Henderson's ultimate success with this spotlighted WNBC feature ought to be assured.

—VARIETY.

THE SKITCH HENDERSON SHOW

Monday thru Saturday, 6:00-8:30 A.M.

Monday thru Friday, 12:15-1:00 P.M.

WNBC AM & FM

NBC'S FLAGSHIP IN NEW YORK

AW FELLAS, STOP IT! Is "LIVE LIKE A MILLIONAIRE" Really * That Good?

Read what they said*
about this new show

Starring
JACK MCCOY
sponsored by
GENERAL MILLS
on NBC

SAN FRANCISCO EXAMINER—
"It's one of the brightest of the new
shows . . . sparkling . . . entirely
different."

LOS ANGELES TIMES—"Radio
shows come and go like the tide.
But here's one with a new gimmick."

NEWARK STAR-LEDGER—"One of
the most enterprising radio pro-
grams we've ever heard."

BILLBOARD—"It's an ingenious
idea with interesting video possi-
bilities."

SAN FERNANDO VALLEY TIMES—
"Again demonstrates that repeated
successes have not softened up the
the thinking processes of 'The Three
Johns.'"

DAILY VARIETY—"Jack McCoy
emcees with just the buoyancy and
quick wit to keep the show moving."

LOS ANGELES MIRROR—"Radio's
robust 'Three Johns' (Masterson,
Reddy and Nelson) are set with a
new show. 'Live Like A Millionaire'
has gotten a 'just what we wanted'
reception from listeners."

HOLLYWOOD REPORTER—"After
all these years, Masterson, Reddy
and Nelson know how to put one of
these prize, audience participation
shows together smoothly."

LOS ANGELES EXAMINER—"An
entirely different format."

PASADENA INDEPENDENT—"An-
other new idea program by that
amazing trio of Hollywood radio
and television producers, Johns
Masterson, Reddy and Nelson."

*—Carefully selected by us.

**MASTERTON,
REDDY AND
NELSON**

Radio and Television
Productions

Hollywood — New York

From the Production Centres

IN NEW YORK CITY . . .

Henry Morgan left Monday (26) for Europe; will return to his WNBC show Sept. 11. . . Ralph Edwards sailed yesterday (27) for the Continent, where he'll tape some "This Is Your Life" and "Truth or Consequences" stanzas. . . Barbara Keating, WCBS scripter, convalescing after appendectomy. . . Julie Bennett to Coast for month's legit engagement. . . Hank Ringgold elected to board of Edward Petry Co. and also v.p. in charge of eastern sales. . . Charles Singer, WOR's assistant chief engineer, recuping from abdominal operation in Mt. Sinai hosp. . . Hubbell Robinson, Jr., CBS program chief, to Bermuda this week for a month's vacation. . . CBS' Bill Fagin chest-thumping this week, with daughter Mary scholarshiping into Radcliffe. . . Linda Reid and Ed Jerome new to "Romance Of Helen Trent". . . Dorothy Francis added to "Front Page Farrell". . . Abe Schechter prepping a four-week documentary series, "Europe at the Mid-Century" to be aired on MBS Sundays at 8 p.m. beginning July 9. . . NBC picking up Bobby Byrne orch from Palisades Park four times weekly. . . CBS sports director Red Barber has received legal assurances from Norma Productions, which was planning a film titled "The Catbird Seat," that he has protection on the use of the phrase. . . Alan Carter, ex-WPAT, Paterson and other stations, added to WNYC as assistant program director. . . Old Gold has added 24 ABC stations to list of 204 now airing "Original Amateur Hour". . . Writers representative Blanche Gaines' daughter, Doris, married to H. Kurt Blumberg, June 25. Bride's father was the late Charles Gaines, veepee of Frederic W. Ziv.

Bob Swayze in town with family for brief stay. . . Actress Shirley Blanc sails Friday (30) on Nieuw Amsterdam for Europe. . . Son was born Thursday (22) to the Vincent (CBS) Meades. . . Keith Byerly, WBT sales manager, and George Hartford, WTOP sales manager, in town yesterday (27) on biz. . . Al Andersen appointed AM-TV head for McLaren, Parkin, Kahn, Inc. . . Howard G. Barnes and wife take their 21-foot crafter to Lake Champlain for a two-week vacation in mid-July. . . Toni Darnay has lead on "Armstrong Theatre" July in script by hubby Bill Hoffman. . . Jack Denove, of BBD&O, is chairing the Sister Kenny Foundation 1950 Campaign, which gets under way Sept. 1. . . Willie Bryant and Ray Carroll, WHOM disk jocks, celebrate their second anni today (Wed.) with a three-hour broadcast. . . Gertrude Berg, Phil Loeb and other "Goldbergs" casters left yesterday (Tues.) for the Coast to appear in filmization of the stanza. . . Guy Lombardo orch, summer replacement for Jack Benny, may take over the Lucky Strike "Hit Parade," vice Raymond Scott. . . The Bill Slaters will sub for the vacationing Dorothy and Dick Kollmans on WOR. . . ABC newscaster Pauline Fredericks picked as Headliner of 1950 by Theta Sigma Phi, femme journalistic sorority.

IN HOLLYWOOD . . .

Ben (brooding with) Brady cut an audition platter at NBC for five 15's. He'll play all the parts in addition to scripting and directing. Years back his one-man show was a high favorite on the nets. . . Irv Brecher winged to N. Y. to get his new NBC show, "\$1,000 Reward," off the ground. . . For the first time in 10 years of airing for Wrigley, Gene Autry will take a summer layoff. It also gives producer Bill Burch a well-needed rest after 218 consecutive broadcasts and 210 airings of "Truth or Consequences". . . Walter Bunker is putting together an all-star, four network show for the Community Chest kickoff in September and among the early tapers are Groucho Marx, Bob Hope, the Colmans and Dennis Day. . . Only "casualty" of the recent engineers' strike at CBS was a Bob Hawk show. Something went wrong with the level and the Esty agency asked for a retake. Otherwise, the headmen did themselves proud and won a pat on the back from Austin Joscelyn, who ran the works and took a hand at the knobs. . . Harry Hall and the missus, Frances Sawyer, who spent 20 years at KFWB, are now shopkeepers down the coast at Del Mar. . . Paul Rickenbacher, onetime Thompson agency exec in Hollywood, passing a vacation here on leave from his duties in Seattle as "Paul West" of Housewives Protective League for CBS. . . Al Capstaff, who has been around the agencies as Bob Hope's producer, is now on the comedian's personal payroll in the same capacity. . . Lud Gluskin threatens to put away his baton after next season for a plush music job CBS has in mind for him. He has been at it for 25 years and this season swung the stick on seven sponsored shows. . . CBS gifted William Keighley with a watch on his fifth anni as host-producer of "Lux Radio Theatre". . . Carlton Morse is staying put for a while to get some scripts ahead on "One Man's Family" for TV and radio and "I Love a Mystery." Wonder what he does in his spare time? . . . Jennings Pierce had in tow a pair of Japanese radio educators for a scanning of the NBC operation as guests of the State Department. . . Bing Crosby cut a flock of platters for Minute Maid and beat a retreat to his ranch at Elko, Nev.

IN CHICAGO . . .

I. E. (Chick) Showman, Chi NBC veepee, and Jules Herbuveaux, Chi NBC TV chief, in N. Y. for huddles with NBC brass last week. . . Don Ameche in from the Coast for takeover Monday (26) of his six weeks' stint on ABC's "Breakfast Club". . . NBC launched "Terkel Time," half-hour sustainer in 10-10:30 a.m. slot, Monday (26). Studs Terkel, emcees, with Connie Russell, Jack Haskell and Art Van Damme group supplying the music. Parker Gibbs is producing. . . Buzz Blair, WENR-ABC program director, boasting about his new son born last week. . . Shelby Gordon, WBBM scripter, exits station this week and will leave July 5 for Frisco. . . BAB chief Maurice Mitchell set to guest speak at NBC-Northwestern University summer radio institute. . . Dick (Two-Ton) Baker filling in last week on WIND's "ABC Club" while Eddie Hubbard was in N. Y. . . Richard Quigley, Jr., new account exec at John Blair & Co. St. Louis office. . . Don Searle, National Home Institute co-owner, off to the Coast for two weeks on biz. . . Jack Brickhouse's new weekly sports stanza bowed on WGN Saturday (24). . . Clifton Utley's cross-the-board morning newscast on WMAQ picked up for a year by Talman Federal Savings and Loan Assn., through Charles Elwyn Hayes Co. . . Cy Wagner, former trade paper reporter, new radio and tele manager at Mutual Entertainment agency. . . Mel Bellairs gabbing Grant Park Concert series this year. . . Steve Hattis, Chi manager of James Saphier agency, in N. Y. to handle Corliss Archer show. . . Tom Moore airing Mutual's "Ladies Fair" from Vincennes, Ind., Settlement Sesquicentennial next week. . . Haakon Voldner, Norwegian Broadcasting Corp. engineer, checked in for a looksee at Chi NBC plant. . . Edward Bishoff joins ABC sales service staff.

IN WASHINGTON . . .

"Meet the Press," Mutual airer, highlighted inauguration dinner of Women's National Press Club past week, with the vice-president parrying questions of a quartet of femme scribes, moderated by club member Martha Rountree. . . Hazel Markel, WTOP-CBS program director, and local TV personality, took office as vice-president of the Women's National Press Club. . . Evelyn Freyman, prexy of the local AFRA unit and national vice-president of the outfit, takes to the boards in "Over 21," strawhat production starring Eve Arden and playing Miss Freyman's own summer theatre at nearby Olney, Md. . . Gunnar Back, w.k. for his radio documentaries, now doing an early ayem news broadcast over WMAL-ABC. . . WTTG-DuMont comes up with a TV "Dog Contest" on its weekly "Pet Shop" show next Thursday. . . Tony Wakeman, vet sports announcer, has resigned from local station WOL and maybe from radio. . . Harold Jackson, first Negro disk jockey in this area, has left WEAM-Mutual.

Jackie Gleason Signed As 'Cavalcade' Emcee

Jackie Gleason has been signed as replacement for Jerry Lester on the DuMont "Cavalcade of Stars." Gleason starts July 8. Program, sponsored by various drug chains in different cities will run throughout the summer.

Gleason's last show was "Life of Riley," which was filmed on the Coast for video presentation.

NAB

Continued from page 24

Roberts' testimony "in which he proved himself to be entirely lacking in credibility."

"Incidentally," their letter asked, "just why does this type of witness use the alias Clet Roberts when his real name is Cletus E. B. Haase?"

Recently, KMPC's manager Robert O. Reynolds mailed to all members of the Congressional press galleries an elaborate brochure, entitled "Penalty for Patriotism," to "stir to action all who would preserve the freedoms that have made America great."

With a red, white and blue motif and an excerpt from an address on tolerance by J. Edgar Hoover as a preface, the brochure carries numerous testimonials to Richards from prominent political and industrial figures. Given prominent display are editorials on the case by the Washington Post and the Saturday Evening Post.

Hope to Get Richards on Stand

Hollywood, June 27.
With KMPC manager Robert Reynolds glued to the witness stand for the ninth consecutive day, FCC chief counsel Benedict Cottone still hopes to get G. A. Richards on the stand. When Joseph Burns, of the broadcasters' legal battery, asked why Leo Fitzpatrick, onetime WJR Detroit manager, wasn't brought here to identify more than 60 letters, notes and memos passed between him and Richards, Cottone said he wouldn't decide on a subpoena for Fitzpatrick until a definite decision that Richards won't appear.

Reynolds' day on the stand was largely devoted to identifying Richards' letters referring to the 1944 election, with the broadcaster expressing preference for GOP candidates. Only admitted instruction was to campaign for a change of administration but to stay with the FCC rules. At one time, letters disclosed, Richards was warned against giving free time to Republicans, denying Democrats the right to make reply.

Reynolds was expected to finish out the week on the stand, to be followed by either Fitzpatrick or Frank Mullen, former prexy of Richards' radio stations. Fitzpatrick, now principal owner of a Buffalo station, may be one of the governments' key witnesses because of his enmity toward Richards. He has been quoted as saying he has a syndicate ready to buy Detroit station if Richards is forced to sell.

Minneapolis — Byron Calhoun, former Minneapolitan, now of New York, is one of a group, including mostly St. Paulites, which has taken over station WTWT, a 250-watt at Stevens Point, Wis., halfway between the Twin Cities, which will be operated independently. William S. Johns of St. Paul is president of the company.

Carroll

Continued from page 24

Toscanini tour was calculated to bring out everyone who was interested in music, or who cared to feign interest in music.

But Benny, who attracts them on the radio, could not hope to bring out everyone who's interested in jokes. Probably 90% of the people who helped make Toscanini's tour tops are Benny-listeners with greater regularity than they are Toscanini-listeners. To see Benny cost almost as much as to see Toscanini, but it had no cultural or social significance. Millions of people have seen Benny in pictures (although "The Horn Blows at Midnight" might disprove this) and millions more saw him during the war. They had no reason to go to see him again.

It can be argued that the millions who saw Bob Hope during the war still come to see him in person. I think the answer to this is that Hope does such a loud, slam-bang radio show that millions of people would like to get to see the show performed, just to find out what really is going on. Benny's radio show is calm, lucid, easy to understand, done strictly for radio and makes radio listeners so happy with it that they don't feel any compulsion to "find out what's going on." They know what's going on just by listening to it.

Radio ratings cannot be suspected because p.a. grosses contradict them. What a man does in a theatre in no way affects the way he attracts listeners. There are a lot of big theatre draws that can't nudge the Nielsen and plenty of radio favorites that could die on the road. As I learned in school (and it's one of the few things I did learn), you cannot compare things unless they are identical. Any questions?



Courtesy of M-G-M
"THE GREAT RUPERT"
For George Pal Prods.
THE CAMEL SHOW
Every Friday Night, 9:30 D.S.T., NBC
Mgt.: LOU CLAYTON

"MORTY" "ARTIE" & "AL" RCA VICTOR Records

Currently

ROOSEVELT HOTEL

NEW YORK

Direction: MUSIC CORP. OF AMERICA

GAGFILE FOR SALE

To Television, Movie Comics or Writers

Top cartoon gagman (writing for New Yorker, Esquire, etc.), has gagfile containing over 25,000, hilarious original sight gags, bits and skit ideas. Wonderful visual gags. PRICE: \$3,000.00.

LAUGHS UNLIMITED

276 W. 43rd St., N. Y. C. LO. 4-5943

"—EXCELLENT JOB as Master of Ceremonies."
—TV DIGEST, MAY 13, 1950
(NOT YOUR PAL JOEY, BUT YOUR—)

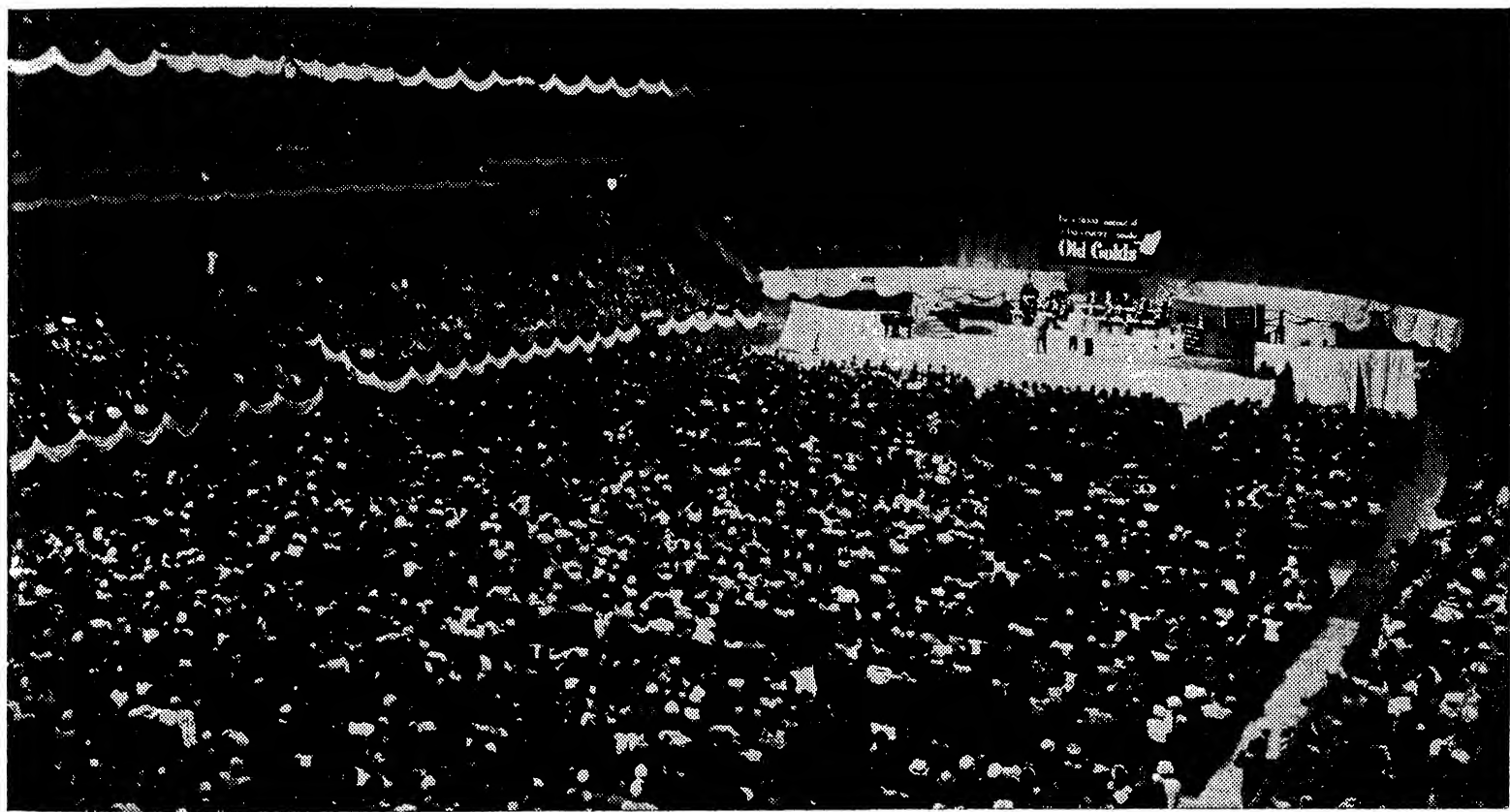
BUDDY LEWIS

JUST CONCLUDED FIRST 13 WEEKS
M.C. ERLANGER TELEVISION SHOW
WCAU-TV, C.B.S.

Currently
Appearing : **FRANK PALUMBO'S, Philadelphia**
Per. Mgr.: **BERNIE ROTHBARD, c/o SUEZ AGENCY**
Shubert Building, Philadelphia



Laurels from Lorillard to TED MACK and THE ORIGINAL AMATEUR HOUR



For filling Madison Square Garden with the biggest paid audience in the history of radio... the makers of Old Golds salute a grand troupe

ON THURSDAY, JUNE 15, Ted Mack and the Original Amateur Hour made history. They packed the Garden with a *paid* audience of nearly 15,000 persons—enabling us, the sponsors, to turn over the proceeds to the New York Foundling Hospital. This is just one of many charities through-

out the country that have benefited by the Original Amateur Hour originations in more than a score of cities during the past two years.

This is a great tribute to a great cause, and the makers of Old Gold Cigarettes are proud to be associated with it.

**For a treat...
instead of a treatment**



GAC, Famous Artists Angle Exclusive Pact for Authors League Program

Charles K. Feldman's Famous Artists Corp. and General Artists' Corp. have joined forces to negotiate a pact with the Authors League for exclusive television rights to all works by AL members. The two talent agencies hope to package a series of hour-long dramatic shows utilizing the AL properties for fall launching. They plan to import a top film director from Hollywood to handle the programs.

The two agencies hope to gain first refusal for video on the works of all writers belonging to the AL, if the properties have not previously been sold to films. Deal with the writers would work basically the same as that negotiated by NBC's "Philco TV Playhouse" last year with Actors Equity, in which the actors union received a fee from each show in the series for the Actors Fund. Contract being negotiated with the authors would provide for a similar fee to be turned over to a special AL fund.

Deal, if it goes through, might open up for TV many properties which have heretofore been unavailable. But, there would be nothing to prevent a writer from selling a novel or play to some other TV show if the latter program offered him a higher fee. Two agencies, in addition, hope to have available the many film stars handled by Famous Artists if a particular story could use their specific talents. Budget on the series has not been worked out, but it is planned to make the program one of the costliest on TV.

Participating in the negotiations are Ray Stark of Famous Artists and Arthur Schwartz, representing the AL. Writers' organization has given the agencies a short-term authorization to probe further into the projected deal. Next step in the negotiations will be for Schwartz to prepare a list of all writers whose works might be available.

'PINKY' NIX LEAVES OPEN 30-MIN. FOR CHI NBC

Chicago, June 27.

Last-minute cancellation of the kine version of the "Pinky Lee" show, which had been set to go into the Sunday night "Garraway-at-Large" 9-9:30 slot on NBC, has left Chi NBC producers with an unfilled half-hour on their hands. Garraway show exited Sunday (25) for an eight-week hiatus and word came from New York Wednesday (20) that the Lee kine was out and that Chi was to fill with a live show.

If the Chi producers are unable to whip up a live show before the Sunday deadline, plans are to use a film this week and teeoff the live show the following Sunday. As of Monday (26) no details for the new show had been worked out.

Even Sustainers Lay Off

In the midst of trying to plan its lineup of summer replacements for vacationing sponsored shows, CBS-TV was forced this week to dig up a replacement for a sustainer. Taking off for eight weeks after its July 2d broadcast is "Mr. I. Magination"—but when the show returns in the fall, it will be sponsored by Nestle's Candy.

Wanamaker Dept. Store In Top Coin TV Splurge

Philadelphia, June 27.

In what is probably the largest single time order ever placed with a local television station by an advertiser, John Wanamaker's, Philadelphia department store, has packed with WCAU-TV for one-and-a-half hours daily, Mondays through Fridays. Contract was set through Lamb & Keen, Philly agency, which will produce the show. It is planned to combine shopping news, entertainment and public service features in a way not yet attempted on TV.

Agency tested video for six weeks last spring for Wanamaker's, with Woodward & Lothrop, Washington department store, also utilizing the show as it was relayed to D. C. from Philly. With Wanamaker's set for a fall start, WCAU-TV also has Lit Bros. department store bankrolling "Lit's Have Fun" Tuesday mornings and N. Snellenburg & Co. sponsoring "Snellenburg's TV Jamoree" daily from its store.

All-Out Tele Coverage Assured Aquatennial In Mpls. by Admiral TV

Minneapolis, June 27.

Minneapolis' Aquatennial, annual summer mardi gras, is assured of all-out TV coverage with Admiral Television, through the George Spencer Co., local distributor, taking over the exclusive sponsorship and using both Twin City stations, KSTP and WTCN, if the former settles its technicians' strike. "Admirals on Parade" will be the show's theme and there will be "on the spot" shooting of parades, portions of the Aqua Water Follies and other events, films, slides, interviews and stunts.

Dealers figure in the promotion through "See the Aqua Parade" parties, with admission by ticket to view the big parades gratis from showrooms by means of television, the hope being to lure some of the heavy traffic off the streets and aimed at present non-owners of sets. There also are various contests for the dealers in connection with the promotion.

'Cartoon Comics' Set As NBC-TV Summer Series

"Cartoon Comics," series of semi-animated films revolving around a science-fiction motif, has been set by NBC-TV to take over the 5 to 5:15 p.m. cross-the-board slot. Kids' show is a Jimmy Saphier package.

Web is still undecided on how to fill the 5:15 to 5:30 period but will experiment this summer with a new program idea titled "Calling all Cowboys." Show will feature a series of westerns each broken into five 10-minute segments, which will be run one a day. Films will be preceded and followed by a cowboy authority, as yet unselected, who will tell the kids about Indian lore, horsemanship, etc. If the idea works out successfully during the summer, NBC plans to slot it on a permanent basis in the fall.

TV Sellout

Continued from page 27

Doody" show on its network from 5:30 to 6 p.m. cross-the-board, which is also sold out.

CBS is now sold out Sunday and, with the exception of the 7 to 7:30 p. m. period, on Monday, Wednesday and Friday also. Still open are the 8 to 9 segment Tuesdays; the 7:45 to 8 slot on Thursdays; 10 to 11 Fridays, and 9 to closing on Saturdays. Web will pick up the Madison Sq. Garden sports events in the latter period, and now has several sponsors nibbling for the series.

ABC, in addition to the 12 bankrollers this season, has sold time during the last few weeks to seven more, including Chrysler, Bendix, Minnesota Canning, Arthur Murray, Dodge, Farmcraft and Ironrite. DuMont's fall lineup to date includes the drug store chains sponsoring "Cavalcade of Bands" and "Cavalcade of Stars"; Consolidated Cigar, Tidewater Associated Oil, Sterling Products, Johnson Candy, Skippy Peanut Butter, DuMont Telesets, Peter Paul and Chevrolet.

NBT Unit System

Continued from page 27

ence to become directors, since even top legit or film talent must learn about video before they can step in and take over a show. Assigning young, talented staffers as assistant directors would give them a chance to become thoroughly familiar with all phases of production and thus train them in the best way possible to become full-fledged directors.

Eventually, Walling said, the different production units set up might incorporate technical directors, lighters, etc., but he emphasized that incorporation of the scheme on a full network basis would be a slow, growing process. In its final form, each producer might be able to supervise the work of two complete units; that is, he might supervise two half-hour dramatic shows each week, each of which would be staged by a production unit complete in itself.

NBC-Gillette

Continued from page 27

been in effect for the last several years. Since, however, the All-Stars are now carried on one network only, NBC hopes to pitch to the Baseball Commissioner's office, Mutual and Gillette to take over the Series also on an exclusive basis. Web's chief argument, of course, will be its string of interconnected affiliates, which it hopes will total 41 by fall.

All-Star game this year will be played July 11 in Chicago's Comiskey Park. Since Mutual stockholders own TV outlets in N. Y., Chicago, Washington and Boston, the coverage will be duplicated in those cities by the NBC and MBS outlets.

Detroit—WXYZ-TV, the ABC owned and operated station, has picked up two new sponsors. The E & B Brewing Co. has purchased three quarter hours a week on the night time "Pat 'n' Johnny" show. Nash Motor Car Co. purchased the once weekly WXYZ-TV feature film presentation "Theatre Hour" for 13 weeks.

CBS TALKS TV DEAL WITH CURT GOWDY

CBS television is dickering this week with sportscaster Curt Gowdy to join its staff on a permanent basis, holding out as a lure the opportunity of announcing the web's complete lineup of Saturday night sports events this fall from Madison Sq. Garden, N. Y. Gowdy currently is aiding Mel Allen in calling the play-by-play on the N. Y. Yankee baseball games for both radio and TV.

In addition to the Garden events, CBS also wants Gowdy to do two shows during the football season, one before and one after each of its scheduled eight college games. Also, if Gowdy signs, he is expected to take over the "Saturday Sports Review" on CBS radio from Red Barber, which will permit the web's sports director to devote his complete time to his other network activities.

Morris Office Offers 'Premiere Theatre' Package to KECA-TV

Hollywood, June 27.

William Morris agency is negotiating with KECA-TV for the presentation of its "Premiere Theatre" video package. Agency ran off eight of these programs last fall over KNBH. Deal cooled after the eighth telecast with agency claiming it needed a budget for the show and NBC outlet declaring that Morris office was not handing over scripts early enough for station to prepare programs for beaming.

Morris office has six shows still packaged which KECA-TV, if it takes the group, will run off this summer. Each program features a different format and Wm. Morris personality. KNBH arrangement with the agency called for Morris office to turn over the complete program each week and station to donate the time. It is understood that KECA-TV will turn over time and set up a limited budget for the shows.

Levinson Sets Scripts For 2 New TV Entries

In N. Y. from Hollywood for a few weeks, Leonard L. Levinson had delivered three television scripts for two new projected programs. As initial project of McAdam-Gould, Ltd., he has turned out the video version of the "Mickey Finn" comic strip, which is drawn by Lank Leonard. McAdam-Gould is headed by Charles McAdam, president of McNaught Syndicate, which distributes "Finn," and Wally Gould, radio and TV packager.

For John Sutherland Productions, Levinson has written two initial episodes of a new situation comedy series titled "Bringing Up Butch." This will be produced on film at the Sutherland studios in Hollywood. Understood that sponsor for the fall is set for "Butch." Levinson leaves for the Coast again middle of July.

Atlanta—Les Henrikson, sports director for Atlanta Constitution's WCON, which folded its tent May 31 following merger of that paper with Atlanta Journal, has accepted similar post with WQXI, an indie located in Buckhead, Atlanta suburb. Edith Ford, member of WCON's sales staff, is now selling for WQXI.

Sees TV Hurting Cards' Boxoffice

St. Louis, June 27.

There are 135,000 television sets, as of June 1, in the St. Louis area, according to an announcement of the statistical department of the Union Electric Co. of Missouri, and the number is increasing at the rate of 7,500 per month. There were 97,350 sets in the area March 1. All are served by KSD-TV, owned and operated by the Pulitzer's St. Louis Post-Dispatch, the only video station in this town.

The effect of TV on sports events is shown by the statement of Fred Saigh, president of the Cardinals baseball team, who seeks to outlaw televising of major league baseball games. Saigh pointed out that the attendance dropped sharply when three home games of the Cardinals were televised. The opening game of the season (night) drew only 20,871 patrons, and on May 1, when the Dodgers were the opposition, only 11,534 paid into the park. On the third occasion, June 6, an afternoon game with the Phillies, only 9,730 cash customers passed through the turnstiles. Although the weather on each occasion was not ideal for baseball, Saigh contends that not televising the contests would have brought out many more fans.

NBC's Time Availability Dilemma on Candy Buy

NBC-TV, near a sellout status for the upcoming fall season, ran into its first snag on time availability this week. Web has Peter Paul Candy all set to bankroll a series of half-hour films starring comedian Hank McCune but had trouble finding a time slot suitable to the sponsor. It was finally set to start in the fall in the Sunday night at 7 slot.

McCune films, lensed in Hollywood, originally were set for a summer, sustaining ride in the Sunday night 8:30 to 9 period starting this week (2), replacing "Colgate Theatre." NBC then sold the package to the candy outfit, still for the summer run. Bankroller decided, however, that it would be better to hold off until the fall, when it could be insured of a larger audience.

ATS Reelects Halpern

David Hale Halpern, veepee of Owen & Chappell, last week was re-elected prez of the American Television Society. Other officers are Warren Caro, exec director of the Theatre Guild's TV division, veepee; Barbara Jones, video supervisor of the Grey agency, secretary, and Archibald U. Braunfeld, a certified public accountant, treasurer.

Directors include Paul Alley, Halsey Barrett, Albert Deane, John Fox, Don McLure, Richard B. Rawls and Henry White.

CINCY 6TH IN SETS

Cincinnati, June 27.

Latest boxscore on television sets in this area is 130,000, with 71,000 in Columbus and 67,000 in Dayton, O., reports Don Miller, research department chief of the Crosley Broadcasting Corp., which has TV stations in the three cities.

According to Miller, Cincy is now second to Chicago in set ownership in the midwest, and sixth in national ratings.

"TOO MANY COOKS"

Written by

FRANK FOX

Starting Monday, July 3rd, on the

FULL CBS NETWORK

at 9:00-9:30, EDT—6:00-6:30, PDT

Inside Stuff—Radio

Barry Gray's post-midnight stint from Chandler's eatery on WMCA, N. Y., has been renewed for 39 weeks. New contract will raise his talent fee, which Chandler's is paying, from \$1,000 to \$1,250 weekly. In addition, Gray gets a split on commercial spots inserted in the show, with Gray guaranteeing the indie a certain amount of biz.

Pact permits working on other outlets and a cross-the-board video series from 5-6 p.m., also originating from the eatery, is being mulled for a fall start. During the winter Gray may take four weeks out to do a brief stretch for WMIE, Miami.

New York State Health Dept. is seeking details on low-budget local health programs aired by stations across the country for use in connection with the national meeting of the American Public Health Commission.

Info has been requested by Miles Herberer, director of the state's radio bureau at Albany.

To attract attention to NBC's ambitious series, "The Quick and the Dead," the history of the atomic and hydrogen bombs, starring Bob Hope, the press dept. is sending out a special "Atom Kit" to radio editors which includes a piece of uranium ore, a vial of uranium chemical, a spinthariscopes with which you can watch radio activity—and a copy of the script. Fred Friendly, who writes and directs the series, is taking the first kit out to Hope in Hollywood this weekend.

WJZ, N. Y., is launching a get-out-into-the-open-air campaign to promote its personalities during the summer. Joe Franklin will stage an antique auto race today (Wed.) at Palisades Amusement Park, N. J. Tomorrow (Thurs.) Herb Sheldon will have 3,000 of his listeners at the Flushing Meadows aquashow. Similar ozone events and tieups are planned to get WJZ talent "where the people are."

Duquesne Gets Garratt As Exclusive AM-TV Voice

Pittsburgh, June 27.

Chuck Garratt, KDKA announcer, has been lured away from the staff of the local Westinghouse station by Duquesne Brewing Co. to be the exclusive radio and television voice for the outfit's premium beer, Silver Top. He'll do all the shows in both mediums for ST, thus freeing Ken Hildebrand to concentrate on the bankrollers' other brand, Duquesne Pilsner. Except in a couple of instances, Hildebrand has been doing the entire AM and TV selling job for Duquesne, but bankroller has decided to divorce the peddling of its two brews into separate operations.

Garratt was picked for the Silver Top job as a result of his announcing on brewery's big half-hour musical on KDKA every Saturday night, "Welcome Aboard."

NBC Tryouts

Continued from page 27

up for two months between the time when Pabst dropped the period on "Life of Riley" and "Armstrong Cork picked it up for "Circle Theatre." Out of that came the "Cameo Theatre" series, which is being given a sustaining ride this summer in the hopes of luring a sponsor for the fall. That, according to NBC program execs, is the kind of material that will be slotted in the Sunday afternoon hours, since it appears that all evening time will be completely sold this fall.

While it had originally been thought that the daytime hours during the week would be used for experimental program purposes, the web is now convinced that different types of shows are needed for those hours. Web is opening up the 3 to 5 p.m. slot cross-the-board in the fall, with the new Kate Smith show already set to ride from 3 to 4. Program execs are now mulling the idea of building an hour-long show around Ransom Sherman for the 4 to 5 period. Sherman, meanwhile, takes over as replacement for the "Kukla, Fran and Ollie" show this summer, in the 7 to 7:30 cross-the-board segment.

Billy Rose

Continued from page 31

stogey trade outfit will back "Cigar Enjoyment Parade," a five-minute capsule which will follow the fightcasts Tuesday nights, starting in August. Agency is Wesley Associates.

These sales, following the string of pacts inked in the past two weeks with web prexy Bob Kintner sparking the drive, are expected to put the net in the black for the year's operations. As opposed to a \$46,141 loss for the first half of '49, ABC's AM and TV balance for the first six months of '50 is slated to show a small profit. During the first quarter of this year the chain earned \$93,000. Web, it's understood, hasn't yet dipped into the \$2,500,000 of standby credit it obtained in March.

AFM Figures Bootleg Soundtrack Supply Can Last 5 Years

Hollywood, June 27.

It will take a good five years before the American Federation of Musicians is able to rid the country of bootleg musical soundtrack put to use on television films, according to union officials. During the period which the AFM would not allow sidemen to make musical soundtrack, producers brought in music from every foreign outlet possible. Also brought in was the Boosey-Hawks library which was also put to use on TV pix.

Though the union ordered known producers not to use music on their films, they had no control over fly-by-night firms and those who had never made motion pictures. AFM believes it will eventually bring this situation under control through the licensing of producers and the eventual squeezing out of bootleg users of soundtrack, but it will take time.

Cincinnati—Don L. Chapin joins WKRC-TV as local sales manager, a spot temporarily filled by U. A. "Jake" Latham, general sales manager. Switching from a near two-year stretch as salesman for WLW-TV, Chapin previously was sales manager for WIMA, Lima, and WMOH, Hamilton, O.

CIRCLING THE KILOCYCLES

Kermitt, Tex.—Leroy Bremmer has been appointed general manager here for the new 1,000-watt KERB daytimer. Bremmer was formerly with KRSC-TV, Seattle.

Harlingen, Tex.—Dick Richmond has joined the staff here of KGBS. He was formerly associated with WMYR, New Orleans.

St. Louis—Two employees at KXOK are passing out smokes to celebrate birth of children, Bob Shea, gabber, has become father for the second time. The latest addition is a seven-pound girl, Joan. John White, in charge of Transit Radio sales, also is a father for the second time; another boy, weight seven pounds.

Memphis—Directors of Plough, Inc., announce the election of Harold R. Krelstein as a veepee. Krelstein is v.p. and general manager of WMPS in Memphis. Station is a wholly-owned subsidiary of Plough.

Pittsburgh—Anna Belle Hilliard, director of women's activities at WCAB in Kittanning, Pa., is in the singing ensemble of the summer opera company at the Pitt Stadium. Patricia Kimmick has checked in at KQV to do continuity and

promotion for the summer. Gal's majoring in radio at Northwestern, where she'll be a senior next fall. Headline News, heard every Sunday evening at 11 over WJAS, just renewed by Dr. Baum, credit dentist, for eighth straight year.

Nashville—C. R. "Hi" Bramham, long associated with the advertising field in Nashville, has joined the staff of WSM-TV, in charge of local sales.

San Antonio — The National Council of Catholic Men has awarded a citation to WOAI here. The citation was signed by Archbishop Robert E. Lucey and was awarded in recognition of the outlet's cooperation in presenting the "Catholic Hour" since its inception March 2, 1930.

Kansas City — KCMO recently added three persons to its staff. Charles Maxwell took over announcing chores, coming from WREN, Topeka. He's been in radio for five years. Another addition to the announcing staff is Hugh Bowen, formerly with KWDM, Des Moines; he's a vet of seven years in radio. Third new member is Bill Cunningham, who will do audience mail and research work. Cunningham formerly was with KCMO.



What makes a newspaper great?

The lady coyly ogling the Timid Male in the above picture is Miss Carol Channing, star of the Broadway musical smash, *Gentlemen Prefer Blondes*. What Miss Channing is thinking about is anybody's guess.

The umbrella-toting gentleman being preferred at the moment is Mr. John Sherman, dramatic critic of the Minneapolis Star and Tribune, a gentle soul whom kind fate has flung into this spectacular predicament. Nobody knows what Sherman is thinking about. You'll have to wait until he files his copy.

Even on as choice an assignment as reviewing fifteen New York stage hits and talking with their stars, many of whom are long-time friends, John Sherman allows no chink to open in his critic's armor—a typically noncommittal expression en-

livened occasionally by a wan smile or a slight wince. Twenty years of writing about plays and players have made Sherman-in-public polite but uncommunicative. Under severe pressure he will venture a diffident opinion about the weather, but his professional comments on the theater and concert stage are reserved for his Minneapolis Star and Tribune column which is one of the major delights of the largest audience of newspaper readers in the Upper Midwest.

Sherman-at-the-typewriter is another man. He sheds his Milwaukee-toastish cocoon, takes flight in some of the sprightliest, wittiest, most literate prose available on any front porch or newsstand for a nominal fee. Sherman's analysis of a play is frequently as entertaining as the play itself. His comments, while sometimes salty, are never acid. And

his enthusiasms have helped turn many an artistic triumph into a financial success as well.

In a region where Little Theater groups burgeon, where road show managers whistle cheerily, where the Minneapolis Symphony draws some of the largest orchestra audiences in the nation, John Sherman contributes much to the intellectual vigor and spirit which help to keep the Minneapolis Star and Tribune, the best-read, best-liked, most-enjoyed newspapers of the great 225-county area called the Upper Midwest.

Minneapolis
Star and Tribune
EVENING MORNING & SUNDAY
600,000 SUNDAY • 475,000 DAILY
JOHN COWLES, President

*Circulation of the Minneapolis Sunday Tribune is now more than 600,000.

Petrillo Calls Together Bandleaders For Funds to Help Repeal Taft-Hartley

Chicago, June 27.

James C. Petrillo touched off the American Federation of Musicians' political action campaign last week by calling 32 Chicago bandleaders together and asking for contributions to elect a Congress and administration which would repeal the Taft-Hartley law.

Petrillo emphasized to the bandleaders the need for repealing the law. He pointed out that radio contracts with the AFM are running out and otherwise made it clear that repeal of the law was a definite favorable factor in contract negotiations.

Petrillo asked the bandleaders and, through them, their sidemen, to contribute according to their ability and their income. Several published reports quoted him as asking \$25 apiece from leaders and \$15 from sidemen, but a reliable source at the meeting said he named no figures. It's reported he suggested that radio bandleaders contribute a little more than others, in line with his "pay according to your income" request. On the other hand, he also said he wouldn't expect a man making "\$60 or \$65 a week" to contribute anything. Bandleaders contacted said Petrillo asked contributions on a purely voluntary basis.

Since the Taft-Hartley law prohibits campaign contributions, these contributions would go to the American Federation of Labor's political outlet, the Labor League for Political Education. Petrillo was reported to have asked that checks made out to the League be sent to the AFM office, which would forward them, keeping a count at the same time in order to show the union's strength. No checkup to see who contributes and who does not will be made, Petrillo told the bandleaders.

COL PACKAGES MORE 'DANCE DATE' LP SETS

Columbia Records is following through with its own dance band promotion via packaging of additional "Dance Date" long-playing sets as a sequel to the initial four disks by Les Brown, Xavier Cugat, Hal McIntyre and Tony Pastor. Other bands on the Columbia roster slated for the dance albums are Harry James, Dick Jurgens, Duke Ellington and Jimmy Dorsey.

Diskery is giving a big promotional sendoff to the "Dance Date" series via heavy ad outlays.

Ricordi Asks \$50,000 In Suit Over 'Falstaff'

G. Ricordi & Co., publisher of principally longhair music, last week filed a \$50,000 damage suit in N.Y. federal court against Abraham Haendler, operator of the International Music Co. Action charges that the latter firm infringed on Ricordi's edition of the opera, "Falstaff," by printing and selling a version described as "Verdi, Falstaff, a lyric comedy in three acts."

Particularly vexing to Ricordi, the complaint states, is that International's unfair competition is deadlier than an ordinary case of a defendant palming off another's product, for in this instance the defendant sells it at a lower price. Engraving cost of the 461 pages as published by the plaintiff is said to be \$4,610 whereas the defendant's costs allegedly are only \$461.

Ricordi, according to the suit, for years distributed the Verdi opera in a completely engraved edition of the combined piano and Italian vocal score of the work. An injunction to halt International's use of duplicates made from the plaintiff's opera as well as an accounting of profits derived from the alleged infringement are also sought.

ABBEY ADDS TO LIST

After a recording hiatus of more than two years, songstress Vera Barton has been signed by Abbey Records, N. Y. Gal, formerly with RCA Victor, quit chirping a couple of years ago because of illness. Joe Medlin, vocalist, and Bill Franklin and his Skyline Boys, vocal and instrumental hillbilly quartet, have also been added to Abbey's list.

RCA Brings Warren To Coast for Martin Duet

Hollywood, June 27.

RCA Victor shelved out yesterday (26) for plane fare to bring Fran Warren and her personal manager, Barbara Bell, here from the east to etch four sides with Tony Martin.

Although talent usually records at the convenience of the company, Miss Bell convinced RCA execs that it was inconvenient for Miss Warren to record with Martin when he was in the east recently, and since thrush has no Coast bookings which would normally bring her out this way, the waxery footed the bill. Behind it, of course, is the plattery's desire to follow up, as quickly as possible, recent duet hit disks.

Diskeries Eye Stafford as She Preps Cap Exit

With Paul Weston's deal for a moveover to RCA Victor still hanging fire, attention of the major diskeries has shifted to angling for Jo Stafford, who has notified Capitol Records that she will be a free agent as of Dec. 15. Songstress has put into effect a clause in her contract which provided for her unleashing within six months if either Paul Weston or Jim Konklung, Capitol's artist and repertory chief, exited the diskery. Weston resigned two weeks ago.

Columbia Records has already made overtures to Miss Stafford via the latter's manager, Mike Nidorf, who returned from Coast huddles with Capitol execs last weekend. Col is reportedly anxious to snare Miss Stafford in view of a possibility that Dinah Shore, its biggest femme breadwinner, may shift to Victor at the end of this year when her contract runs out. Miss Shore hasn't tipped her mitt thus far which way she'll move but she's known to be giving serious consideration to a big coin

Best British Sheet Sellers

(Week ending June 17)

London, June 20.

My Foolish Heart.....Sun
Dearie.....Connelly
Oh You Sweet One.....Southern
Piano Roll Blues.....Leeds
Let's Do It Again.....Lennox
Jealous Heart.....New World
C'est Si Bon.....Maurice
Bewitched.....Sterling
Chattanooga Boy.....Pic Music
Two on a Tandem.....Merrin
Daddy's Little Girl.....Yale
Remember Cornfields Arcadia

Second 12

Enjoy Yourself.....Morris
Cherry Stones.....Fields
Quicksilver.....Morris
Me and My Shadow.....F.D.&H.
Down in the Glen.....Wright
Night Floor Fell In.....Southern
Can-Can Polka.....Connelly
Baked a Cake.....Chappell
Load of Hay.....Fields
Choo'n Gum.....Chappell
Sunshine Cake.....Victoria
Song in Our Heart.....20th Cent.

offer pitched up by Manie Sacks, RCA's artists relations chief.

It's understood Miss Stafford, Capitol's leading artist since the diskery's formation, will prefer going into the fold of the diskery that signs up Weston, who has been backstopping her disks. Weston's dickers with Victor execs in New York, meantime, have been fruitless in the past week, although the possibility still remains open for a quick change in the Victor situation.

The post of Victor's Coast recording manager, which Weston has been aiming for, has been taken over by Henri Rene, who conducted his initial waxing sessions in Hollywood last week. Rene, who was joined on the Coast last week by Victor's a&r chief, Charlie Grean, recorded with Tony Martin, Fran Warren and Dennis Day. Rene is returning to New York Friday (30) for a short stay to clean up unfinished business.

Grean, who arrived back at the N. Y. homeoffice Monday (26), is in the process of revamping the company's a&r operation and publisher contact procedure. Under the new setup, Grean, assisted by Hugo Winterhalter and Dewey Bergman in the east, will pass on all tunes, including those submitted by Rene from the Coast. Departing from the previous loose east-west relationship in Victor, Rene has been empowered to reject tunes but must okay accepted tunes with the N. Y. office.

Ted Powell at N. Y. Roosevelt
Teddy Powell orch will reopen the Roosevelt Grill, N. Y., July 5 following a week's shutdown starting Friday (30).

Jocks, Jukes and Disks

By HERM SCHOENFELD

Dinah Shore: "Cotton Candy and a Toy Balloon"—"1812" (Columbia). "Cotton Candy" is a likely novelty that's getting lots of play on wax. This cut by Miss Shore in a rinky-tink ragtime style is one of the best and might stir some summer excitement. Harry Zimmerman's orch and a male quartet furnish solid backing. Flip-over is a cutely bounced duet by Miss Shore and Jack Smith on a clever lyric.

Tony Martin: "La Vie En Rose"—"Tonight" (Victor). Martin keeps grinding out polished, saleable sides. He's in top rich form on this Edith Piaf number, handling both a French and English lyric. Owen Bradley also gives an interesting organ treatment to this tune for Coral. On the Victor reverse, Martin goes lushly romantic again on a good ballad. Henri Rene batons tastefully.

Lorry Raine: "Strangers"—"Anna From Havana" (London). This is the disk London took over from Universal Records and it's a good bet. Miss Raine gives "Strangers" a fine vocal to which is added some tricky echo effects for strong impact. Bottom deck is a conventional Latin-type novelty. Cliff Parman's orch backs both sides.

Artie Wayne: "What, Where and When"—"So Tall a Tree" (Coral). "When" is a fine jock and juke side. This version by Wayne gives more accent to this rhythm ballad's lyric than Ralph Flanagan's slice for Victor and it scores. "Tree" has an interesting philosophy clearly punched across on this side by Wayne, the Heartbeats vocal group and the George Cates orch.

Vic Damone: "Tzena, Tzena, Tzena"—"I Love That Girl" (Mercury). This version of the Hebrew folk dance by Vic Damone is pallid compared to the Gordon Jenkins original for Decca and Mitch Miller's followup for Columbia. It's a copy without the necessary excitement. Damone fares much better on the reverse, a light rhythm number with a good chance to catch on.

Ray Anthony: "Lazy Old Tune"—"Lackawanna Local" (Capitol). Capitol is banking heavily on the Anthony orch with a steady flow of sides from this crew. Latest disk flashes that same neat and danceable style which Anthony has developed within the Glenn Miller pattern. "Lazy Old Tune" rides on a firm beat with Ronnie Deauville and The Skyliners handling the vocal. Reverse is a good

straight instrumental. A solid jock disk.

Herb Jeffries: "Dancing With You"—"My Mother Singing" (Columbia). Jeffries has a fine talent that needs the right tune to break into the hit lists. "Dancing With You" is a worthwhile number in a once-lightly-over Latin tempo that Jeffries gets across with style. This is a good side with moderate potential commercially. "Mother Singing" is a sentimental item with organ accompaniment. Glenn Osser orch backs "Dancing" with a rich arrangement.

Sammy Kaye Orch: "I Thought She Was a Local But She Was a Fast Express"—"The Object of My Affections" (Victor). Kaye has a cute side in "Local," although the number isn't as promising as the title. It's an ozark-flavored item delivered brightly by the Kaydets vocal group. On the reverse, Kaye is launching the revival of another oldie that sounds promising. Tony Alamo handles the vocal.

Platter Pointers

Religious disks continue to get a big play on major labels with top artists being featured. Capitol has Jo Stafford and Gordon MacRae on "The Rosary" while Decca, as part of its faith series, has the Andrews Sisters on "The Ninety and Nine" and "Shall We Gather at the River." On the same label, Red Foley sings "Will the Circle Be Unbroken" and "When God Dips His Love In My Heart." Margaret Young puts lots of vigor in her rendition of "Hard-Hearted Hannah" (Capitol). Joyce Bryant has a solid side in "A Little Too Much Champagne" (London).

Another fine side by Helen Humes for Discovery Records is "This Love of Mine." On the same label, the Red Norvo trio pounds out unusual rhythms on "Time and Tide." Paul Weston's orch and The Starlighters give a bright workout on "Little Liza Lou" for Capitol. Henry Busse dishing out fine shuffle rhythms on "That Old Gang of Mine," his first sides for Coral. Some more typical Spike Jones comedy in "I Know a Secret" for Victor, a take-off on the recent rash of sidewalk melodies. Dorothy Shay has a good version of "Home Cookin'" for Columbia, backed by "Jenny."

It sounds as if Columbia is grooming Jerry Wayne to fill the shoes of the late Buddy Clark in "The Swing Waltz." "The Wild Guitar" by Jack Rivers for Coral has a driving tempo that could carry this disk far. Wynonie Harris is serving up standout blues for King in "Stormy Night Blues" and the sock "Good Morning Judge." Margaret Whiting has a saleable version of "I Didn't Know What Time It Was" (Capitol). Grant Jones gives a long and compelling ride on a two-sides number, "Hospitality Blues" for Decca.

Standout hillbilly, western, jazz, polka, religious, etc.: Jimmy Wakely, "Under the Anheuser Bush" (Capitol). Sister Rosetta Tharpe-Marie Knight, "You Gotta Move" (Decca). Morty Jacobs, "Come On and Love Me" (Coral). The Carol's, "Please Believe in Me" (Columbia). George Miller Mid-Riffs, "Boogie the Thing" (Mercury). Ben Smith Quartet, "Leave That Dog Alone" (Columbia). Rex Allen, "Yodelin' Crazy" (Mercury). Hank Dalton, "Hummingbird Special" (London). Tiny Hill, "Who's Sorry Now" (Mercury).

Jimmy Lytell's Dixieland All-Stars, "Sugar Foot Stomp" and "Farewell Blues" (London). Sons of the Pioneers, "Chuckawalla Swing" (Victor). Elton Britt-Rosalie Allen, "Ashes of Roses" (Victor). Lee Morse, "Lonesome Darlin'" (Decca). Lee Lutcher, "Cool Down," (London). Rudy Render, "Rock Me to Sleep" (London).

Gene Autry, "The Last Straw" (Columbia). Rex Allen-Patti Page, "Softly and Tenderly" (Mercury). The Nightingales, "It's a Highway to Heaven" (King). Johnny Moore's Three Blazers, "Rain-Chick" (Victor). Roy Rogers-Dale Evans, "The Old Rugged Cross" (Victor). Texas Slim, "Late Last Night" (King). John Wilfahrt, "Barnyard Blues Polka" (Decca). Ernie Lee, "Tormented" (Victor).

Ethel Davenport, "I Want My Crown" (Coral). Jess Willard, "Slippin' Around With Jole Blon" (Capitol). Rev. J. B. Crocker, "Sermon, Hallelujah Amen" (King). Sharkey and His Kings of Dixieland, "Candy Baby" (Capitol). Red Kirk, "Lose Your Blues" (Mercury). Erskine Hawkins, "Tuxedo Junction" (Victor).

VARIETY

10 Best Sellers on Coin-Machines Week of June 24

- | | |
|--|-------------------------------|
| 1. BEWITCHED (8) (Chappell) | Gordon Jenkins.....Decca |
| 2. MY FOOLISH HEART (11) (Santly-Joy) | Bill Snyder.....Tower |
| 3. HOOP-DEE-DOO (6) (Morris) | Gordon Jenkins.....Decca |
| 4. THIRD MAN THEME (13) (Chappell) | Billy Eckstine.....M-G-M |
| 5. I WANNA BE LOVED (5) (Supreme) | Perry Como.....Victor |
| 6. SENTIMENTAL ME (12) (Knickerbocker) | Kay Starr.....Capitol |
| 7. IT ISN'T FAIR (14) (Words-Music) | Anton Karas.....London |
| 8. OLD PIANO ROLL BLUES (8) (Leeds) | Guy Lombardo.....Decca |
| 9. ROSES (3) (Hill-Range) | Andrews Sis-Jenkins.....Decca |
| 10. I DON'T CARE IF THE SUN DON'T SHINE (1) (Famous) | Ames Bros.....Coral |
| | Russ Morgan.....Decca |
| | Sammy Kaye.....Victor |
| | Jubilaires.....Capitol |
| | Larry Cook.....Abbey |
| | Sammy Kaye.....Victor |
| | Patti Page.....Mercury |

Second Group

- | | |
|---|------------------------------|
| C'EST SI BON (Leeds) | Johnny Desmond.....M-G-M |
| WANDERIN' (Republic) | Sammy Kaye.....Victor |
| COUNT EVERY STAR (Paxton) | Hugo Winterhalter.....Victor |
| RAIN (Miller) | Frank Petty Trio.....M-G-M |
| AMERICAN BEAUTY ROSE (Jefferson) | Frank Sinatra.....Columbia |
| STARS AND STRIPES FOREVER (Church) | Frankie Laine.....Mercury |
| MONA LISA (Paramount) | Ralph Flanagan.....Victor |
| BONAPARTE'S RETREAT (Acuff-Rose) | King Cole Trio.....Capitol |
| IF I KNEW YOU WERE COMING (14) (Robert) | Kay Starr.....Capitol |
| I'M GONNA PAPER ALL MY WALLS (Goday) | Eileen Barton.....Mercury |
| WILHELMINA (Feist) | Georgia Gibbs.....Coral |
| DADDY'S LITTLE GIRL (Beacon) | Patti Page.....Mercury |
| I ALMOST LOST MY MIND (Hill-Range) | Freddy Martin.....Victor |
| VAGABOND SHOES (Jefferson) | Danny Kaye.....Decca |
| A-RAZZ-A-MA-TAZZ (Robbins) | Mills Bros.....Decca |
| | Phil Regan.....Victor |
| | Fran Warren.....Victor |
| | King Cole Trio.....Capitol |
| | Vic Damone.....Mercury |
| | Kay Brown.....Mercury |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

PIX SETUP AS TIN PAN PATTERN

Accent Is On Religioso Records As New Pops Get the Brushoff

With new pop songs getting a fast brushoff from the major diskeries during the summer months, increased accent is being put on religious sides featuring top artists of the major companies. Swing to the faith numbers stems from reports of diskery field reps that demand for hymns is holding up firmly despite the general falloff in platter sales.

RCA Victor is currently packaging an album of hymns with Perry Como backed by a choir and organ. Como's set follows his 12-inch disk of "Ave Maria," which has proved to be one of the singer's steadiest sellers. Columbia is also mapping a religious set by Jessica Dragonette and is pushing a recently waxed 10-inch long-playing disk of hymns by Burl Ives.

Decca is also pumping its "Faith Series" with recent religious sides by the Andrews Sisters, Red Foley and other vocal groups. Capitol has entered the field with Margaret Whiting and Gordon MacRae on singles.

"Our Lady of Fatima," a new number with an ecclesiastical theme, which was recently launched in the midwest, is also stirring diskery activity. Coral Records put Kenny Roberts on the tune, and other diskeries are also planning to cover it.

Mills, Cromwell In Dispute Over Rights to 'Tzena'

A controversy is being waged between Mills Music and Cromwell Music over the rights to "Tzena Tzena," published recently by the latter. Mills claims to have obtained the copyright to the number from its composers, while Cromwell, owned by Howie Richmond, charges tune is a traditional Hebrew folk song in the public domain.

According to Mills' attorney Leonard Zissu, the first two parts of the number were written in Palestine in 1941 by Issachar Milron, who uses the pen name of "Mlehovsky." Tune, Zissu added, was brought to the U. S. via American soldiers and a third part was added in this country by Irving Grossman. It's from these two men that Mills was allegedly assigned the copyright.

The Cromwell number, which Richmond claims is based on the folk song, features lyrics by Gordon Jenkins and new music by S. Ross. Meanwhile, tune has drawn the attention of a number of platter companies. With Decca and Columbia recordings of the song already in the hands of dealers, Mercury Records last week disked the tune. With Vic Damone handling the vocal, company etched the number the afternoon of June 20 and had duplicates of the recording on the way to distributors and jocks that same evening.

Tune has also been given a terp rendition by Ralph Flanagan, who recorded it for RCA Victor. Rainbow Records has turned out two versions of the number, one a harmonica instrumental and the other with a Hebrew lyric. Decca has recorded the tune three ways, with Gordon Jenkins, the Weavers and in a polka version. Columbia also has a polka version in addition to a platter by Mitch Miller. Tune has also been disked by Coral Records, MGM and Capitol are, reportedly, planning to wax it.

Boles Co. Chartered

Boles Music, new publishing firm, incorporated in New York state last week. Outfit is owned by Wayland Boles, Dallas business exec and songwriter. Keyes Music will act as the firm's selling agent.

Only Originals For Anderson's Decca Pact

In an unusual diskery pact, Decca has inked LeRoy Anderson, composer and instrumentalist with the Boston "Pops" Orchestra, to record only his original compositions. Anderson is the composer of "Sleigh Ride" and "Fiddle Faddle," among others.

He will cut the numbers with his own orchestra in Boston.

Shapiro-Bernstein Files Appeal Notice On Miracle Verdict

Chicago, June 27. First step in appealing the decision in the Shapiro-Bernstein-Miracle Records decision was taken last week by Mort Schaeffer, when the Shapiro-Bernstein lawyer filed notice of appeal in Chi federal district court. He now has 40 days in which to deposit with the federal appeals court the complete record of the district court action.

Shapiro-Bernstein is appealing the entire decision in the case, but it is mainly concerned with Judge Michael Igoe's ruling that production and sale of a phonograph record of an uncopyrighted tune constitutes "publication" of that tune, subjecting it to the regulations and restrictions of the Copyright Act of 1909, which controls musical copyrights.

This is the portion of the decision which made an otherwise unimportant case a major issue in the music field. There had been some talk of the Music Publishers Protective Assn. and the Songwriters Protective Assn. entering the case as co-plaintiffs in the appeal, but attorneys here see no legal basis on which they can enter. However, it's likely that they can come into appeals court as amicus curiae, as

(Continued on page 47)

U.S. COURT RULES ON 'POWDER FACE' AUTHOR

Washington, June 27. The U. S. district court here ruled last week that the composer of "Powder Your Face With Sunshine" is Stanley Rochinsky, of this city. Rochinsky and Chester Hammond, of Elmira, N. Y. (both men having their principal occupations as house painters) slugged it out in court for a couple of years for the ownership of the number and the right to its royalties.

Rochinsky thus acquires title to some \$15,000 of royalties accumulated by the publishing firm of Carmen Lombardo, plus an interest in any future earnings. There is no indication yet whether Hammond will carry an appeal to the federal circuit court.

Rochinsky claimed he devised the number in 1946 when he was a patient at the Mt. Alto veterans hospital. Hammond claimed he wrote "Powder Your Face" in 1936, tinkered with it for years, and then showed it to Rochinsky in 1947, when both men were working on the same house painting job.

Chi 'Cavalcade' 25G

Hollywood, June 27. Sixth annual "Cavalcade of Jazz" at Wrigley Field drew its best take yet when 19,050 patrons paid \$1.25 and \$2 per head Sunday (25) for gross of around \$25,000. Lionel Hampton band toplined, getting flat \$6,000 for date.

Also on bill were Dinah Washington, Peeewe Crayton Orch., Roy Milton Orch., Lilly Greenwood All-Gal Band. Joe Adams, KOWL deejay, emceed. Leon Hefflin promoted. Hampton annually toplines "Cavalcade."

INDUSTRY JOINS FOR SHEET HYPO

Music industry's initial concerted effort to reverse the sustained decline in pop music sheet sales will get underway tomorrow (Thurs.) in New York at a formal trade conclave of reps from the Music Publishers Protective Assn., Songwriters Protective Assn. and the Music Publishers Contact Employees. Convening at SPA headquarters under the chairmanship of Lou Levy, Leeds Music prexy, the meeting is broadly envisioned as the opening gun in a Tin Pan Alley promotional drive similar in aim to that of the film industry's recently-formed overall public relations unit, the Council of Motion Picture Organizations.

Major objectives of the conference will be the formulation of a concrete program of action to hypo copy sales and the means to implement it. Motion of the MPPA board members last week to participate formally in the drive was regarded as at least paving the road to attaining these objectives since cooperation of the major publishers was held to be a precondition of any p.r. project.

Proposals slated to be sounded at tomorrow's meet will revolve around some of the short-term and long-range sales boosting ideas originally propounded at the SPA forum several weeks ago. Dominant long-range proposal would have the music industry embark on an institutional campaign for sheet music via radio, video pro-

(Continued on page 47)

AFM Stiffens Dubbing Stand

American Federation of Musicians is shaping a tough policy on the application of the ban on vocal dubbing atop instrumental backgrounds. Major diskeries' execs have been attempting for the past couple of weeks to talk over the ban with union toppers but to date have been unable to get together. Union leaders have declared their readiness to meet with the diskeries while, at the same time, indicating that they won't budge from the original ruling.

In preparation for any future talks, company lawyers have been combing through their contract with the AFM for an out, but union execs contend that the pact flatly prohibits the dubbing practice. AFM chiefs clamped down on the practice to provide more work for musicians and to insure against the illegal use of any instrumentals for more than one vocalist. Major companies, which have not been indulging in the latter practice, are squawking about the higher costs and inflexibility of waxing sessions which have stemmed from the ban.

Bands Set to Follow Kaye at the Waldorf

Continuing the name band policy at the Starlight Roof of the Waldorf-Astoria hotel, N. Y., Sammy Kaye's orch and the Modernaires open tonight (Wed.), following the stand of Guy Lombardo and Vic Damone. Latter pair, in the air-conditioned room, played to solid business, averaging over 1,000 covers nightly.

Following Kaye's four-week stand, the Phil Spitalny and Griff Williams orchs have been booked together until Aug. 20, when Spitalny will exit. Mischa Borr's crew will team with Williams behind Fran Warren and Dick Contino, who will work out as a single, until Sept. 5. From then until Oct. 1, Vaughn Monroe's orch has been booked as a solo turn.

Sharp Summer Lag Cues Big Stores To Ask Diskers for Cut in LP Prices

Fran Allison Sets Up Her Own Music Co.

Chicago, June 27. Radio-TV performer Fran Allison is setting up her own music publishing firm, Midway Music. Firm will be managed by Archie Levington, her husband and Chi manager of Leeds Music. Leeds will be sole selling agent.

Midway will pick up songs which can be exploited by Miss Allison through her Victor recordings and "Kukla, Fran and Ollie" TV show. Firm will apply for ASCAP membership.

Renewal Rights Switch By Songwriter's Wife Contested in N.Y. Suit

Question as to whether a songwriter's wife can transfer renewal rights during her husband's lifetime arose in a suit brought in N. Y. federal court last week by Leo Feist against Edwin H. Morris & Co. Infringement action involves nine songs and also names tunesmith Chester Conn and Jerry Vogel Music as third party defendants.

Feist asks an injunction to restrain Morris from allegedly pirating its renewal rights to nine numbers on which the late Ernie Erdman collaborated with several other writers. Tunes include "Underneath Hawaiian Skies," "Lonesome-Lovesick-Got-To-Have-My-Daddy Blues," "I Was Wrong (All Wrong)," "What'll You Do," "Tee-Pee Blues," "Virginia Blues," "Clover Blossom Blues," "Toot, Toot, Tootsie (Goodbye)," and "Long Ago (Mid Apple Blossoms)."

As filed by attorneys Abeles & Bernstein, suit points out that Morris bases its claim to the songs' renewal rights under a Feb. 9, 1945, assignment from Louise Erdman, the writer's widow. But this transfer, it's charged, is invalid since only Mrs. Erdman's signature was affixed to the document. Wording of the agreement specified that both she and her husband were to ink the transfer.

Erdman, who suffered from melancholia, was confined to a mental institution some 20 years, died Nov. 4, 1946.

By failing to secure a court's authorization for his signature on the assignment, the suit contends, Morris' assignment is worthless. Furthermore, the complaint notes, a wife isn't eligible to make an assignment.

(Continued on page 47)

FERENTZ MULLS OFFER AS PETRILLO AIDE

Detroit, June 27. Jack Ferentz, president of the Detroit Federation of Musicians for 11 years, has been offered the post of assistant to the president of the American Federation of Musicians. The offer was made by James C. Petrillo, AFM's president. If Ferentz takes the job he will have to move to New York. He's still thinking it over.

Richmond's New Co.

Howie Richmond has added another publishing firm to his recently formed Cromwell Music. Addition is Spencer Music, headed by Pete Kameron, formerly associated with Hill & Range. Spencer, a Broadcast Music affiliate has already released its first tune, "Goodnight, Irene," written by Huddie "Leadbelly" Leadbetter and John Lomax. Number was acquired from World-Wide Music.

Tune is spotted on the reverse side of the Gordon Jenkins' Decca recording of "Tzena Tzena Tzena," "Tzena," incidentally, is a Cromwell publication.

Faced with a sharp summer sales dip and competition from price-cutting retailers, a group of large chains and department stores is asking the major diskeries for a sharp price cutback on long-playing disks. Big retail outlets, whose hands are tied by price-fixing laws in competing with street stores that offer substantial discounts, made their initial bid to the platter companies last week.

One major New York chain, with 25 stores in the metropolitan area, frankly put the price cutback to the diskeries as the only means of clearing their piled-up inventories this summer. Whereas last year the retailers had such hot long-playing disks as "South Pacific" and "Kiss Me, Kate" for a profitable turnover, present stage of the market finds disks lagging across-the-board. In the case of one N. Y. chain, sales of "South Pacific" hit 400 to 500 sets weekly last year compared to about 100 this year.

Tentative proposal to the diskeries called for an approximate 20% reduction in the current list prices of \$4.85, \$3.85 and \$2.85 disks. Because the retail outlets want to maintain their present markup of 40%, diskeries are showing stiff opposition to the proposal which would reduce the profit margin on each disk. Retail outlets, on the other hand, contend that the increase in volume would make up for the smaller profit per disk.

Even if the diskeries stand pat on their current prices to the retailers, it's understood that the large chains and department stores will initiate their own price-cutting measures. Step will be taken to swing pack part of the trade which has been able to get discounts ranging up to 30% in some stores. Without approval of the waxeries, any such open price-cutting move would involve a violation of the Feld-Crawford act, but the larger retailers are so exasperated by the smaller outlets' competitive tactics that they are ready to challenge the constitutionality of the act.

WB Cos. Refuse Sync Rights For Video Pictures

Hollywood, June 27. Warners' music publishing subsidiaries, Harms, Remick, Advance and Witmark, are refusing to grant synchronization rights for television films or tunes in their catalogs, according to Vic Blau, veepee and Coast chief of the subsids.

The biggest popular music catalog in the business includes works of such tunesmiths as Rudolf Friml, Victor Herbert, Vincent Youmans, Cole Porter, George Gershwin, some Sigmund Romberg, most of Rodgers & Hart, Kalmar & Ruby, Johnny Mercer, Harry Warren, Noel Coward, Harold Arlen, Franz Lehár and early Jerome Kern stuff.

Eddie McHarg, Coast chief of Robbins-Feist-Miller, Loew's subsid, says no rule has been laid down denying sync rights to telefilms, but on other hand, no licensing has yet been authorized.

David Rose to Record During Europe Stay

David Rose planned to Europe Monday (26) for three weeks. While abroad the composer-pianist-maestro will record some of his original works with pickup orchs in both Paris and London.

Rose, who's on the Red Skelton Sunday airer for CBS, flew into New York Sunday (25), following Skelton's last broadcast prior to a summer layoff of 13 weeks. Rose has been set to fill the Skelton radio spot for five weeks beginning Aug. 27.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING JUNE 24

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos.	No.	Artist	Label	Song	N. Y.	Chi.	L. A.	D. C.	Cincy	Den-ver	Low-rence	K. C.	Miami	Phil.	Ind.	Dallas	San Antonio	Se-attle	Re-land	S. F.	Rich-mond	Day-ton	Portl., Ore.	Sp-g-field	Akron	Min-n.	Fitch-burg	Mem-phs	Phoe-nix	Al-bany	Mil-waukee	San Ant.
1	1	Andrews Sis-G. Jenkins	Decca	I Wanna Be Loved	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	5	Anton Karas	London	Third Man Theme																												
3	4	Ames Bros.	Coral	Sentimental Me																												
4	3	Perry Como	Victor	Hoop-Dee-Do																												
5	7	Gordon Jenkins	Decca	Bewitched																												
6	10	Nat "King" Cole	Capitol	Mona Lisa	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
7	11	Bill Snyder	Tower	Bewitched																												
8	17	Billy Eckstine	M-G-M	My Foolish Heart																												
9	14	Guy Lombardo	Decca	Third Man Theme																												
10	8	Kay Starr	Capitol	Hoop-Dee-Do																												
11	23	Frank Sinatra	Columbia	American Beauty Rose	1																											
12	6	Gordon Jenkins	Decca	My Foolish Heart																												
13	14	Eileen Barton	Mercury	If I Knew You Were Coming																												
14	17	Doris Day	Columbia	Bewitched																												
15	27	Russ Morgan	Decca	Sentimental Me																												
16	6	Larry Cook	Abbey	Old Piano Roll Blues																												
17	35	Bill Darnell	Coral	Mississippi																												
18	1	Vic Damone	Mercury	Vagabond Shoes	3																											
19	22	Sammy Kaye	Victor	It Isn't Fair																												
20	33	Doris Day	Columbia	Hoop-Dee-Do																												
21	30	Russ Morgan	Decca	Down the Lane																												
22	21	Doris Day	Columbia	Didn't Slip, Wasn't Pushed	8																											
23	12	Mindy Carson	Victor	My Foolish Heart																												
24	1	Lorry Raine	Universal	Strangers	3																											
25	2	Les Paul	Capitol	Nola	6																											
26	17	Billy Eckstine	M-G-M	I Wanna Be Loved	9																											
27	4	Percy Faith	Columbia	I Cross My Fingers																												
28	1	Roberta Quinlan	Mercury	Buffalo Billy																												
29	35	Bing Crosby	Decca	Didn't Slip, Wasn't Pushed																												
30	9	Hugo Winterhalter	Columbia	Count Every Star	5																											
31	33	Rudy Vallee	Victor	Sentimental Me																												
32	24	Larry Green	Victor	Bewitched																												
33	21	Patti Page	Mercury	Don't Care, Sun Don't Shine																												
34	31	Kay Starr	Capitol	Bonaparte's Retreat																												
35	13	Sammy Kaye	Victor	Wanderin'																												
36	1	Freddy Martin	Victor	Third Man Theme																												
37	1	Nat "King" Cole	Capitol	A Little Bit Independent	1																											
38	1	Gene Krupa	Columbia	Bonaparte's Retreat																												
39	2	Jan Garber	Capitol	I Love You Because																												
40	6	Patti Page	Mercury	Gonna Paper All My Walls																												
41	3	Ray Anthony	Capitol	Count Every Star																												
42	1	E. Cantor-S. Kaye	Victor	Old Piano Roll Blues																												
43	27	Ames Bros.	Coral	Stars Are Windows of Heaven																												
44	2	Tony Martin	Victor	Don't Care, Sun Don't Shine																												
45	3	Herb Jeffries	Columbia	Count Every Star																												
46	1	Jo Stafford	Decca	Thanks, Mr. Florist																												
47	1	Jo Stafford	Capitol	Simple Melody																												
48	2	Don Cornell	Victor	I Surrender Dear																												
49	1	Guy Mitchell	Columbia	Where in the World																												
50	19	Johnny Desmond	M-G-M	Picnic Song	4																											
51	6	Sammy Kaye	Victor	Roses																												
52	1	Art Lund	M-G-M	Mona Lisa																												

This week's

New Releases

... on RCA Victor

Release 50-24

POPULAR

DON CORNELL with **HUGO WINTERHALTER'S ORCHESTRA and CHORUS**
Hawaii
You Wonderful You... 20-3839—(47-3839)*

HERE COME THE DANCE BANDS AGAIN

TOMMY DORSEY
Happy Feet
Birmingham Bounce... 20-3840—(47-3840)*

HERE COME THE DANCE BANDS AGAIN

FREDDY MARTIN
Mem'ry Island
Jazz Pizzicato... 20-3841—(47-3841)*

PERRY COMO
If You Were My Girl
I Cross My Fingers... 20-3846—(47-3846)*
(And **THE FONTANE SISTERS**)

HERE COME THE DANCE BANDS AGAIN

VAUGHN MONROE
The Phantom Stage-Coach
Mexicali Trail... 20-3818—(47-3818)*

COUNTRY

EDDIE MARSHALL
The Tom Cat Blues
Three Kisses... 21-0357—(48-0357)*

SLIM WHITMAN
Wabash Waltz
I'm Crying For You... 21-0358—(48-0358)*

JESSE ROGERS
Slippin' Around With Jole Blon
Finders Keepers, Losers Weepers
21-0359—(48-0359)*

BLUES

ARTHUR "BIG BOY" CRUDUP
Oo Wee Darling (Love Me With a Thrill)
Mean Old Santa Fe... 22-0092—(50-0092)*

NEW ALBUMS

TONY MARTIN
"Tony Martin's Dream Girls"
P-287—20-3802 thru 20-3804—78 rpm
WP-287—47-3802 thru 47-3804—45 rpm

HERE COME THE DANCE BANDS AGAIN

VAUGHN MONROE
"Vaughn Monroe Sings New Songs of the Old West"
P-289—20-3810 thru 20-3812—78 rpm
WP-289—47-3810 thru 47-3812—45 rpm

NOTE: All records in this panel are listed alphabetically by song title.

Going Strong...

\$... indicates records which, according to actual sales, are recognized hits. The trade is urged to keep ample stocks of these records on hand, or to reorder promptly when current stocks begin to approach the "sold-out" stage.

7 ... designates that record is one of RCA Victor's "Certain Seven"—among the leading numbers on the trade paper best-selling retail sales charts. Obviously, sure things!

- \$ Bewitched**
Larry Green and the Honeydreamers... 20-3726—(47-3726)* **7**
- \$ Count Every Star**
Hugo Winterhalter... 20-3697—(47-3221)* **7**
- \$ El Mambo**
Perez Prado... 20-3782—(47-3782)*
- \$ Hoop Dee Doo**
On the Outgoing Tide
Perry Como... 20-3747—(47-3747)* **7**
- \$ I Wanna Be Loved**
Fontane Sisters and Hugo Winterhalter... 20-3772—(47-3772)* **7**
- \$ It Isn't Fair**
Sammy Kaye... 20-3609—(47-3115)*
- \$ My Foolish Heart**
Mindy Carson... 20-3681—(47-3204)*
- \$ Third Man Theme**
Freddie Martin... 20-3797—(47-3797)*
- \$ Roses**
Sammy Kaye... 20-3754—(47-3754)* **7**
Sons of the Pioneers... 21-0306—(48-0306)*
- \$ Wanderin'**
Sammy Kaye... 20-3680—(47-3203)* **7**
- \$ Why Should I Cry**
Eddy Arnold... 21-0300—(48-0300)* **7**

Coming Up...

★ ... indicates records which have enjoyed better than average initial consumer acceptance and stand an excellent chance of entering the top-selling hit category. The trade is advised to watch these records carefully in order to maintain stocks consistent with demand.

- ★ Enclosed One Broken Heart and Cuddle Buggin' Baby**
Eddy Arnold... 21-0342—(48-0342)*
(Number one and two respectively, Country and Western Disk Jockeys Pick, Billboard, June 24.)
- ★ The Old Piano Roll Blues**
Eddie Cantor, Lisa Kirk, Sammy Kaye... 20-3751—(47-3751)*
(Number 27, most played Juke Box Records, Billboard, June 24.)
- ★ Three Little Rings**
Fontane Sisters... 20-3814—(47-3814)*
(Number seven, Disk Jockeys Pick, Billboard, June 24.)
- ★ I Still Get a Thrill**
Tony Martin... 20-3799—(47-3799)*
(Number two, Retailers Pick and Number six, Operators Pick, Billboard, June 24.)
- ★ Peace of Mind**
Tony Martin... 20-3799—(47-3799)*
(Number five, Retailers Pick, Billboard, June 24.)
- ★ Simple Melody**
Phil Harris... 20-3781—(47-3781)*
(Number ten, Disk Jockeys Pick, Billboard, June 24.)
- ★ I'm Bashful**
Mindy Carson... 20-3801—(47-3801)*
(Number seven, Retailers Pick, Billboard, June 24.)
- ★ To Me You're a Song**
Ralph Flanagan... 20-3795—(47-3795)*
(Number eight, Retailers Pick, Billboard, June 24.)
- ★ What, Where and When**
Ralph Flanagan... 20-3795—(47-3795)*
(Number eight, Operators Pick, Billboard, June 24.)

TIPS: Robert Merrill's WANDERIN' (backed by VALENCIA) ... a great standard.

*45 r.p.m. catalog numbers.

The stars who make the hits
are on

RCA VICTOR Records

RCA VICTOR DIVISION

RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

JAN FEB MAR The APR MAY JUNE Swings to "45"

DECCA

data

presenting

The Record
Everybody's
Talking About!GORDON
JENKINS

and the

WEAVERS

on

TZENA,
TZENA,
TZENA

coupled with

GOOD-
NIGHT
IRENE

DECCA 27077

Single Records
75c each (Plus Tax)DECCA
RECORDS

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best
sellers, based on reports ob-
tained from leading stores in
12 cities and showing com-
parative sales rating for this
and last week.National
RatingWeek Ending
June 24This Last
wk. wk.

Artist, Label, Title

			New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus Shop)	Boston—(Boston Music Co.)	Detroit—(Grinnell Bros.)	San Francisco—(Sherman-Clay)	Philadelphia—(Wanamaker)	Kansas City—(Jenkin's Music Co.)	Seattle—(Sherman Clay)	Omaha—(A. Hospe Co.)	St. Louis—(Ludwig Music House)	Minneapolis—(Don Leary)	TOTAL POINTS
1	1	ANTON KARAS (London) "Third Man Theme"—536	6	2	1			1	2			4	5	4	63
2	2	ANDREWS SIS-G. JENKINS (D) "I Wanna Be Loved"—27007	2		2	2				3		1	4		52
3	12	NAT "KING" COLE (Capitol) "Mona Lisa"—1010		5	8			5	10	3	5	2		9	41
4	5	BILLY ECKSTINE (M-G-M) "My Foolish Heart"—10623A		7	7		9	1		4			2		40
5	6	BILL SNYDER (Tower) "Bewitched"—1473					3	6	2		1			10	33
6A	3	PERRY COMO (Victor) "Hoop-Dee-Do"—20-3747		1	6		1					5			31
6B	7	GORDON JENKINS (Decca) "My Foolish Heart"—24830		10		3		4		4			3		31
6C		BILLY ECKSTINE (M-G-M) "I Wanna Be Loved"—10716			1			3			4		8	8	31
7	10	AMES BROS. (Coral) "Sentimental Me"—60140			5	9	3		7			3			28
8	11	KAY STARR (Capitol) "Bonaparte's Retreat"—936						4		7	1			9	23
9	15	GUY LOMBARDO (Decca) "Third Man Theme"—24839						3		1					18
10A	4	GORDON JENKINS (Decca) "Bewitched"—24983		8		4							6		15
10B		DORIS DAY (Columbia) "Bewitched"—38689								2	5				15
11		DORIS DAY (Columbia) "Hoop-Dee-Do"—38771											7	1	14
12		PERCY FAITH (Columbia) "I Cross My Fingers"—38786							6				2		12
13	18	SAMMY KAYE (Victor) "Roses"—20-3754					10						6	6	11
14A	8	HUGO WINTERHALTER (Victor) "Count Every Star"—20-3697B		9	9		5								10
14B		MILLS BROS. (Decca) "Daddy's Little Girl"—24872			4					9	10				10
14C		TONY MARTIN (Victor) "Don't Care, Sun Don't"—20-3755B						6		6					10
14D	14	LES PAUL (Capitol) "Nola"—1014											1		10
15A	13	DICK HAYMES (Decca) "Count Every Star"—27042						7	8			9			9
15B	16	MEL TORRE (Capitol) "Bewitched"—1000							2						9
15C		SAMMY KAYE (Victor) "It Isn't Fair"—20-3609						6				7			9
15D		RAY ANTHONY (Capitol) "Count Every Star"—979												2	9

FIVE TOP
ALBUMS

1	2	3	4	5
SOUTH PACIFIC Broadway Cast Columbia MM850 ML4180	YOUNG MAN WITH A HORN H. James-D. Day Columbia C198 CL6106	DIXIE BY DORSEY Jimmy Dorsey Columbia C196 CL6095	GENTLEMEN PREFER BLONDES Broadway Cast Columbia MM895 ML4290	ANNIE GET YOUR GUN Hollywood Cast M-G-M E-509

Disk Best Sellers by Companies
(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Decca	6	151	London	1	63
Capitol	5	100	Columbia	3	41
Victor	5	71	Tower	1	33
M-G-M	2	63	Coral	1	28

On the Upbeat
New York

Charlie Shaver will head Tommy Dorsey's "Five Men of Note" jazz unit when the band opens at the Astor Roof in July. Sonny Dunham orch opens at the Capitol theatre, N. Y., Aug. 8 for two weeks. Gene Krupa took off this week on a series of one-niters in the far west. Don Cornell waxing hillbilly duets for RCA Victor with Rosalie Allen. Ruth Dales, secretary to Sidney Mills at Mills Music, weds Mike Schachter, aeronautical engineer, July 29. Elliot Lawrence booked for a three-day stand at the Steel Pier, Atlantic City, July 7-9. Danny Riccardi, who left the Lawrence outfit several months ago, has rejoined the outfit. Ray Anthony orch booked into the Surf Club, Virginia Beach, July 14 for one week, following with a series of one-niters spread between other week-long dates.

Chicago

Sol Wagner, ex-bandleader and former contactman for Music Pub-

lishers Holding Co. here, took over the Chappell and T. B. Harms Chicago offices, replacing Ed Richman. London, which picked up two Lorry Raine masters two weeks ago, bought two more, "I Remember" and "We've Met Before." Masters were on the Universal Label, and "We've Met Before" features a recitation by Chi deejay John McCormick. Joe Whalen, former Bregman-Vocco-Conn contactman here, off to New York with a couple of new songs for a try at starting his own publishing firm. Tommy Ryan into Kenneywood Park, Pittsburgh, Aug. 7 for two weeks. Larry Fotine to Peony Park, Omaha, week of Aug. 8. Harry Revel has written words and music for the official song of the Chicago Lake Front Fair, "The Chicago Fair Waltz." Bill Hansen, of Associated Music Publishers, in from Toronto to confer with Broadcast Music officials here. Harry Fox, New York licensing agent, in town on business. Harmonicats will do a short for Universal Pictures here July 5. They then go to the Bell Reive hotel, Kansas City, for a return engagement starting July 14. Bill Farrell starts the first of his stay-near-Chicago engagements at

the Blue Note Aug. 4 for two weeks. Farrell has a teevee show originating from Chi Monday nights that starts Aug. 7, so he must remain within one-day travelling distance of Chi. Clyde McCoy into Hotel Claridge, Memphis, July 28 for two weeks.

Hollywood

Lionel Hampton, one-niting around Southern California, played successive dates at Balboa Rendezvous, Mission Beach Ballroom, San Diego and at the "Cavalcade of Jazz" at Wrigley Field. Joe Reichman returns to the Mark Hopkins hotel, San Francisco, tonight (27) for a three-month stand.

Charlita's femme orch opened indefinite stand at Larry Potter's Supper Club. Jerry Gray took four former Glenn Miller sidemen into his touring orch; saxist Willie Schwartz, trombonist Jimmy Priddy and trumpeters Dale McMickles and Johnny Best. Sheldon Smith, formerly pianist with the old Bob Crosby band, joined the Milt Herth trio at Catalina Island Casino. Geri-Galian orch succeeded Bobby Ramos crew in dishing the rhumba at Ciro's.

Exchange Plan
Fading Out 78s
In Longhair Field

Fadeout of 78 rpm disks in the longhair field before the end of this year has been signalized by a series of exchange plans formulated by three major diskeries. Under a procedure designed to untaw frozen stocks of shellacs on the retailer shelves, RCA Victor, Mercury and London have agreed to exchange old shellacs for new long-playing merchandise under specified ratios.

Decca and Columbia have not joined the plan, but these diskeries have been pressing virtually no longhair shellacs since the intro of LP.

Victor plan, which will go into effect over the next three months, provides for the exchange of 78's at the ratio of \$1 value for every \$5 purchase of 45 rpm stock. Mercury's liquidation plan is similar to Victor's while London is offering to take back \$1 of shellac for every \$3 ordered on their long-playing product.

Shaw Robbed

Cincinnati, June 27.

A stopover here last week cost the loss to Artie Shaw of \$4,380. It represented 10 watches, three sets of cufflinks, a cigaret case and lighter, and \$180 stolen from his room in the swank Terrace Plaza, he told police Wednesday (21).

He checked in at the hotel late Tuesday, an off day between dance dates for his band in Louisville and Columbus.



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Columbia
RUSS CASE ORCHESTRA
with Ray Charles Vocal
M-G-M
TONY MARTIN
with Hanri Rene Orchestra
RCA Victor
and more coming

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Inside Orchestras—Music

Aided by extensive pluggings from disk jockey Art Ford, a French import tagged "Bolero" has copped such listener interest in the New York metropolitan area that Mills Music had Mitchell Parish write an English lyric to the Paul Durand music. New version is labeled "All My Love" and it's been earmarked as the firm's next "drive" tune. Company prexy Jack Mills acquired it on a European junket. Unaware that Mills owned the number, Ford also was impressed by the song on a recent continental trip. For the past two months he's been spinning waxings of Jacqueline Francois and Georges Guetary in the original French lyric. "Ditty first came to light on the soundtrack of the French film, "Scandals on the Champs Elysees."

In the middle of a flock of adaptations of commercial jingles into pop tunes, such as "Happy Feet" from the Miles Shoes radio jingle and "Three Little Rings" from the Ballantine beer rhythm spot, RCA Victor has disked a pop tune which is a straight commercial for a hotel. Number is "Hilton Caribe," composed by Miguelito Valdes and P. Lopez. Valdes cut the tune with Three Beaus and a Peep.

Tin Pan Pattern

Continued from page 43

gram tieups and possibly mag advertising. SPA has come up with a partial solution to the thorny coin problem with an offer to produce a video show with leading cleffers, all moneys received going into a promotional fund to be supplemented by publishers' contributions.

Among more immediate possibilities, one proposal slated for the agenda calls for the appointment of an industry delegation to con-

tact major chain stores with the aim of reestablishing sheet music counters. Another basic proposal will call for the industry to conduct surveys of sheet music customers, past and present.

Reps of the leading publishers are meeting today (Wed.) to iron out specific pub problems before going to the industry-wide conference. Publisher reps to the meet are Levy, with Arnold Shaw as his lieutenant; Ira Wiegand, of Bregman, Vocco & Conn; Sam Snetiker, of Chappell; Bernie Prager, of Robbins Music; and Karl Bradley, of E. H. Morris. Walter Douglas will also attend the conference as MPPA board chairman.

Reps of the SPA are Abel Baer, Louis Alter, Peter deRose, Vito Mizzy, Joseph Meyer, Jesse Greer and Charles Tobias. SPA vice-prexy who has been playing a leading role in the organization of the industry committee. Bob Miller will represent the MPCE. Trade-papers have also been invited to join the committee.

Shapiro-Bernstein

Continued from page 43

they did in district court, to appeal Judge Igoe's publication ruling.

Meanwhile, Harry Fox, who represents Shapiro-Bernstein as a licensing agent, was in town last week, and conferred with Schaeffer on the possibility of bringing in additional lawyers to aid Schaeffer with the appeal. No decisions were made, however.

Edward H. Norton, Miracle Records attorney, will go into district court Friday (30) on a petition for legal costs. He'll ask Judge Igoe for "reasonable costs" for his work for defending Miracle. Should Judge Igoe grant costs at that time, Schaeffer will probably appeal the costs assessment along with the rest of the decision.

Deep River Boys and Erskine Hawkins' orch teamed last week for a new RCA Victor waxing of "Tuxedo Junction."

Tops of the Tops

Retail Disk Best Seller
"Third Man Theme"
Retail Sheet Music Seller
"Bewitched"
"Most Requested" Disk
"I Wanna Be Loved"
Seller on Coin Machines
"Bewitched"
Best British Seller
"My Foolish Heart"

Irving Katz Quits Apollo To Join Children's Guild

After five years as sales manager for Apollo Records, N. Y., Irving Katz is exiting the company. On July 1 Katz joins the staff of Children's Record Guild, N. Y. kid-diskery. He'll hold down the same position at his new job as he did at Apollo.

CRG, incidentally, is expanding its operation. Outfit, which up till now has been operating in the U. S., Canada and Europe as a club, is preparing to enter the commercial field. Katz's initial task for the company, following the National Assn. of Music Merchants meet being held in Chicago in July, will be to set up national distribution. Records put out by the Guild are designed to create an understanding of music in juves ranging in age from two to eight.

The Guild, which began operating in January, will back its entry into the commercial market with a big promotion campaign. Ads will be taken in Life, McCall's, American Weekly, This Week and other mags. CRG is currently sporting a catalog of 12 platters but expects to have a list of 24 by next Christmas. Disks will sell on both 78 and 45 rpms. The standard speed will sell for \$1.10, while it's still being decided what to charge for the 45s. The Guild is headed by Milo Sutliff and John Stevenson, owners of the Grey-stone Press and its subsidiary book clubs, the Executive Book Club, Fiction Book Club and Book Society.

Bagette Songs chartered in Albany to conduct a music publishing business in New York, with capital stock of 200 shares, no par value.

Renewal Rights

Continued from page 43

signment of renewal rights before the death of her husband.

Third point which Feist legalite Julian T. Abeles raises is the fact that Morris only indexed a purported assignment by Mrs. Erdman to the tune, "Nobody's Sweetheart," in the U. S. Copyright Office. Defendant allegedly never made any entries with the Register of Copyrights on the Erdman assignment other than "Sweetheart."

Action also charges that Morris notified Feist of its claim under the 1945 assignment and that it planned to exercise it by requiring the American Society of Composers, Authors & Publishers to make future performance rights payments on the nine tunes to it (Morris). Moreover, the complaint states, no Erdman co-writer ever assigned his renewal rights to Morris.

Aside from an injunction, Feist asks damages sustained as a consequence of the alleged infringement as well as an accounting of profits. Now a partner in the firm of Bregman, Vocco & Conn, third party defendant Chester Conn declared in New York this week that he had never authorized anyone to make an assignment to Morris. He collaborated with Erdman on "Daddy Blues" and "What'll You Do?" Vogel Music is involved as a defendant through virtue of renewal rights it holds to "Tee-Pee Blues," through an assignment from Roger Lewis, co-writer of the tune with Erdman.

4-Day Western Music Contest for Vancouver

Vancouver, B. C., June 27.

A four-day western music contest featuring competition among square dance orchs, barbershop quartets, oldtime fiddlers, square-dance callers and vocalists will tee-off the annual Pacific National Exhibition, which begins an 11-day stand here Aug. 23. In prior years productions built around name attractions such as Jimmy Durante (1948) and Edgar Bergen (1949) were used to open the Fair.

First prize winners among the square dance orchs, western group vocalists and individual femme and male singers will be awarded \$1,000. Wilf Carter, Canadian western singer, will head a panel of judges.

Dave Kapp, Decca vice-prexy, due in N. Y. from Coast this week.

ADMIRAL, TV MFR., SUES TO RESTRAIN DISK CO.

A suit asking for an injunction to restrain Admiral Records, N. Y., from using the trademark "Admiral" was filed this week in N. Y. federal court by Admiral Corp., manufacturer of television and radio sets, among other electrical appliances. Claiming unfair competition caused by an infringement of its trademark and a violation of its common law trademark rights, plaintiff's charge also asks that all platters pressed by the diskery be impounded and that an accounting of profits derived from the alleged infringement be made.

The radio-TV manufacturing outfit has been using Admiral as its corporate trademark since 1941. The record company was formed last year.



"BEST BET" ★ RIPPY-TIPPY TUNE (Claremont)—A Billboard "Tip": "Russ Morgan's (Decca) RIPPY-TIPPY TUNE is a dancey, catchy novelty in his pleasant, commercial oorn groove." Cash Box says, "... a lighthearted melody that makes you wanna sing along with it." A "Best Bet."

TRADE RAVES! ★ GOODNIGHT IRENE (Spencer)—Rated "Disk of the week" by Cash Box and "picked" by Billboard is this sensational side by Gordon Jenkins' Orch. and the Weavers. "Can't miss"—"top notch"—"superb"—and other raves are circulating.

GETTING ACTION ★ GIVE A BROKEN HEART A CHANCE TO CRY (Porgie)—Eddie Fisher and Hugo Winterhalter (RCA Victor) receiving action on this new release, while Lee Shearin (London) is doing very well in the juke boxes. Tune shows great possibilities.

"JOCKEY JURY" ★ SAY WHEN (Duchess)—Evelyn Knight and Dick Haymes (Decca) team up for a smash. Radio Daily's "Jockey Jury," including Paul Brenner (WAAT), Eddie Gallaher (WTOP) and Jack Lacey (WINS) finds the platter up with the winners. Richard Hayes (Mercury) is also clicking.

RHYTHM HIT ★ PINK CHAMPAGNE (Venice) — Already strong in the Rhythm and Blues lists, via Joe Liggins' (Specialty) version, now comes a new release by Ralph Flanagan (RCA Victor) to bring the tune into pop demand.

COMO ★ IF YOU WERE MY GIRL (Duchess) — Perry Como (RCA Victor) latches on to this like-ly tune and turns out a disc that will receive top play. The Como talent was never better than on this item.

CATCHING ON ★ DADDY FROM GEORGIA WAY (Life) — Bob Chester (Columbia) offers this rhythm in effective style. With Stuart Foster on the vocal, disc receives a nod from Cash Box, to wit: "... an ultra fast melody that might catch on ... should hold its own."

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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

 National
Rating

 Week Ending
June 24

 This Last
wk. wk.

Title and Publisher

		New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Detroit, Grinnell Bros.	San Francisco, Pacific Coast Music	Philadelphia, Charles Dumont	Kansas City, Jenkins Music Co.	Seattle, Capitol Music	Indianapolis, Pearson's	St. Louis, St. Louis Music Supply Co.	Minneapolis, Schmidt Music Co.	TOTAL POINTS
1	2	"Bewitched" (Chappell)	2	1	4	3	1	3	1	3	1	1	5	106
2	1	"Third Man Theme" (Chappell)	1	2	1	2	6	1	6	2	1	3	2	103
3	3	"My Foolish Heart" (Santly-Joy)	6	3	5	4	2	5	5	4	5	2	3	87
4	3	"Piano Roll Blues" (Leeds)	4	4	2	1	4	2	3	2	10	4	6	79
5	5	"I Wanna Be Loved" (Supreme)	5	9	3	3	3	8	4	6	6	3	6	60
6	6	"Hoop-Dee-Do" (Morris)	8	5	6	9	4	4	6	5	7	45		
7	4	"Sentimental Me" (Knickerbocker)	3	6	7	10	6	8	10	27				
8	9	"Mona Lisa" (Paramount)	7	10	7	9	10	8	4	22				
9	6	"It Isn't Fair" (Words-Music)	7	9	9	7	6	7	9	21				
10	8	"Stars Are Windows" (Pickwick)	7	5	4	8	20							
11A		"Don't Care, Sun Don't" (Famous)	10	10	5	7	10	13						
11B	8	"Count Every Star" (Paxton)	8	5	9	9	13							
12	7	"Dearie" (Laurel)	9	6	10	7	12							
13	10	"Knew You Were Coming" (Rob't)	9	7	9	8	11							
14		"Cross My Fingers" (United)	2	10	7	9	9							
15	11	"C'est Si Bon" (Leeds)	8	8	10	7								

3 in Basil Chi Orch

Wed Within 8 Days

Chicago, June 27.

 Three members of the Louis
Basil house orch at the Chicago

 theatre got married within eight
days of each other recently.

 It started with sax man Gil
Parks on June 13, then trumpeter
Corny Panico, June 15, followed
by Joe Masek, June 21.

Cox Back to Britain

 Sonny Cox, head of the British
publishing firm of Cox & Box,
sailed back to England Friday
(23) after a two-week visit to the
U. S.

MILLS MUSIC, INC.

**Announces the Acquisition of the
Sole and Exclusive Rights to the
Most Talked-About Song in Music History—**

TZENA,

TZENA, TZENA, TZENA

Music (First Two Parts) by Issacher Miron (Michrovsky)

(Third Part) by Julius Grossman

Lyrics by Mitchell Parish

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'RH' Logging System

Richard Himber's new development in logging broadcast performances lists tunes in the survey, based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocals, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The first group consists of the top 30 songs.

WEEK OF JUNE 16-22, 1950

First Group

Songs	Publishers
Are You Lonesome Tonight	Bourne
Bewitched	Chappell
But Me, I Love You	Campbell
C'est Si Bon	Leeds
Count Every Star	Paxton
Daddy's Little Girl	Beacon
Down the Lane	BMI
Gone Fishin'	Feist
Home Cookin'—†"Fancy Pants"	Famous
Hoop Dee Doo	Morris
I Didn't Slip, I Wasn't Pushed, I Fell	Witmark
I Don't Care If the Sun Don't Shine	Famous
If I Had a Magic Carpet	Shapiro
If You Were Only Mine	Robbins
I'll Always Love You—†"My Friend Irma Goes West"	Famous
I Still Get a Thrill	Words-Music
It Isn't Fair	Words-Music
I Wanna Be Loved	Supreme
My Foolish Heart—†"My Foolish Heart"	Sant v
Old Piano Roll Blues	Leeds
On the Outgoing Tide	Shapiro-B
Picnic Song	Chappell
Play a Simple Melody	Berlin
Rain	Miller
Sam's Song	Sam Weiss
Sentimental Me	Knickerbocker
Sometime	Witmark
Stay With the Happy People—*†"Peep Show"	Morris
Thanks Mr. Florist	Mills
Third Man Theme—†"Third Man"	Chappell

Second Group

Ask Me No Questions	Witmark
Buffalo Billy	Laurel
Choo'n Gum	BVC
Cry Cry Cry	Advanced
Darn It Baby That's Love—*†"Tickets Please"	Chappell
Dearie	Laurel
Enjoy Yourself	Morris
I Didn't Know What Time It Was	Chappell
If I Knew You Were Coming	Robert
I Hadn't Anyone Till You	ABC
I'm Bashful	Santly
Mambo Jambo	Peer
Musical Music Music	Cromwell
On An Ordinary Morning	Remick
Stars and Stripes Forever	Hill & Range-Church
Sunshine Cake—†"Riding High"	Burke-VH
Tell Her You Love Her	Duchess
Tonight	Miller
You Are My Love	Harms
You Dreamer You	BVC

† Filmmusical. * Legit Musical.

Local 802 Gets \$59,000 Back Pay in B'way Pact

Local 802, American Federation of Musicians, signed a two-year pact last week with the Paramount, Strand and Capitol theatres on Broadway in a settlement of the traveling band dispute.

Agreement gives the New York union a guarantee of 26 weeks employment for local bands at a minimum scale of \$151 per week per man. Retroactive to last September, pact gives the union \$59,000 as a 25% settlement on the musicians' claim for back pay.

Union lawyers declared the agreement with the Broadway presentation houses gained the same conditions for Local 802 that the Akron musicians' local recently won after a long legal battle with theatres in that city. New pact will run to September, 1951.

Agreement on the traveling bands' playing time ends a long dispute with the Broadway houses over the union's demands for standby crews.

Herman Set In Dallas

Dallas, June 27.

Woody Herman band has been booked for a one-night stand here at Louanns for July 14.

H. A. BROWN SIGNED

H. Arthur Brown, conductor of the Tulsa Philharmonic, signed by Continental Records, N. Y., to make a series of recordings. He will fly to Vienna Aug. 5 to record works of Beethoven, Brahms, Mozart and De Falla with the Vienna Symph.

NEW REVIVALS

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'You're a Sweetheart'**



**Standards by
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HOWARD S. RICHMOND, Gen. Mgr.

Chi Fair Needs Plenty Revamping, More Showmanship Would Help Too

Chicago, June 27.

If the Chicago Lake Front Fair of 1950 expects to become an annual affair, and that's the plan of its executive manager Crosby Kelly, it will have to do a great deal of revamping of its present setup. The Fair opened Saturday (24), on site of last year's Railroad Fair, with a general industry theme. However, this year's offering leaves much to be desired. While it's understandable that manufacturers' exhibits are needed and that time was short, educational exhibits are few, and in many cases not too well setup. Exceptions, however, follow the old giveaway appeal, with the Bell Telephone packing its building via free long-distance calls, the National Tea Grocery presenting cases of eatables, and a few others of lesser note doing likewise. What is most interesting is the atomic exhibition of Westinghouse, even to the farm folk. Bihourly talks on the atom has a 400-seat theatre full most of the time.

What the expo needs most is the guiding hand of a showman like Billy Rose or Mike Todd. There's no ballyhoo, no color or music to perk up the weary traveler. With the gate tab 50c, and practically all paid attractions that price or more, it adds up to a sizeable top for the man with a family along. On the other hand, a favorable note is the increase of inexpensive eateries and lounging facilities. What free attraction areas there are not particularly appealing, with talent being from amateur ranks with few exceptions.

Tab Musicals Okay

In the boxoffice pullers the pagant, which was the main draw of the Railroad Fair, continues to pack 'em in. It has changed its theme to accent on industry. Score by Isaac Van Grove gives it a dynamic quality. Another standby is the Cypress Water Show, which puts on an excellent water-thrill show with young swimmers. Charles Blake presents a musical theatre-in-the-round with a top-flight cast. Condensed versions of "The Mikado," "Of Thee I Sing," "Merry Widow" and "On the Town" alternate in four times daily offering with Jack Harrold doing a sock job as Lord High Executioner in the "Mikado" and Bill Hayes revealing a fine flair for comedy as well as a strong voice in "Of Thee I Sing." Staging by Jess Kimmel, using a ramp stage sans scenery, is of Broadway calibre. Costumes and lighting are colorful.

Also new is a tent circus with top acts such as The Langs, teeterboarders, getting a hefty hand. There is also an ice show and a kiddie theatre. Bad feature is that shows run on too close sked and

(Continued on page 53)

NEW 5% LIQUOR TAX HITS L.A. NITERIES

Los Angeles, June 27.

Local niteries, looking forward to better business when the cabaret tax is sliced, got an unexpected setback last week. The Los Angeles City Council voted to slap a 5% tax on liquor sold by the drink or by the bottle. Present levy is one-half of 1%.

Rap will hit all downtown and southside bistros and such hotel spots as the Biltmore Bowl and the Cocoon Grove. However, Ciro's, Mocombo and other Sunset Strip spots are unaffected since the Strip is in L.A. County, and outside city jurisdiction.

Berle May Play Summer Vaude Dates at 30¢, %

Milton Berle is being offered to theatres and cafes for summer bookings. Asking price has been upped considerably due to comedian's increased stature via his series for Texaco on NBC-TV. He's being submitted at \$30,000 and percentages weekly for theatres and \$15,000 for cafes.

Berle was originally slated to do a film at Warner Bros. this summer, but suitable script wasn't available.

Sheraton Talent Booker Off on 'Name' Quest

Boston, June 27.

Arki-Yavenson, director of talent for the Sheraton hotels chain, which includes the Oval Room of Hub's Copley Plaza, left last week for a scouting tour of Hollywood. He intends to line up names for next season.

Past season policy or using name attractions proved highly successful and Yavenson intends to continue policy next season. Room paid off nicely with such attractions as Rudy Vallee, Kay Thompson, Lena Horne and Frankie Laine, but lesser names proved disappointing.

Already booked for next season are Hildegard, Billy DeWolfe, Benny Goodman and Charles Laughton with Elsa Lanchester.

Europe-Bound Spenders Hike Biz in N.Y. Cafes

New York hotels and cafes have been running counter to the general trend throughout most of the U.S. Business in the remaining cafes during the past month has been heavier than in comparable periods during the past few years, and grosses in some instances approach the takes of the wartime years.

One of the reasons for the increase is ascribed to the heavy travel to Europe. Those making the European jaunts are arriving in New York earlier and spending a few days here, so that the hotels, cafes and some of the top legiters are cashing in on the visitor influx.

Hotels are at capacity or near. There also has been runaway business in some spots.

Another reason is the heavier than normal gang of buyers in New York. Most are in to line up fall stocks.

The niteries currently operating are doing better than normal summer business. Situation is unlike that of former years due to fewer top cafes. Copacabana, Latin Quarter and Riviera, latter in Ft. Lee, N. J., are doing handsomely. Diamond Horseshoe has picked up somewhat but late business isn't too heavy. Versailles is holding its own.

The cafe business, for this month, is more profitable than usual. With the exception of the Riviera, the clubs are operating on smaller budgets. At that the Ft. Lee spot has trimmed its talent expenditure since last night (Tues.) when Jackie Miles at around \$3,500 replaced Danny Thomas, who was reported getting as much as \$12,500.

UNION YANKS SHOW FROM RENO NITERY

Reno, June 27.

Eddie Rio, American Guild of Variety Artists Coast chief, landed in town on a swing around his territory and promptly yanked a floor-show out of Columbo's niteriy.

Rio said spot had never been franchised by AGVA but he found a dance team, a comic and six chorines—all AGVA members—working the spot without a contract. What's more, Rio declared, they were working for less than scale so he ordered 'em out.

Colonna's Vaude Tour

Hollywood, June 27.

Jerry Colonna tees a four-week personal appearance tour in the east next week, opening at the Capitol in Washington, July 6.

Subsequent weekly dates take him to Shay's, Buffalo, the Atlantic City Steel Pier, and the Olympia, Miami. After winding the Miami date, Colonna returns here to continue network negotiations on his video show, planned for a fall bow.

Downey, Tucker, Lewis Set for Spa's Piping Rock

Morton Downey has been signed for the Piping Rock, Saratoga Springs, opening show, July 31. Frank Libuse and Landre and Verna, plus a line, will comprise the rest of the display. Sophie Tucker comes in Aug. 8 for five days, and a new show is slated for Aug. 13, which will wind the season.

Joe E. Lewis will headline finale show, with the Di Gatanos and Susan Miller also set for that bill. Piping Rock is being operated by Max Selette, Latin Quarter, N. Y., assistant manager. Lou Walters, LQ op, is staging the shows.

N.Y. Latin Quarter Prunes Talent Nut

Lou Walters, operator of the Latin Quarter, N. Y., is shaving all talent salaries 20%. Acts who previously appeared at his spot for \$1,000 weekly will be especially hit. Small acts will not be subjected to the cut.

One of the first acts to come under ucase is Sophie Tucker, who got \$7,500 the last time she appeared there. Miss Tucker, this week, inked for \$6,500.

Walters said that while business is good at the present time, a sudden twist could put him in the minus column. He illustrated that point by citing that the cafe dropped \$48,000 in three months last summer.

Walters stated that salaries of most performers working his spot are still on the inflationary wartime level, whereas business is below that era.

The Latin Quarter is in a particularly fortuitous position at this point inasmuch as the top niteriy showcases in town have dwindled to this spot and the Copacabana. Agents must frequently come to terms with Walters if certain acts need N. Y. showcasing.

Dance Act Can Work Full Year in Europe Without Repeat; Swiss Costs High

Zurich, June 15.

A dance act can work a consecutive year in Europe without repeating, according to Eddie Root (Renee &), current at the Baur-au-lac hotel here. Hotel, Root says, has been using terp-twins as the sole act for the past five years, each with engagements from two to five weeks.

Switzerland is good for two to four months of work; Madrid can offer another month, and engagements of similar length can be secured in Portugal and the Scandinavian countries as well as the casinos and cafes in Italy, France and England. With the food ban off in England, cafe work for performers has increased considerably.

However, living prices have increased considerably in Switzerland, Root stated. In 1934, when Root previously played this country, living was cheapest in Europe. Room and meals cost around \$2 per person. Today a hotel room in Zurich is \$65 weekly, rates beginning at \$10 daily, and a meal in a medium-priced restaurant is \$3 to \$4. And there are no cheap restaurants. Switzerland, he declared, is currently the most expensive country in Europe as far as living costs are concerned. On the other hand, Root says his salary is \$50 a week more than it was in 1934.

The winter skiing season contributes more work for performers. Hotels in St. Moritz and Dravos add two months to the work that is available to performers. A two-month run for a dance team, Root observes, is practically a career in America.

Abbott-Costello to Glasgow

Glasgow, June 20.

Bud Abbott and Lou Costello will top the Empire bill here opening July 3. The Empire is the leading vaude house in Scotland.

Top prices for Abbott and Costello week will be \$1.12 as against the usual 75c. Other U. S. acts skedded for appearances here are Peggy Ryan and Ray MacDonald (June 26), Allan Jones (July 10) and Nicholas Bros. and Deep River Boys (July 17).

Agents Nix AGVA's Free Franchises, Preferring to String Along With ARA

AGVA, Leon & Eddie's Get Deal for Celebrity Nights

A compromise has been reached between the American Guild of Variety Artists and Eddie Davis, operator of Leon & Eddie's, N. Y., regarding the Sunday night celebrity shows. All performers appearing at such affairs will get scale pay and guests coming up to do a turn will be similarly compensated.

Leon & Eddie's had run celebrity nights consistently until banned at the AGVA convention in Philadelphia early this month. Under the new setup they will be known as guest nights.

Thelma Carpenter was honored guest at Leon & Eddie's this past Sunday (25).

Hotels in Pitch For Cultural Summer Trade

Hotels, both rural and urban, are making pitches to capture the cultural trade this summer. Many bonifaces, either unable or unwilling to pay big sums for performers who have hitherto been box-office draws, are now attempting to entice trade with lectures by authors, critics, news commentators, college professors, artists and legit actors.

Many resort innkeepers feel that summer guests would like to get away from the usual entertainment fare, namely, that offered as year-round lures in niteries. Indications that the swing is to the cultural side is seen in the projected growth of the arena theatre ideas in hotels and ballrooms.

Policy has long been successful at summer camps such as Camp Tamiment, Tamiment, Pa., and the nearby Camp Unity, latter being run by the International Ladies Garment Workers' Union.

One of the more ambitious programs is being undertaken by Walter Jacobs at the Lake Tarleton hotel, Pike, N. H. Jacobs will inaugurate the White Mountain Festival of the Seven Arts next month. He has lined up a series of events which call for appearances of Robert Coleman, drama critic of the N. Y. Mirror; Robert Garland, N.Y. Journal-American critic; Sam Jaffe, legit and screen actor; Charles Jackson, author of "Lost Weekend"; Waverly Root, author of "The Secret History of World War II"; producer Lee Sabinson, Emanuel Friedman, foreign news editor, N.Y. Times; Umberto Romano, artist; John C. Adams, economics professor at nearby Dartmouth; John G. Gasely history professor at the same institution; Richard Joseph, author and traveller; Ed Weiner, disk jockey, publicist and author of "The Damon Runyon Story"; Barry Gray, radio commentator, and Dewey D. Stone, industrialist. Sharmar Adams, New Hampshire's governor, will inaugurate the series. The Yankee Troupers, headed by Jack Golbert will continue arena-type presentations at that resort.

N.Y. WILL GET SHRINE CONVENTION NEXT YEAR

New York will get the Shrine Convention in June, 1951. According to the N. Y. Convention bureau, confab is expected to bring in around 100,000 Shriners and families. Together with non-members, a total of 1,000,000 visitors is expected. Bureau also estimates that \$10,000,000 will be spent during the shindig.

Shriners ended their 1950 convention two weeks ago in Los Angeles.

Hotels, cafes and theatres are expected to benefit by this influx of visitors, inasmuch as Shriners are considered a fairly wealthy group and good spenders.

Artists Representatives Assn., organization of talent agents, is preparing to fight the American Guild of Variety Artists' edict passed at union's recent convention which calls for issuing of franchises sans fee to agents and banning agent representation on arbitration boards where issues involve performers.

ARA at a meeting last week passed a resolution which calls for an agreement whereby performers will not apply for individual franchises to the union, but will go through ARA, which continues as their bargaining agent with the union. Agents under the resolution, declare they will not accept franchises through the union even if they're proffered. Group also declared it would sell acts without a franchise if AGVA cancels the agreement (Rule B) now in effect. Existing exclusive agency contracts with variety artists will continue in force until expiration date. Association says that acts not then signed with agencies will be at a loss in obtaining bookings.

Resolution stated, "ARA believes that the members and purchasers of talent understand and appreciate the position of the agent and the agents' association far more than the directors and officers of AGVA and that they will make their feelings known to AGVA and stand by the agents. It's the function of AGVA to protect performers salaries and working conditions, but it's the agent's job to attain the employment at a maximum for each client."

ARA further agreed that if any one agent should be "lured" by AGVA into accepting an individual contract, the others will not do business with him.

The ARA resolution further charged that union acted in bad faith. Since March of last year, it was charged, ARA approached AGVA for negotiations on the renewal of Rule B and had been led to believe a new contract would result. Group declared that they helped AGVA maintain its solvency by its agreement not to book actors in arrears to the union and helped bring considerable revenue into AGVA. They claim AGVA agreed to recognition of ARA as the agents rep and that ARA retain the dues paid by its members.

Henry Dunn, AGVA's national administrative secretary, stated that the union's resolution passed in Philadelphia isn't aimed at the destruction of ARA. Union's sole desire is to issue individual franchises and it wants to handle disputes pertaining to its members without outside interference. AGVA, he said, has no objection to the continuation of ARA as an organization.

AGVA's resolution which calls for issuance of free franchises to all who apply, however, would handicap ARA operations. ARA gets majority of its operating revenue from the \$50 charged by AGVA for the license. ARA instead got the franchise fee for policing its members and thus saving AGVA considerable coin.

'ICE FOLLIES' CANCELS N. Y. GARDEN STAND

"Ice Follies" will pass up annual N. Y. stand at Madison Square Garden. Reason hasn't been divulged. "Follies" generally played spot for 13 days, and by cancelling out, the auditorium will have that time to fill. Since period is at the height of the basketball season, it's believed the hoopers will fill in most of the time.

"Follies" exit from the Garden leaves the Sonja Henie "Hollywood Ice Revue" as only major blades show to hit New York. "Ice Capades," other major tank show on the circuit, cannot revise its schedule to play New York this season.

CLOSED ON LEWD RAP

Youngstown, O., June 27.

License of the Club Lido has been revoked for indecent entertainment and sales to minors.

City policemen testified that two entertainers were "suggestive" in stripteases, and the master of ceremonies used "naughty routines."

Hoppy's Moppet Appeal, Slick Acts Spark Cole Circus' Stadium Stand

By HERB GOLDEN

New Yorkers, accustomed to their circuses in Madison Square Garden, got their chance last week to see how the other half lives. Cole Bros. set up its rigging at the Yankee stadium in the Bronx. It was the first bigtime show to play outdoors in New York for a good many years.

Despite Hopalong (Bill Boyd) Cassidy and a topnotch assemblage of acts, New Yorkers were slow in grabbing at their opportunity. Whether it was lack of adequate bally, the unwillingness of adventurers from other boroughs to chance the Bronx or the inefficacy of Hoppy as a Pied Piper in blase New York, the customers were absent from Yankee Stadium in droves.

While 10,000 patrons at a performance is nothing to be jeered at any show, it unfortunately makes a mighty small handful in a 64,000-seat arena. Biz was better for the

matinees, with the small-fry contingent out in full force in their Hopalong Cassidy uniforms. But the stadium never resembled the Yankees at home for a hot Sunday afternoon double-header. Admission was \$3 for the boxes, \$2 for reserved seats and \$1 general admission.

Show premeed last Wednesday (21) night after being on the road since its opening in Chicago April 24. It played nine performances in five days, closing Sunday (25) evening. It reopens at Ebbetts Field in Brooklyn this Friday (30) and plays through July 4, then continuing its cross-country meander. Contrary to reports, the management insists that Boyd will be with the show throughout the summer.

Radio-TV Bally Only

There has been considerable criticism among showmen in New York of the ballyhoo techniques used in heralding the circus. Rather than going heavy on billing, as the Ringling show does, Cole threw its wad into video and radio, with particular emphasis on spots around the top kid programs. That would seem logical, since Boyd's popularity is primarily a product of those media. It was obviously, inadequate, however, for most New Yorkers queried at random last week were extremely vague about the show and its playdates. A more diversified campaign was obviously called for to bring the 575,000 customers that could be handled during the stand (bleachers weren't sold). That's more than half the potential of Ringling Bros. in its 65-performance run at the 14,000-seat Garden.

Unfortunately, that old show biz maxim, "Empty seats don't applaud," holds too true and the lack of substantial crowds robbed a really first-rate show of some of the excitement it deserved. Other factors notwithstanding, Arthur M. Wirtz and James D. Norris (who each own one-third; as does Boyd) have garnered the best acts in the business since they bought the Coles outfit last February and merged it with their Barnes Bros. setup. Bringing in Boyd was their topper, of course, and it paid off right away in Chicago when a 15-day engagement at the Wirtz-Norris-owned stadium drew almost 250,000 persons and \$450,000. Road tour since then hasn't duplicated that scale of success by any means, but has apparently paid off.

'Hoppy's' Dynamic Reception

Boyd comes into the arena on his hoos close to closing, to the accompaniment of a deafening din from the moppets the second they eye him. They were making mad rushes last week down the aisles and over the dugout roofs to get closer to their 52-year-old grey-

(Continued on page 53)

Fischer Dickering Lease Of N.Y. House for Revues

Negotiations are on between the Shuberts and Clifford C. Fischer for the lease of the Ambassador theatre, N. Y., which until recently had been a film house operated by the Sirtzky's.

Fischer is expected to restore house to stage shows, possibly along lines of his "Priorities" shows, which he produced nearly 10 years ago in legit houses. Deal is expected to be set this week.

Upon completion of the deal, Fischer will air to Europe for several weeks. He was slated to plane over last week but delayed the jaunt to iron the deal.

AGVA May Absorb Burlesque Union

Plan is underway for the American Guild of Variety Artists to absorb the Brother Artists Assn., union covering burlesque performers. The Associated Actors and Artists of America last week appointed a committee comprising A. Frank Real, of the American Federation of Radio Artists Reuben Guskin, Hebrew Actors Union and Jerry Baker of AGVA, which met with Henry Dunn, AGVA's national administrative secretary, and Tom Phillips, executive secretary-organizer of BAA, to study possible merger. Committee will report back July 6.

AGVA's stance is that there will have to be an absorption of BAA since a continuation of the present status would result in jurisdictional friction between both unions. Variety union also feels that it would be able to completely organize what is left of the burlesque field in a comparatively short time.

There have been previous attempts to merge both unions. First pitch was made in 1940 when Hoyt Haddock, then AGVA exec secretary, attempted to get both unions together feeling that since burley performers had to work both fields, their interests would best be served by one union. Plan was never consummated. Subject was again broached some years ago, but without result. This time, the 4A's is taking an active interest in the proposed merger.

BAA to Fight Merger

Phillips is prepared to fight absorption and will not surrender his charter to AGVA without a fight. Phillips stated that under 4A's law, charges must be preferred and hearings must be held. Meanwhile, Phillips declared, talk of absorption or merger will harm BAA inasmuch as burley theatre operators now will not want to talk contracts on ground they do not want to be in the middle of a jurisdictional dispute.

Atlantic City Preps for Holiday Influx With Plenty Lures for Visitor Coin

Atlantic City, June 27.

Resort is prepping for what it hopes will be the best holiday crowds in years over the long July 4 weekend.

Most seasonal spots are in full swing and the year-round cafes and hotels have augmented shows in prospect of the expected biz. With hotel reservations heavier than in many years, the amusement dispensers figure they can't miss.

The Playhouse will open Friday (30) night with Bert Wheeler in "Harvey." It is located in the old Hippodrome theatre on the pier. Steel Pier brings Danny Kaye into the Music Hall on Monday (2) and he'll continue until the following Saturday (8). Louis Prima will bring his dance band to the Marine

ballroom on the end of the pier Friday (30). Backing Kaye in Music Hall will be Georgia Gibbs, the Dunhills and other acts.

Top news of the week was the reported sale of Hotel Shelburne. Frank Gravatt, former Steel Pier owner and operator, disposed of his holdings to a group headed by Max Malamut, operator of Hotel Breakers. They will take possession on Friday (30). No changes in the operation will be effected, according to the announcement. Reported sale price was \$3,000,000.

As the season gets underway the long beach will have its full quota of guards, and the entire resort is geared for the summer visitors.

A huge headache in the parking problem looms especially over weekends. A study is underway which may end in the formation of a Traffic commission which would be empowered to take steps to better conditions.

Weekend crowds were up to expectations, despite hazy weather Sunday (25).

Mt. Resort Ops, AGVA Pact New Wage Scale

Question of whether performers are employees or independent contractors when working the mountain resorts has been left in abeyance pending a ruling from the social-security board. This compromise was made last week prior to inking an agreement between the American Guild of Variety Artists and N.Y. mountain hotel operators.

Minimums, according to Henry Dunn, AGVA's national administrative secretary, call for Class A hotels to pay \$30 per single per engagement; \$50 for doubles, \$65 for trios, and \$80 for quartets. In Class B spots, singles get \$21.50, \$37.50 for doubles, \$37.50 for trios and \$6 for quartets. All acts over four people will get \$15 per person per engagement in class A hotels and \$12.50 in Class B spots.

AGVA is holding a meeting at midnight Thursday (29) at the Fraternal Clubhouse, N. Y., to explain to new contract to its membership.

Carol Grauer On Own

Montreal, June 27.

Boniface Carol Grauer, who impresarioed the Samovar for 20 years, has pulled out of the Bucharest, where he has been for the past three years, with plans to start a boite of his own.

New location is mid-town on Peel street and shows will feature small combo plus vocal offerings.

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"Texaco Star Theatre' last week achieved a terrific pace with Georgie Price at the emcee spot. Price functioned in this capacity with a high degree of excellence." VARIETY

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"On Saturday at midnight February 22, 1947, Georgie Price tackled a new medium—the lecture platform. Price showed that an entertainer can reach the balcony whatever the medium.

"Despite frigid weather, complicated by a record snowfall a couple of days earlier, a near capacity audience turned out at \$3 top." VARIETY

Night Clubs:

"Lou Walters has buttressed his Latin Quarter revue with the inclusion of Georgie Price, comedian-singer, with a wealth of yockproducing material." VARIETY

Radio:

"... a well-grounded impression that the little fellow is hep in the business of entertaining. The output glowed with crack trouping." VARIETY

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Director

June 7, 1950

Mr. George E. Price
80 Shore Lane
Bay Shore, L.I., N.Y.

Findings on Physical Examination

The term Negative means normal on physical examination

HEIGHT 62.5 in. WEIGHT 125 lbs. EARS Hearing normal.
EYES Visual error corrected by glasses.
NOSE AND THROAT Negative.
ORAL CAVITY Negative.
CIRCULATORY SYSTEM: Blood Pressure Systolic 120 Diastolic 70 Pulse 80
Heart No enlargement, no murmurs.
LUNGS Negative.
ABDOMEN Negative.
RECTUM Negative.
INGUINAL REGION Negative.
GENITALIA Negative

X-ray examination of chest - Negative.
Kline test - Negative.

Blood Count:
Hemoglobin 15.9 gm. per 100cc.
Erythrocytes 5,000,000 per cu.mm.
Color Index 1.0
Sedimentation rate fall in mm.
45 minutes 18.0

Harry J. Johnson M.D.
Director

L. Jensen M.D.
Examiner

Address: 60 BEAVER STREET, NEW YORK

Night Club Reviews

Minnesota Ter., Mpls. (HOTEL NICOLLET)

Minneapolis, June 22. Dorothy Lewis' Ice Show with Miss Lewis, Joe Jackson, Jr., Manuel de Torro, Billy Griffin, Lewis Lovelies (4), Skating Trees (2), Cecil Golly Orch (12) with Mildred Stanley; 1st cover, \$2.50 minimum.

Through superior showmanship, striking and lavish costuming and swift pacing, Dorothy Lewis with her 11th annual summer ice show here, "Let's Go Places," again achieves success. Also a feat of creating the effect of a spectacular, highly entertaining production with a small cast on a cramped rink. All of her shows have afforded top-notch supper club diversion and have enjoyed long runs in this class room. This offering is one of her best—colorful, fast moving and more diversified than usual—

and it should find an all-summer home here.

For the first time, Miss Lewis goes out for comedy by bringing in Joe Jackson, Jr., tramp cyclist-funster, erstwhile of the "Ice-Capades," to co-star with her for the first four weeks of the show's run. Jackson's pantomime and other clowning provides the major laughs.

As usual, the four ensemble girl skaters are pretty as well as clever performers. In Manuel de Torro the star has a handsome partner who is extraordinarily adept on skates. Bill Griffin, the other youth, also rates praise for his looks and performance. The fact that the colorful costumes are more revealing than in other Lewis shows hits with the male customers.

Routines run largely to remarkable spins, acrobatics and dancing by Miss Lewis and her company, with solo and ensemble performances and a succession of production numbers. Show purports to take the audience on a tour, starting in Miss Lewis' own salon, where the star garbs her girls, a la Adolph Berg, for their trip. On the journey, Waikiki beach, Paris and Mexico are visited with appropriate production numbers for each locale. At Waikiki a pair of perambulating palm trees furnish a dash of novelty. There, too, the excuse is provided for brief but very effective interpolations of some "South Pacific" songs to accompany the skating.

The Cecil Golly orchestra with its vocal and musical assistance merits a share of credit for the show's success. Rees.

Green Room, N. Y. (HOTEL EDISON)

Harry Ranch Orch (7); \$2.50 minimum weekends; none weekdays.

Summer doldrums evidently has hit the Green Room of the Hotel Edison, N. Y., for on Friday (23) when caught there were more waiters in the cafe than customers. Small band of Harry Ranch dishes out pops, standards and an occasional Latino tune in an ordinary, sweet style.

At the Village Barn, N. Y., a couple of seasons ago, Ranch displayed considerably more animation and drive. However, it must be conceded that when attendance is scant there's not much point in putting on a full dress show. Probably also disconcerting to both the band and customers as well on night caught was an adjustment of lighting during a set.

Obviously such staging details could have been handled at a more convenient time rather than disrupt a set. Band breaks down into two sax, three brass and two rhythm. A tuba is used in place of a string bass. Outfit employs conventional arrangements. During the hot weather slump it would seem that a pop price policy at the room's bar might snare more trade. Gilb.

Bellevue Casino, Mont'l

Montreal, June 23. Rudy Cardenas, Ballet Sevillano (12), Oldfield & Ware, Frank Gamboni, Marguerite Lesage, Nonnie Morton, Mario Breval, Line (8), Bix Belair and Julio Reyes orchs. Produced by Mme. Natalie Kamarova, music by George Koinaroff; admission 50c., \$1.

Working the current layout around a socko "Carmen" theme, the Bellevue Casino whams over the nearest entertainment package since its opening 15 months ago. Coincidentally for present show is making most of the local bonifaces (who are cutting budgets and trimming shows because of the usual summer slump) shudder—but the ropes are up every night at this lofty cafe and the big splurge is paying off with this lavishly staged revue, plus good single acts.

Following a flash opening featuring the chirping of Marguerite Lesage and Mario Breval, the show moves with excellent pace building fast through the comedy acrobatics of Oldfield and Ware, through the "Carmen" spectacle highlighted by the sock terping of the Sevillano troupe, to the smash juggling of Rudy Cardenas who is the stand-out act in entire offering. In a room where the singers usually get the brush, the impact of "Carmen" commands attention and solo stunts by Miss Lesage and Frank Gamboni also garner salvos.

Mme. Kamarova has balanced Bizet and cheesecake in neat fashion and the showgirls do more than a little to dress up the productions. Injection of comedy spot with Nonnie Morton and trick bull for hoked-up bullfight during "Carmen" routine could be trimmed for better effect.

Cardenas has tough closing spot but comes through with a boffo performance. Youngster works fast and scores as he manipulates rubber balls, silk hats and cocktail shakers with ease and precision. Bix Belair handles a tough score in deft manner and divides customer hoofing sets with the Julio Reyes combo. Neut.

Drum Room, K. C.

Kansas City, June 22. Leon Mandrake & Co. (5), Arlene & Velvet, Johnny Byrn Orch (5); no cover or minimum.

After weeks of mild business, the Drum Room of the President hotel has turned to an old favorite, Mandrake, the magician, to turn his tricks to hypo biz. As he did in an 11-week run three years ago, Mandrake again is proving a sock attraction and biz is heady at this intimate room.

This time around Mandrake is sporting a larger show, and giving the customers a 40-minute session twice nightly. Dance team of Arlene and Velvet start things off with snappy rhythm terps, and Mandrake takes over with team of assistants to run through innings of sleight of hand and legerdemain, pulling rabbits, pigeons, flags, hankies, etc., out of thin air, his hat or what have you.

Magician's helpers, Frankie Starr and George Carl have the middle spot as comedy fakirs, working the "magicos" props for a round of chuckles as they gum up the works on pouring wine in a hat, falling to slip out of the handcuffs, and botching the hypnotism. Mandrake then returns for round of heavier artifices, calling on help

from the audience for a session of "spirit-writing" on slates. Winds with his widely-known magic box trick, with girl assistant disappearing into red treasure chest, emerging later in new costume. Johnny Byrn crew backs in appealing fashion.

If this stand is any indication, magic as purveyed by Mandrake is a potent nightclub commodity, with capacity for the early show and near capacity for the second show on night caught. Quin.

Ciro's, Hollywood

Hollywood, June 20. Roger Ray, Ted & Phyllis Rodriguez, Joey Stabile Orch (11), Geria Gallan Orch (5); no minimum, \$1.50 cover.

Shriners, who've been packing the Sunset Strip spots during their convention no matter what the attraction, flipped their fezzes frantically for this spot's new layout, and rightfully so: Roger Ray's comedies and the bends and bounces provided by Ted and Phyllis Rodriguez provide the come-on.

Ray racks up the yocks solidly as he leans across his marimba to leer the story behind the story of "Indian Love Call," accompanied by brassy Bronxes from Joey Stabile's sidemen. He also reaps rich rewards with a romp on "Cribbin' bin," purposely sour chording on "My Blue Heaven," a soft-shoe turn or two, an invisible ball-catching stunt with a paper bag and a passel of comedy tumbles and prattfalls. He got off at the opener soaking wet with a takeoff on Red Skelton's Guzzler's Gin standby.

The Rodriguez team open pleasingly with their billowy ballroom bends. Their effortless style and youthful verve mark the act as an excellent buy for the better boites, confirmed by a date signed the night they bowed here for the Cal-Neva Lodge, Lake Tahoe. Their step septet includes a waltz, tango, Latin version of the Charleston—"Yes Sir, That's My Baby" in Cugat tempo, and is that something to hear!—and a rumba in which the male half balances a glass on his head and chews gum. Stabile's support and the intermission noodlings by Geri Gallan and his maraca men are solid terp promoters. Mike.

Cocoanut Grove, L.A. (AMBASSADOR HOTEL)

Los Angeles, June 20. Jon & Sondra Steele, Jerry Murad's Harmonicats (3), Skinnay Ennis Orch (14); cover \$1.50, \$2.

There's no great name value in this new layout but the Cocoanut Grove is offering okay entertainment for the summer tourist who's beginning to spread his folding money around the Southern California bistros. Oddly enough, both acts spotted on this bill zoomed upward through one solid disclick, the Steeles through "My Happiness" and the Harmonicats with "Peg O' My Heart."

Grove's budget on this one is much lower than its usual expenditure, so the Ambassador Hotel's spot figures to get by without great difficulty. First few days of the bill found the place crowded with Shriners here for the convention. Remainder of the stay will depend upon tourist lure since the posh Pasadena crowd, which likes to lift its pinky for a drinky at the Grove, won't be in any hurry to come around.

Harmonicats, on first, warm up the house with a fast 15 minute mouth organ stint that's capably sold. Couple of show-off pieces titillate the ringsiders but there's (Continued on page 54)

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Hoppy's Moppet Appeal

Continued from page 50

haired hero, with the cops having plenty of battle to keep them off the field itself. High-voltage enthusiasm for Hoppy by the kids there weren't more of them.

Cowboy star prances around the arena making with hat-waving greetings to the moppets and then going out into the centre ring and taking a mike to talk to them. He gives out for three or four minutes with "Be good boys and girls" and "You're the best-behaved children of any city in the country" (their parents would like to believe that), does some more waving and is gone. It's as completely pallid a performance as possible to think of, but the kids apparently fill in with their imaginations the rope-twirling, gun-toting heroics that they don't see on the field, because Hoppy's reception is nothing less than dynamic.

Topper among the circus turns is the Hanneford Family (headed by George, brother of the famed "Poodles") in a bareback routine accented by the comedy of young Tom. It's not only great riding, but a great laugh-getter and stopped the show opening night until an encore was given.

Closer is the Zachinis with their familiar shot-out-of-a-cannon rou-

tine. They are Donald, 20, and Sylvia, 21, children of Bruno, who's currently doing the stunt with a Canadian show.

Not to be discounted in anybody's circus is the Wallenda troupe on the high wire, undoubtedly one of the top thrill acts in the world today. Their topper is a seven-people, three-high pyramid across the strand. Rietta Wallenda also does a separate single on a 135-foot swaypole that's a knock-out. She tops it by coming down from her perch via a one foot up-side-down dangle along a line that stretches half way across the field.

Plenty Thrillers

Emphasis is on thrill acts and there's another good one in Betty and Benny Fox, who find space to jitterbug on an 18-inch platform set on a 125-foot-high pole. There's also Swanson doing his hanging himself routine. Ethel D'Arcy does some spectacular spins on a high bar and Torina & Eric do balancing on a moon frame and bar.

Con Colleano with his front somersault on the wire is another excellent turn, spiced with colorful showmanship. Wild animals are represented by Terrell Jacob and his cat act. He uses about eight lions and a couple leopards,

all finely trained and well-presented. Risko & Nino is a rather good comedy juggling routine, with the guy trying to spin 10 plates simultaneously on sticks.

An excellent first-time-in-the-U. S. turn that deserves and undoubtedly will get a better break than a side ring is Jacques Cordon on a unicycle. He does rope-skipping, juggling and assorted antics on his bike. Cole Bros.—which historically has put principal emphasis on hoss acts—still has a variety of tasty ones, aside from the Hannefords. They are Dorita Konyot, attractive Czech import with a fine high school turn, and the Herriot's and John Smith's liberty groups. Larry Davis's herd of 10 elephants is also strong.

Missing are the specs and parades that New Yorkers are accustomed to in the Ringling show. Closest that Cole comes is a couple aerial ballets with 12 gals. They're staged by Vander Barrette. Another Ringling must that's missing are the fliers. There are no trapeze turns.

Show was set up in three rings at Yankee Stadium, with the centre one at home plate and the other two where first and third would be. Beyond them were the cages for Jacobs' cat act, which were not removed during the performance and formed a kind of background. Out beyond them was the swaypole and other high rigging.

With the lights at night and the green grass of the field, the setup is quite colorful. Unfortunately, however, because of the size of the stadium, some of the thrill acts lose part of their punch through their remoteness from the audience.

Show runs two hours and 50 minutes. It paces along with creditable rapidity under guidance of ringmaster Leo Hamilton.

Chi Fair

Continued from page 49

there isn't much time to hop from one to the other. For the family that's making it an all-day, one-time affair, as a goodly portion do, it's almost impossible to catch all the shows, or even a good number of them. South-end area has been tabbed "Dixieland" with Paul Kilian bringing in his Old Nick Players from New York with a showboat facade complete with Capt. Billy Bryant, who for many years ran his own showboat on the Mississippi. Muggsy Spanier has a fine bunch of musicians who give hourly concerts between shows. There's also an old nickelodeon which gets a good pay.

WGN-TV made a smart last minute move and got the exclusive TV rights for the next five years. It built a large studio on the grounds and will beam most of its summer programs from this area.

There's no girlie shows in the lineup, with the nearest thing to a strip being the bathing togs of gals in the water show. Kelly also banned liquor sales on Fairgrounds. Emphasis is on family group entertainment.

Opening day was marked by parades and such with the final touch an imitation atomic explosion, which raised a lot of smoke. Till took a terrific beating when mid-afternoon rains hurt gate. Of the more than 50,000 expected, only 17,000 clocked in.

MCA Overcomes Pitt Ban, Everybody's Happy Again

Pittsburgh, June 27.

Solid front of five local nitery owners against Music Corp. of America has been slowly dissolving, until now the quiet boycott against agency seems to have disappeared. Group included Jackie Heller, Carousel owner; Lenny Litman, of Copa; Allan F. Clark, of Monte Carlo; Bill Green, whose dancery bears his name, and Andy Chakaras, operators of Vogue Terrace. Couple of months ago they banded together and pledged not to book any acts through MCA, because Denise Darcel, previously promised the Carousel, was quietly booked into Vogue Terrace without notification.

For a while boycott seemed to be functioning, but shortly after, one spot and another started to dicker with MCA again, until finally the spot which was responsible for the ban in the first place, the Carousel, has been doing business with that booking office again, too.

Betty Hutton, Hometown Gal, to Head Michigan Fair's 53G Talent Parade

Detroit, June 27.

Betty Hutton will return to her native Detroit as the featured Hollywood star of the Mid-Century Michigan State Fair, Sept. 1-10.

Carmen Miranda is given second billing in the show, which will include the Rockets and eight other acts not definitely set yet, and a rumba orchestra.

Nut for the show is \$53,000. Fair Board also plans a street parade, rodeo, auto racing and a midway of 21 sideshows and 28 rides.

Slipshod Bally Hurt Cole Circus On 1st N.Y. Stand

Lack of exploitation and paucity of advertising are blamed for the poor showing of the Cole Bros. Circus at the Yankee Stadium for five days last week. Despite almost perfect weather, nine showings at this huge ballpark hit only 300,000 admissions.

Feeling is that Bill (Hopalong Cassidy) Boyd could have drawn at this ballpark had the circus toppers let potential customers know he was in town. Advertising budgets were thought to be the most meagre for any circus to hit N. Y. There was also evidence of lack of organization in exploiting the event. With proper publicity, it's felt that it could have gotten at least 500,000 more admissions than were registered. Word of mouth helped toward the latter part of the run when the show tallied most admissions.

Although lack of paid exploitation might have been made up by a heavy publicity campaign, this also failed to materialize. The free mentions in most papers were cut to a minimum because of the fact that the N. Y. Daily News carries a Hopalong Cassidy strip and the other sheets felt they didn't care to do a buildup for a rival.

Show is slated to open at Ebbets Field, Brooklyn, June 30, and run until July 4. Heavier exploitation in that area may compensate for the comparatively low Yankee Stadium figures.

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NEW YORK-HOLLYWOOD

Night Club Reviews

Continued from page 52

Cocoanut Grove, L.A.

ample good music dished to satisfy harmonica hepcats.

Steeles had the firstnight crowd yelping for more after a half-hour of expert harmony and pianistics that ran the range from Chopin to Porter. Wisely, they keep "Happiness" for an encore request number, earning good returns with a "South Pacific" medley and an okay version of the currently popular "Bewitched, Bothered and Bewildered."

Backstopping is Skinnay Ennis' crew which accents the nostalgia in the terp chore department, giving Skinnay a chance to vocalize many of the numbers he was prominently identified with while with Hal Kemp.

Boulevard Room, Chi (STZENS HOTEL)

Chicago, June 20. "Skate, Gypsy, Skate," with the Maxwells (2), Arnold Shoda, Joan Hudloff, Farrar & Carter, Douglas Duffy, Jerry Mapes & Jack Raffloer, Line (6), Paula Breevor, Frankie

Masters Orch (11), with Phyllis Myles, Alan De Witt, Mary Ann Fitzgerald. Staged by Dorothy Littlefield; music and lyrics, Hessie Smith; orchestrations, Norman Krone; costumes, John Bauer, Bernard Peterson; cover \$1, \$3.50 minimum.

Someone must have retrieved a discarded operetta libretto for this show and while perhaps it might pass as such doesn't shape so well for a blader. Hoke story about a gypsy and countess, whom he adducts and falls in love with, bogs down what fine blade work might have been apparent under oldhat formation routines. Fortunately the Maxwells and their sock ark and comedy work is the saving grace of an otherwise tired show.

In the individual spots, Arnold Shoda gives a few brief glimpses of his top ballet-style work, with his flip cartwheels and dervish twirls getting a hefty hand. Miss Hudloff continues to look lovely in her stints. Douglas Duffy has a somewhat amusing bit with a femme doll, throwing it hither and yon. Farrar and Carter impress with a brief adagio. Jerry Mapes and Jack Raffloer contrib good precision and in duel scene which might have been something if better worked out.

Maxwells are the only comedy relief in the show and from the moment they step on the ice they get guffaws with their deadpan antics. Acro bits on skates are tops. Frankie Masters does a neat job narrating the show and doubling on the fine Hessie Smith score with Mary Ann Fitzgerald, who also does nicely. Costumes are bright and guady.

Masters in his 16 months stay here has accumulated a good following and keeps floor crowded for the dance sets. Besides the maestro on vocals, there's also Alan De Witt, who has an appealing style, and Phyllis Myles, who does okay on the novelty numbers. Zabe.

Golden, Reno

Reno, June 20. Cliff Ferre, Nilsson Twins; Lowe, Hite & Stanley; Lindsay Lovelies, Jack Law's Orch; no cover or minimum.

"June Daze" is tag of Clay Rambeau's new show at the Golden, and it's a fast moving 50-minute stanza. A bright, sexy chorus line, called the Lindsay Lovelies back Cliff Ferre in "Pennsylvania Polka" for lively opener. Nilsson Twins, femmes, follows with "You Hit the Spot." In nifty gowns, gals exude charm and personality. They clown "My Sister's a Little Bit Crazy" and "Pity the Poor

Girl Singer," and wind with "That Old Feeling."

Ferre then announces that the Andrews Sisters are in the audience and "have consented to come up on stage." Instead, one of the funniest trios to hit here in some time, Lowe, Hite and Stanley prance on in sunbonnets and femme garb to pantomime to the Andrews' records of "Boogie Woogie Bugle Boy," "Sonny Boy" and "Cow Cow Boogie" for hefty returns. Ferre follows with nice turns on "September Song" and "They Didn't Believe Me" for neat returns. Lindsay line joins him for "Cannon Ball Express" in pleasant finale.

Jack Law orch backs show competently and also does well by the dance sets.

Mocambo, Hollywood

Hollywood, June 21. Betty & Jane Kean, Roger Spiker's Orch (6), Latin-Aires (5); cover, \$1.50. \$2.

Making their first Coast stand in some seven years, Betty and Jane Kean are holding down the solo entertainment spot up here on Sunset Strip—and the customers are wondering why they stayed east so long. Sister team peddles humor to suit most every taste and does it with ease and know-how.

Probably because of their long absence, the gals failed to take into account the differences in taste between western and eastern audiences. As a result, there were occasional lags on opening night, but judicious editing and re-juggling sharpened the turn.

Team gets off to a good start with Jane's opening stint which includes fine impressions of Mae West and Margaret Truman. Zanyism takes over when Betty comes on and turn from then on is a blend of subtlety and slapstick humor that wins hefty returns. Hollywood being a town where word of mouth counts more than anything else, business should be constantly building while the Kears are around—and the stint should bring them some film work as well. They're ready for it.

Music is still being dished by Roger Spiker alternating with the Latin-Aires. Kap.

Swiss Chalet, Chi (HOTEL BISMARCK)

Chicago, June 15. Sons of the West (3), Harry Rodcay, Brad & Judy, Johnny Aladdin Orch (5); minimum \$2.50, cover 80c.

This room's regular pattern consists of one act, a yodeler, and square dancing. Ordinarily it works out okay. In this instance, room has booked in a western trio as its act, with the result that the western atmosphere is somewhat overdone. In addition, the act doesn't have enough strength to carry show by itself. Weakness of the bill is reflected in business on night caught.

Sons of West has "Gaylen Williams on accordion, "Cub" Higgins on guitar and Willy Mortensen on bass, with all three singing. Group does the routine western ballads and folk songs in a routine manner. Numbers include "Tumble Weed," "San Antonio Rose," and "Red Stockings and Green Perfume." Unit also has two instrumental novelties, featuring Williams. In "Johnson Rag" he plays accordion and vibraharp simultaneously, and in "Golden Slippers," he works on toy piano. Reception is moderate.

Brad and Judy conduct the nightly square dancing in an easy and informal manner that gets the elder folks onto the floor. Harry Rodcay continues to improve in poise and delivery as yodeler. Johnny Aladdin orch doesn't have too much to do, since Sons of West also back square dancing, but does a nice job with fox-trots, getting most of the few people on the floor. Chan.

Club Carnival, Mpls.

Minneapolis, June 24. Sarah Vaughan (2), Randy Brown, Little Buck, Bob Bass Orch (8); no cover or minimum.

This show under the new no cover or minimum policy stacks up well in entertainment value with most of the previous high-budgeted layouts. No longer going in for the

biggest and more expensive name attractions, comes through with Sarah Vaughan and two first-rate supporting acts. For the patrons who don't have to dig so far into their jeans as formerly there's on tap Miss Vaughan's top drawer bop vocalizing and beauty, novelty and fun furnished by Randy Brown and Little Buck's fast and nifty hoofing. It all adds up to plenty of pleasure.

With Jimmy Jones accompanying her on the piano, the personable Miss Vaughan's distinctively stylized song recital whips up constant enthusiasm. She goes down the line with "My Handsome Romeo," "I Cry for You," "Nobody Else," "Our Very Own," "Mean to Me" and "I Cover the Waterfront" that somehow succeed in casting a spell over even the non-bop fan.

Brown, tall and good-looking, scores with a corking paddle ball act spiced with a running line of humorous gab and some clowning. His manipulation of paddle with the small rubber ball attached is uncanny in its skill and dexterity. Little Buck, dusky hooper, opens the show with slick tap and acrobatic routines that are difficult and out of the ordinary. Good musical backing for the show and customer dancing is provided by emcee Bob Bass and his orchestra. Room nearly filled for week-day supper show caught. Rees.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., June 27.

Twenty years ago about 65 performers were patients of the National Vaudeville Artists, trying to regain their health and being cared for in cottages around Saranac Lake. They since have been removed to and being cared for at the Variety Clubs Will Rogers hospital. Of course it's a different crop, but still all from show business.

N.Y. State Pharmacists holding annual convention at Saranac Inn last week were entertained by Hal LeRoy, Ross & Andre, Frank Stevens, Carlton King & Co. and Wood & Kenyon singers in an ace variety show put over with a bang.

Vernice P. Moore, of Somerset Amus. Co. of Somerset, Ky., in for check-up.

Birthday salutations are in order to John Lake and Wilton Birdsong, both Variety Clubites who are doing nicely via the rest routine.

Lawrence Garber, N.Y.C. technician, and Delphin (RKO) Stredler, out of the general hospital after undergoing Bronchoscopy operation. Both resting comfortably.

Phillip Yagaloff, of Transfilm Corp., N.Y. in for observation.

New Drive-in theatre to open on the Saranac Lake-Lake Placid road to be called Sara-Placid Drive-In theatre. Owned by Ernie Stautner and Ed Hoffman, it has capacity of 300 cars.

Write to those who are ill.

Central Artists Management, Inc., has been chartered to conduct a theatrical business in New York. Capital stock is 200 shares, no par value. Albert N. Proujansky is the filing attorney.

Equity, AGVA Row Over Legion Show

Actors Equity and the American Guild of Variety Artists have entered into another jurisdictional tiff, this time over control of the forthcoming American Legion auditorium show, "Red, White and Blue." Meeting called for next week by Associated Actors and Artists of America, parent body of talent unions, may resolve the issue.

Equity claims that since show's format indicates it will be a legit type production, it should come under its jurisdiction. AGVA claims it's a variety show, and supervision belongs to that union. Show is being staged by LeRoy Prinz. It will open in Los Angeles in September and work way east. Various Legion posts are subsidizing production costs.

Negotiations are on for a Broadway theatre to house the show when it hits New York.



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"Tommy Morton's 'Roaring 20's,' Chicago's Musical Hit!"

—WALTER WINCHELL.

"A revolution in night club life."

—GENE MORGAN,
CHICAGO DAILY NEWS.

"A prize package show shimmering with excitement and glamour."

—CHICAGO SUN TIMES.



VARIETY BILLS

WEEK OF JUNE 28

Numerals in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit (FM Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stall; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 3
Ralph Flanagan O
Theater Carpentier
Balentine
Music Hall (I) 29
Let Freedom Ring
Norman Wyatt
Archie Carney
Peg Leg Bates
Rockets
Corps de Ballet
Glee Club
Sylvia
Palace (R) 29
Herman Hyde
The Arrows
Congarous
Gladys
Funk Marlowe
Toy & Wing
Lent Lynn
(I to all)
Paramount (P) 28
Jack Carter
Gloria DeHaven
Tip Tap & Toe
Ray Anthony Ore
George Wright
Rox (I) 30
Robert Merrill
De Castro Sis
Bobby Whaling
Vivienne Martin 3
Bunin Puppets
Strand (W) 30
Tommy Dorsey Ore
Pitkin
Berk & Hallow
BLOOMINGTON
Castle (P) 30
Asylum of Horrors
Blue Island
Lyric (P) 28 Only
Asylum of Horrors
BUFFALO
Paramount (P) 30-3
Lucille Ball
Desi Arnaz
Ray & Naidi
Honey Boys
Karen Tedder
CHICAGO
Chicago (P) 30
Andrews Sis
Bob Crosby
Vic & Adio
Bunny Briggs

ORIENTAL (I) 30
4 Ames Bros
Ted & Flo Valet
Johnny O'Brien
Café Sands Orch
Uptown (P) 29 Only
Asylum of Horrors
CLEVELAND
Palace (R) 29
Wells & 4 Fays
Roger Ray
Tommy Hanlon Jr
Illinois Jacquet Ore
Ella Fitzgerald
MARION
Palace (P) 29 Only
Horace Heidt's
Parade of Stars
MIAMI
Olympia (P) 28
Folie Miller
Hammonds Birds
Laine & Crawford
Patricia Morison
MIDDLETOWN
Paramount (P)
28 Only
Horace Heidt's
Parade of Stars
PEORIA
Palace (P) 1 Only
Asylum of Horrors
SYRACUSE
Keith's (R) 28
4 Evans
Roy Douglas
Albino
Ben Dupont
Keaton & Armfield
Ben Yost White
Guards
Artie Dann
Gatlier's
Steepchase
WASHINGTON
Capitol (L) 29
Leo Brox
Nanette Donovan
Lee Davis
Richards-Lourde
Dancers
Howard (I) 30
Paul Williams Ore
Larry Darnay
Errol Garner 3
Crashkot 3
Chubby Newsum
Sandy Simms

LeRoy's
Kemble Bros & C
Georges &
Lennette
Palace (M) 26
Reg Dixon
Joyce Golding
Morecambe & Wise
Kay Cavendish
Kent Brothers
Manley & Austin
Flying Comets
Roger Carne
2 Valetos
EMPIRE (M) 26
Semprini
Wood & Harmer
Fiddingtons
Radium
B & M Konyot
Harry Worth
Les Ritchie & W
NORWICH
Hippodrome (I) 26
Billy Whittaker
Mimi Law
B & M Clayton
C Fairweather
Phil Lester
Pat O'Hagen
Sonny Hughes
Elizabeth Parsons
Eric Marsh
H. Diddle Diddle
Debs
Terry's Juveniles
NOTTINGHAM
Empire (M) 26
Dolnoid & Rava Sis
Len Young
Terry Hall
Vogelbeins Bears
Frank Marx & Iris
Carroll Lewis Rev
PORTSMOUTH
Royal (M) 26
Issy Bonn
Patricia & Rudy
Len Clifford & F
Musical Elliotts
Maurice & Ray
John Tiller Girls
SCUNTHORPE
Empire (I) 26
Eltham & Sharpe
Marianne
Merry 3
D & S Stephens
Major Gallet
Dale Anderson
SHEFFIELD
Empire (M) 26
Hal Monty

Johnny Denis Co
Rosemary Andree
Flack & Lucas
Marguerite &
Charles
Kirk Stevens
SHEPHERDS
Ice Revue
4 Eskimos
Rene Strange
Anne Rogers
Eddie Ward
Sommers & Jean
V & V Mileham
Cyclo Bros
Goodeveins
Tonner Martyn
SUNDERLAND
Empire (M) 26
Billy Cotton Bd
Sirdani
Moreno Co
Kristina & Kristel
Joe Black
Tattersall
H & A Ross
SWANSEA
Empire (M) 26
Bartlett & Ross
Douglas Harriss
Cliff Sherlock
Bruce Calder
Luis Floto
Barry Edwards
Loren Lorenz
Moray Bros & D
Billy Carroll
International
Singers
WOLVER-
HAMPTON
Hippodrome (I) 26
Chetoff
Morelli 3
Franks & Lecrean
Bebe & Belle
Bill
3 Andoras
WOOD GREEN
Empire (S) 26
Vic Lewis Ore
Luis Floto
George Doonan
Scott & Graham
A J Powers
Shane Sis
YORK
Empire (I) 26
Will Murray
Roy Leo Rev

Legit Talent

Continued from page 1

production costs and, more particularly, operating costs were not an important factor. With lower production costs, there would have been less investment to be earned back. And with reasonable operating expense, shows could have made a higher operating profit, run considerably longer and made substantially better return to the backers, as well as more earnings for authors, directors, actors and all the others involved.

Click Scripts Dwindle

But, for a combination of reasons (including the tax setup), the number of successful authors (and composers, of course) is steadily decreasing. Moreover, the successful ones tend to be less productive. So the supply of click scripts has continued to dwindle.

While no highly promising scripts failed to be produced during the last two seasons because of insufficient money, there have been a number that were not done because a desired stager or star was unavailable. Others were produced with second-choice or worse directors or leads and, apparently for that reason, flopped.

Perhaps in the star category, in particular, the talent shortage is most acute. In contrast to a generation or more ago, when there were numerous stars, especially men who had a large boxoffice draw among the all-important femme players, there are now relatively few legit names who are real gross-getters. Those active in the last two seasons include Alfred Lunt, Maurice Evans, Louis Calhern, Melvyn Douglas, Fredric March, Henry Fonda, Raymond Massey, Alfred Drake, Basil Rathbone, Ralph Bellamy, Ray Bolger, Rex Harrison and Bobby Clark.

In contrast, names like Clark Gable, Walter Pidgeon, William Powell, Gregory Peck, Montgomery Clift, James Cagney, Spencer Tracy, Kirk Douglas, Gene Kelly and numerous others who presumably would have become top boxoffice draws in legit, have gone to Hollywood and will probably never return to the stage, except possibly for brief periods in some cases. There has been a minor trek back to legit by some film stars in recent seasons (excluding incidental strawhat dates), and it has hyped grosses, but no wholesale Hollywood-to-Broadway migration is anticipated, unless television brings it about in the unforeseeable future.

B.O. Draw of Men

Because of their lesser appeal to the matinee trade (which is frequently a determining factor in evening theatre patronage), femme stars are generally rated not as important boxoffice-wise as the name leading men. Even so, in that category, too, there aren't enough names with patronage-getting power. Among the standouts of the last two seasons are Helen Hayes, Katharine Cornell, Gertrude Lawrence, Lynn Fontanne, Katharine Hepburn (between stays in Hollywood), Mary Martin, Ethel Merman, Betty Field, Grace George, Mae West, Tallulah Bankhead and Beatrice Lillie. Among Hollywood femme stars, also, there are many who would probably have become boxoffice draws if they had stayed in legit.

On the basis of the big-money shows of the last two seasons, only the following American authors rate as top names: Arthur Miller, Fay Kanin, Sidney Kingsley, Cole Porter, Sam and Bella Spewack, Richard Rodgers and Oscar Hammerstein, II, George Abbott, Frank Loesser, Gian-Carlo Menotti, Anita Loos, Herbert and Dorothy Fields, Leo Robin and Jule Styne, Samuel Taylor and Carson McCullers. On the same basis, the leading directors include Ella Kazan, Sam Wanamaker, John C. Wilson, Joshua Logan, Abbott, Robert Lewis and Harold Clurman.

New Acts

THE WEAVERS (4)

Songs
25 Mins.
Village Vanguard, N. Y.
The Weavers, a three boy and girl combination, have been hitting what is sensational business for this time of year at the Village Vanguard. This group came in quietly some months ago, built slowly and suddenly burst into a genuine attraction by virtue of a best-selling Decca disk, "Tzena, Tzena, Tzena," which sort of crept up on them unawares.

The group is somewhat unusual in that there's a great deal of freshness and unsophistication mingled with sincerity. They work as though they love singing, and their infectiousness hits the audience.

The Weavers are skilled purveyors of folk tunes. They demonstrate some choice bits of Americana, and they touch upon folk tunes of other countries. "Tzena," for example, is an adaptation of an Israeli folk tune. There's hand-clapping and foot-stomping interludes in this number. There's also a Spanish marching song which gets high returns.

The makeup of the Weavers has as its base a seasoned folk-singer, Pete Seeger, who has made solo appearances at the Vanguard, and plunks out a banjo accompaniment; Lee Hays, who used to be an Arkansas preacher; Ronnie Gilbert and Fred Hellerman, latter working the guitar as well.

Max Gordon, the Vanguard boniface, could remain open into the summer with this group, judging from overflow houses, but Miss Gilbert is getting married and group is breaking up for a while. They'll reassemble in the fall to appear on the Blue Angel, N. Y., opening bill.

GLORIA DE HAVEN

Songs
15 Mins.
Paramount, N. Y.
Coming off the Metro lot for a personal in a Broadway house, Gloria De Haven doesn't have to fake a stage routine. Besides being a standout looker, she projects as strongly in the flesh as on the screen, and her job on the Paramount stage is one of the best examples of a Hollywood p.a. promotion.

For a refreshing change, Miss De Haven eschews the usual clichés about "being so glad to see you in person," etc., and, above all, doesn't have to apologize for her routine in the slightest. Her pipes are superb, her style is individual and her delivery has verve and wit. In short, her parlay of glamor and talent adds up to a top turn.

Miss De Haven opens with a couple of ballads, "When You're Smiling" and "Bewitched," before steering into a flock of rhythmic numbers which are her forte. Her rendition of "Whoopie" gets all the suggestive laughs out of that oldie and might even launch its revival. She does an equally sock job on another oldie, "Goodie Goodie," and the current pop, "I Don't Care If The Sun Don't Shine."

BOB PARRISH

Singing
9 Mins.
Apollo, N. Y.
Broad-shouldered and sporting a mustache, the colored Bob Parrish displays a baritone that matches his general physical makeup. For his opener at this Harlem vaudery, he does "Zing Went the Strings of My Heart." While he handles the tune fairly well, the tempo is a bit too spirited for his capabilities.

More in Parrish's alley is "Some Enchanted Evening." It's good for hefty mitting as is "Why Was I Born?" Warbler has an easy going demeanor and a flair for selling ballads. With a good novelty added to his repertoire and a more individual style, there's no reason why he won't be suitable for choicer vaude and cafe dates.

THE MAD-MOISELLES (3)

Songs, Comedy
14 Mins.
Blue Angel, N. Y.
The MAD-moiselles are a femme trio who work earnestly and with considerable vigor in their comedy songs, with the hefty middle member the fulcrum for the zany-type comedy. The big girl shows a flair for comedy, but the other two reveal a need for plenty of experience.

The comedy is mostly visual; the material is common-place. And their costuming is outlandish.

LAURA LESLIE

Songs
15 Mins.
Casino, Toronto
After nearly two and a half years as vocalist with Sammy Kaye, Laura Leslie makes her first vaude appearance as a single and is currently headlining at the Casino. On her rep, plus disclick following, she will do all right on her own. The diminutive brunet has a well-modulated voice of intimate quality that shows plenty of training, and she also sings a song as it was written, this coupled with a poised and decorative stage presence notable for unaffected wholesomeness and svelte wardrobing.

In addition to projecting charm, Miss Leslie has a fine singing voice and plenty of flexibility in range and choice of numbers. Also photogenic, the Baltimore native is potential musicomedie timbre, plus television. Girl has a nice mastery of stage technique and, importantly, seems to be as well liked by the femme customers as the males. Choice of songs, including her disclicks, is neatly balanced on varied moods, complete with skill, assurance and easy manner.

NATAYA & NATARJA

Dancing
7 Mins.
Apollo, N. Y.
Mixed colored terp team, garbed in East Indian attire, execute several dance routines in the Balinese motif. Their joint contortions are marked by grimaces and copious writhing. Nevertheless it all adds up to slow going for the first five minutes.

For a climax, the male undulates his shoulder blades in an uncanny fashion and also rattles his head in an equally bizarre manner. Oddly enough, there are few movements in this duo's routines that could be interpreted as suggestive. Turn needs to develop a more showmanly animation before it's ready for the better vaude and nitery bookings.

Baruch Sees

Continued from page 1

housing, (4) hygiene, (5) medicine, (6) transportation, and (7) amusement."

Golden has enlisted the sympathies of Congressman Franklin D. Roosevelt, Jr., of New York, in his tax abatement drive. Recent letter to the Congressman pointed out the theatre's fairly recent contributions to war morale, both civilian and servie, via the American Theatre Wing, USO-Camp Shows, Army Emergency Relief, N. Y.'s Defense Recreation Committee, Irving Berlin's "This Is the Army," Moss Hart's "Winged Victory" and Golden's own "The Army Play by Play" project. The theatre, Golden assured Roosevelt, is "the only profession in the world that gives away what it has to sell."

Golden, who was 76 years old yesterday (Tues.), was host to 4,000 of his neighbors Sunday (25) at his Bayside, L. I., estate in his second annual "community party." Sixteen singing groups from neighboring churches and the First Army Band were present. Maurice A. Fitzgerald, borough president of Queens, led a group in singing "Happy Birthday" to Golden, whereupon the producer-songwriter sang three of his own old-time song hits, "Poor Butterfly," "Goodbye Girls, I'm Through" and "Take It Away."

Hughes' Search

Continued from page 7

result of which Music Corp. of America, which reps both Wald and Krasna, has been locked out. Attorney David Tannenbaum, is dealing for Wald and Krasna, and Lloyd Wright, G. J. Tevlin and Gordon Youngman for RKO.

Tannenbaum is prexy of Wald-Krasna Productions, set up by the pair last week. Wald will be v.p. and secretary and Krasna v.p. and treasurer. The idea of designating themselves as veepees is to maintain parity of officerships, hence their attorney is prez. There is a possibility that they'll bring into their unit as a writer-producer Randal MacDougall, who quit Warners last week.

BRITAIN

ASTON
Hippodrome (I) 26
Woods & Jarrett
4 Tune Tellers
Pep Graham
Eddie Williams
Shorty Mounsey
Creole Steppers
BIRMINGHAM
Hippodrome (M) 26
Les Romanos
Cavan O'Connor
Revel & Rids
Leon Cortez
Winifred Atwell
Jackie Hunter
Medlock & Marlowe
Lecturers
V & M Norman
Harvards
BLACKPOOL
Grand (I) 26
Josef Locke
Jack Radcliffe
Helen Norman
Roy Allan
Jack Desmonde
Francis & Grey
Joan Stuart
Ladies
Jimmy Wheeler
Opera House (I) 26
Katie O'Shea
Nai Jackie
Terry-Thomas
Gypays 3
Jerry Desmonde
Ben Danders
Tower Circus (I) 26
Charlie Cairoli
Paul Co
Eric Sealions
Gloria House
Pierre Alizes
Jacques & Maryse
7 Ashton
Robert Chiesla Co
3 Peters
Baudy's Animals
Knie's Horses
3 Goetachs
Dance Masters
Lacunas
Jimmy Scott
Annettes
Balances
WINTER GARDEN
Pavilion (I) 26
Jimmy Edwards
Joy Nichols
Dorothy Bentley
Costello & Wins
No Wonder Dog
St Clair & Day
Bassi 3
RADFORD
Alhambra (M) 26
3 Helios
3 Smith Bros
Clifford Stanton
D & J O'Gorman
Herschel Hemlere
Johnson Clark
Jack Melville
Stuart & Gray
Bassi 3
GLINGTON
Hippodrome (M) 26
3 Monarchs
Marc & Leo
Willie Woltdar
Molly Dogs
5 Serenades
Melody Mads
12 Marie Devere
Girls
BRISTOL
Empire (I) 26
Gordon & Colville
Anna Mac
Patricia & Colin
Gwynne Evans 4
8 Sherman Fisher
Girls
Norman Vaughn
Singing
Barnormers
Piccadilly Notes
BRIXTON
Empire (I) 26
Ridgway & Lane
Dorothy Neal
Paul Newington
Avril & Grant
Tommy Dee
Bon Sol Mesdames

CHELSEA
Palace (I) 26
Bunny Baron
Billy Nelson
Chuck O'Neil
Harvey Arnold
Ivy Luck
Bridle Devon
John Perosino
Yvonne & Dolores
Jack Lotting
Raynor & Betty
10 E Beam Girls
EDINBURGH
Empire (M) 26
Topsy & Brow
Sam Costa
Lecturers
S & M Harrison
MacKenzie Reid &
Dorothy
Swan & Leigh
Albie
Jack Crisp & Jill
FINSBURY
PARK
Empire (M) 26
Beryl Orde
Forbes & Barrie
Maudie Dangers
Harris & Jarvis
Billy Thorburn
Bob Andrews
Gordon Ray Girls
Lecturers
GLASGOW
Empire (M) 26
Alan Clive
Ryan & McDonald
Libbie Webb
Vic Hyde
Peter Sunclair
Raymond Smith
Aberdonians
2 Cromwells
Marti Sis
GRIMSBY
Palace (I) 26
Davy Kaye
Hazel Wilson
Les Shannon
Ken Flowers
John Ramsdell
Pat Revere
Ken Dorvilles
Earl & Oscar
Margo Doherty
Ada Harnow
HACKNEY
Empire (S) 26
Lee Lawrence
Wilson Keppel & B
Morris Cowley
Eddie Reinder
Maurice French Co
R & M LaMar
Frances Duncan
Lecturers
LEEDS
Empire (M) 26
Allan Jones
Fred Lovelle
2 Valors
Hackford & Doyle
Erikson
Bebe & Belle
Cookes Pontes
Peggy Cavell
LEICESTER
Palace (S) 26
Derek Roy
Stanelli
C & R Yale
Max Goldtra
Johnnie Hutch & S
Charles Cole
8 Sophisticated
Girls
Rona Ricardo
Charles Stephen
LONDON
Palladium (M) 26
Jack Benny
Phil Harris
Rochester
Rolly Rolls
Harry Kahne
Lecturers
Charles Warren &
Jean
El Granadas & P
Palladium Tiller
Girls
Skyrockets Ore
MANCHESTER
Hippodrome (S) 26
Merry Macs
Freddie Bamberger
Jerry Bergman
Tommy Truman

Cabaret Bills

Continued from page 1

NEW YORK CITY

Hotel Ambassador
Jules Landau
Hotel Astor
C Cavallaro Ore
Hotel Biltmore
Harold Nagel Ore
Hotel Edison
Joe Shaw Ore
Hotel New Yorker
Ving Merlin Ore
Hotel Plaza
Fosse & Niles
Bob Grant Ore
Mark Monte Ore
M Bergere
Emile Deutsch
Hotel Roosevelt
3 Suns
N Brandwynne Ore
Hotel St. Moritz
Roberta Bristol
Lies Plekrow
Erwin Kent
Ramoni Ore
Hotel Shelburne
Golden Gate 4
Marjorie Bright
Robert Maxwell
Norman Wallace
Cy Coleman 3
Eddie Statter
Blue Barron Ore
Hotel Taff
Vincent Lopez Ore
Latin Quarter
Frank House
Tony Dix
Edith Fellows
Margot Brander
Choppy
Gloria Gilbert
Ralph Young Ore
Naaman Ders
Art Waner Ore
Penthouse
Paul Taubman
Rivers
Jackie Miles
Sonzys
Eddie Fisher
Pat Terry
Ardenne
Walter Nye Ore
Pupi Campo Ore
Ruban Bleu
George Hall
Gigi Durston
4 Lads
Ronnie Graham
Julius Monk
Norman Paris 3
Versailles
Martha King
Emile Pettit Ore
Panchito Ore
Village Barn
Gerry Fitzgerald
Tex Fletcher
Fida Wing
4 Some
David Blight
Waldorf-Astoria
Sammy Kaye
Modernaires
Mischa Borr Ore

CHICAGO

Blackhawk
"Roaring Twenties"
Mimi Kelly
Joel Friend
Ray Hyson
Lecturers
Margie Banks
Jesse Elliot
Ray Arnett
Bob Lewis
Bobby Mitchell
Sherman Hayes Ore
Chaz Paroe
Sophie Tucker
Joe E. Lewis
Hot Shots (3)
Freddy Fontaine
Doran & France
D Dorben Ders (12)
Cee Davidson Ore
Chico Ore
Helisings
Ralph Lewis
Chet Noble

Paramount, N. Y.

Ray Anthony Orch, Jack Carter, Gloria DeHaven, Tip Tap & Toe; "Secret Fury" reviewed in VARIETY, April 26, '50.

Paramount's current layout plays solidly all the way. Well-planned and snappily paced, this show is making use of video (Jack Carter) and film (Gloria DeHaven) personalities to draw the customers. Both deliver handsomely with Ray Anthony's crew tying the bill together with a smart brand of music. Accidental juxtaposition in the billing of Carter's and Miss DeHaven's names recalls that the latter's father was Carter De Haven, musical comedy and vaude singer of a generation ago. Her mother also was in show biz.

Carter's growing impact as a TV performer is felt from his reception from the patrons who have seen him previously in their parlors. He naturally uses that video recognition as a handle for many of his gags which poke at the inanities in the new medium. It's a punchy routine with plenty of fresh material distributed among the standard gagging. Comic winds strongly with clever parody of a n-wreel show.

In the vocal department, Gloria DeHaven scores as a topflight stylist (New Acts). Opening and backing the show, the Anthony crew dishes up a clean and crisp style of music in a format patterned after the late Glenn Miller's band. There's more than a stale sound of Miller's w.k. swing style, however, in these fresh-sounding arrangements.

Anthony's neat-looking crew composes a standard distribution of five reeds, eight brass and three rhythm with one of the brass sideman shuttling between trumpet and trombone. After warming up house with a Dixie hoedown, "Skio To My Lou," band swings through its latest flock of bon wax numbers. Led by Anthony's fine horn, band scores with its marching rendition of "Jazz Me Blues." Vocals are well-handled by Ronnie Deauville and the Skyliners.

Opening act on the bill, Tip Tap and Toe race through a classy taping routine. Each of the trio rotates with a different attack, ranging from straight tans to fancy slide steps. Turn has a potent impact.

Herm.

Apollo, N. Y.

Arnett Cobb Orch (7), Sonny Thompson Orch (12), Stumpy & Stummy, Nataya & Natarja, Bob Parrish, Bobby Marshall, "Wabash Avenue" (20th).

Long off the podium due to illness, tenor saxist Arnett Cobb shows he's still a master of the instrument in holding down top billing at the Apollo this week. For his comeback, Cobb fronts a small combo of one other reed, three rhythm and two brass. Boys briskly handle a quartet of numbers and the leader particularly stands out on "Ghost of a Chance" and "Flyin' Home."

Otherwise, the layout includes Sonny Thompson's band, comedy duo of Stumpy & Stummy, Balinese dancers Nataya & Natarja plus warblers Bob Parrish and Bobby Marshall. Show registers well with the payees, but curiously has no femmes on the roster save for the gal half of the trio duo.

With four reed, five brass and three rhythm, Thompson crew gets the session off to a fast start via a hot ditty. Outfit backs the show nicely and Thompson's individual pianistics score solidly. Stumpy & Stummy, house faves, cop heavy mitting with their zany funmaking. Some new gag material heightens their effectiveness.

Sharing the bill's vocal chores with Bob Parrish, Bobby Marshall clicks with a pepped-up version of "Call Me Darling" and also socks across with a brace of blues numbers. Parrish is reviewed under New Acts as are Nataya & Natarja. Glib.

Fox, Detroit

Detroit, June 27. Bob Crosby, Toni Arden, Dorothy Donegan, McConnell & Moore, Betty Lou Holt, House Orch (14); "Mystery Street" (M-G).

Three are featured in the Fox stage show this week but one, tiny Toni Arden, sings herself to a niche high above the others. That doesn't mean Bob Crosby and Dorothy Donegan aren't sock. They are and were received enthusiastically by the sparse audience.

Miss Arden's opening number, "Do I Love You," has plenty of bounce. She changes pace to a torchy styling of "My Foolish Heart," that sells equally as yell.

Then "Sorrento" (in her native Italian) and other items to round out nice session.

Crosby, acting as emcee, made

the most of being Bing's brother to provide the comedy. With a dummy of Bing spotlighted on stage, he sang-talked the self-composed "Let's Make Comparisons." In it, he points out that Bing wears a toupe and is fat, while he still has his own hair and a smaller paunch. It all makes for a laughable stanza.

Miss Donegan, boogie pianist, displays a deft touch and rare artistry on her numbers.

McConnell & Moore do some expert juggling that produces gasps. Betty Lou Holt, an acro dancer, offers nifty routines.

Tew.

Oriental, Chi

Chicago, June 22. Ted Daniel, Harrison, Carroll & Ross, Virginia Lee (2), Pat Rooney, Sr., Lind Bros. (3), Carl Sand Orch; "Skipper Surprised His Wife" (M-G).

Current bill ambles along, apparently with no place to go, and despite absence of a real headliner, provides fairly pleasant entertainment.

Bill opens with Ted Daniel, winner of the house's amateur TV talent hunt, singing "Marta." Clean-cut young baritone delivers in strong style and has poise.

Harrison, Carroll & Ross, if nothing else, provide a variety of routines. Girl and two men, one a midget, play harmonicas, are hoofers, do comedy turns, and play a variety of other instruments. Midget provides most of the blue comedy, while other man and gal do some dance routines accompanied by midget on piano and accordion. Hoofers' imitations of Ray Bolger, Bill Robinson and Fred Astaire fail to impress.

Virginia Lee follows with her acro routine. She goes into audience to bring up her partner, who stumbles and clowns through the act convincingly. Act moves swiftly and gets solid reception. Pat Rooney, Sr., may be getting on in years, but maintains ease and grace. Opens with "Daughter of Rosie O'Grady," then goes into a strut, followed by a good-humored and excellently done imitation of Joe Frisco. After a slick softshoe on "Tea for Two," he does solid Irish jig and bows off after telling a couple of gags.

Lind Bros. are a good closing act. Trio mixes songs well, dropping some of the more refined and sophisticated nitery numbers and running through a variety that would please any audience. Open with "Hoop Dee Doo," then "Toora Loora Loora." Other numbers are "Wedding Samba," "Come Back to Sorrento," and "Cry of the Wild Goose." Close strongly with vocal version of "Miserlou."

Carl Sand house orch backs capably.

Chan.

Capitol, Wash.

Washington, June 24. Vic & Adio, Ada Lynne, Jack Durant, De Mattizis, Sam Jack Kaufman House Orch; "Ticket to Tomahawk" (20th).

Capitol lineup this session is long on novelty and short on showmanship. General effect is spotty, and balance is not up to house standard.

Vic & Adio, curtain raising team of Brazilian acros; walk off with mitt and critical honors. Their act is unique and entertaining. The vogue to combine acro stunting with comedy is becoming somewhat wearing, but these boys succeed by not overdoing the funny angle. Their humor is sly and subtle and their balancing technique is tops. There is a continental flavor to the act and a welcome smoothness.

Headliner Jack Durant has a fast line of rather tasteless gags, some of which register well with patrons. Major portion of his running line is devoted to wife ribbing, which always impresses as poor material for a family type audience. His style, sometimes weary, sometimes frenzied, always intimate, is funny and would click with more hep material. Takeoffs, alternating between Peter Lorre and Sidney Greenstreet, deftly ribs the impressionists' corps, and gives comic walk off to good response.

Ada Lynne has revamped her "scout" routine and freshened it up a good deal. It still lacks sock quality. Gal has fine potentialities, with her adolescent voice and wide eyed blondness but doesn't quite make the grade. Garners laughs with a comic, highly gagged tune, "You're Different."

The dance slot is filled by a mechanical doll dance flashily billed by act's emcee as "a pair of dolls operated by remote control." The illusion is sustained by going through the winding up motion and by the mechanical quality of the taping. Actually, it's a new version of the live-dummy team, with a gal costumed to give effect of a pair of dancing dummies. Payees liked and some were fooled.

Lowe.

Roxy, N. Y.

Robert Merrill, Bunin Puppets with Doris Brown, De Castro Sisters (3), Bobby Whaling & Yvette, Wayne-Martin Trio; Paul Ash House Orch; "The Gunfighter" (20th) reviewed in VARIETY April 26, '50.

The Roxy theatre is apparently starting a new cycle. Having previously experimented with video personalities, the current show seems to be veering into the long-hair field. There's elements of both schools on this display with the Met's Robert Merrill and CBS-TV's Bunin Puppets, mainstay of the "Lucky Pup" show.

It looks like the classicists stepping off a peg into "middle-brow" music can provide excellent entertainment for this house. Merrill does one of the most solid singing jobs to be heard here. He's a natural for this stage since he's no stranger to this house. He first made an appearance here 10 years ago as one of a Major Bowes amateur troupe. During Danny Kaye's stand at the Roxy, Merrill visited Kaye backstage and was inveigled to sing the "Whiffenpoof Song." Merrill sells potentially in his song session. He first essays "La Matinata" by Leoncavallo and segues into "Wandering." "Some Enchanted Evening" as Ezio Pinza sang number in "South Pacific" and "Largo a Factotum" for a wrapup. The applause is long and solid. As an encore, he does "America the Beautiful" with the Statue of Liberty and the flag waving setting. Since show is holding over beyond July 4, it makes the patriotic production appropriate.

The Roxy, of course, has occasionally gone in for concert hall performers. There was Grace Moore's memorable stand some years ago and there was other periods when booker Sammy Rauch and managing director A. J. Balaban attempted to raid the concert field. However, the four and five shows a day routine was far from attractive to the concerters at any price. Nonetheless, the Roxy has booked the N.Y. Philharmonic to be conducted by Dimitri Mitropoulos for late summer. Merrill's reception indicates that there's a mass audience for this "better type of entertainment."

The rest of the show is also entertaining. The Bunin Puppets provide a cute interlude with the characters on their "Lucky Pup" tele display. Doris Brown handles commentary neatly in some of the scenes, while puppets such as Foodini and Pinhead provide good entertainment.

The Wayne Martin trio offer acrobatics in a manner that gives the illusion of dancing. Group of two boys and a girl offer some excellent hand-to-handing to a nifty musical background and they're off a bit. Bobby Whaling and Yvette also hit top applause with comedy cycling, and the De Castro Sisters also win plaudits for a trio of numbers with lots a mugging.

There's enough variety on this show even for an audience attracted to such diverse elements as a western film and a Met personality.

Jose.

Casino, Toronto

Toronto, June 23. Laura Leslie, Bobby Sargent, Balabanow Duo, Geraldine & Joe, Bob Goodman, Charles Gregory Girls (18) Archie Stone House Orch; "Prison Warden" (Col).

On her identification as vocalist with the Sammy Kaye group, plus her discicks, Laura Leslie (New Acts) is the marquee draw this week and gets a hefty reception from her fans; but other act are also crowding for applause honors.

In a bang-up 70-mins. session, traveller parts on a full-stage Gay Paree setting, with line on for a brisk can-can routine to "Mimi," and Thelma Freshette and Naomi Doyle out for forte Frenchie solo warblings, and line winding with a neat hi-kick precision finale.

Balabanow Duo follow with pleasing accordion duets that might have been heard to better advantage if the pit-band had subdued volume a little; also the red-headed girl member of the team could cut out her irrelevant dance-acrobatic turn, with the team sticking to their clever squeeze-box playing. Bobby Sargent is strictly zany with rubber-faced comedy and scored, when caught, on his good-natured mimicry of a European immigrant and Groucho Marx.

Elaborate full-stage steamship scene opens second half, with Bob Goodman on the bridge in captain's uniform for "Cruising Down the River" and girls in another colorful dance routine, with a neat singing assist from Rose

Healy and Marion Green out for a clever toe number, with line in Gay '90s costumes backgrounding for a nifty waltz-clog finish. Geraldine & Joe, in their tumbling tomfoffery get terrific returns for eccentric dancing and back and front flips, with the lad stopping the show, when caught, with his amazing head-spins ala a human top. Laura Leslie closes bill with well-mannered warbling for a splendid 70-mins. package that is doing big business.

McStay.

Palace, N. Y.

Carlton & Del, Lee Marx, The Beachcombers (4), Jerry Bergen, assisted by Leone Hall; Guili Guili (2) Moke & Poke, Robert Ross (2), The Ericksons (5), Don Albert House orch; "Bacon of Arizona" (Lip), reviewed in VARIETY, Feb. 15, '50.

While not on par with some of the recent displays at the Palace, current bill has a wide diversity of acts that make for an entertaining session. Bill is well-paced to hold attention all the way and at the prevailing 90c top remains Broadway's best bargain.

Carlton & Del, mixed team, open with a fast line of tap and rhythm routines that get over neatly. Lee Marx follows with a comedy juggling stint, manipulating balls and clubs on terra firma and then atop a huge rubber ball for nice applause.

Jerry Bergen, pint-sized comic doubling from the Old Knick nitery, scores, as usual, with clownantics, violining, Swiss bells and xylophone selections. Statuesque, blonde Leone Hall foils neatly and contributes a pleasing version of "Someone To Watch Over Me," worked up for a solid bowoff.

The Beachcombers, vocal group of three lads and an Hawaiian gal, are standout, registering on harmony in a good selection of vocals comprising "Hawaiian Chant," led by the gal and interlarded with some South Seas gyrations; "Lucky Old Sun," and other items to cop solid applause. Group is neat appearing, have good voices and project well. They could make the grade in plush niteries as well as vaudeurs. Guili Guili, Egyptian magico, has a slick line of hocuspocus. Some of the feats are standard but that of making chicks disappear and then coughing them up, is his clincher. However, he should limit the explanatory gab to a minimum, since most of it isn't understandable. Moke and Poke, vet Negro comedy dancing team, are the usual riot with their routines, which accentuate slick hoofing. Lads pull all stools on the latter and wind up with their howling jitterbugging to practically cop the show.

Robert Ross has been around before in the Ross & Stone act but now prefers solo billing. Maxine Stone is still in the act but gets no billing, although her deadpan, lazy gal comedies, held to minimum, are still potentially effective. However, Ross carries the major burden of the chore with slick baritoneing and nifty pianoing for good response. The Ericksons, Danish acro troupe, are potent clousers with their sock acro-routines for solid applause. Don Albert and his house orch provide neat backing of acts and Dave Dine's production settings are in accord with show's motif.

Edba.

Steel Pier, A. C.

Atlantic City, June 23. Mills Bros. (5), The Adams; Mad Caps, Russ and Owens, Toim Hanlon, Jr., Johnny O'Donnell House orchestra; "Champagne for Caesar" "The Sundowners" (EL).

The Mills Bros. proved themselves faves here again as topliners of current bill. Opening with "On the Alamo" they follow with "Daddy's Little Girl" and then their disclick, "Paper Doll" and wind with "Up a Lazy River" for buff returns. Encore with "I Wish I Knew," "Till Now" and "Beale Street Blues" for more pattycakes.

Tom Hanlon, Jr., emcees affably and clicks in own comedy stanza. Mad Caps, a pair featuring harmonicas and a fast line of patter also get over neatly.

The Adams, openers, do nicely in bike and miniature motorcycle stint.

Russ and Owens, a slap stick trio, close show. No strangers here, they proved themselves as popular as in other years and showed that slapstick comedy still rates applause.

Wall.

Palladium, London

London, June 19. Jack Benny with Phil Harris & Rochester, Harry Kahne, Rolly Rolls, Whirlwind Edwards (5) Charles Warren & Jean, El Granadas & Peter (5) Palladium Tiller Girls (16) Woolf Phillips & Sky rockets Orch.

The Jack Benny-Phil Harris-Rochester combo put on an entertainment plus. The 70 minutes of solid showmanship, richly loaded with wisecracks, songs and dance, winding with a riotous hillbilly number, earns an ovation far surpassing that received when comedian played this house two years ago.

Aside from a brief opening number by the Tiller Girls, the Benny trio have the second half of the show to themselves. Benny, of course, opens with 15 minutes of non-stop gagging before he is joined by Phil Harris and subsequently Rochester. He has the packed house rolling with his successive yarns, and deadpan expression, perfectly timed. Phil Harris is also given an ovation. There's no mistaking his popularity here and he puts zing into a quintet of song numbers which include "Chattanooga Shoe Shine Boy" and "Is it True What They Say About Dixie?" Rochester's entrance is cued to a phone-call and although betraying a trace of nervousness, gets the regular big hand from the fans. After comedy repartee with Benny, he does a couple of songs and slick dance routine. Trio in hill-billy costumes wind with clever clowning that's warmly applauded. Solid all the way.

Only other transatlantic act in the show is Harry Kahne, with his clever upside-down writing and arithmetical calculations. He calls for six letter names and after a few conventional suggestions, was greeted with a peculiarly Yiddish name. He responds to the spirit by writing it in the Hebrew alphabet. Later, he has a brief interlude in the Benny act, to calculate the star's real age.

Rolly Rolls, always a favorite in London, again scores heavily as ever. His interpretations of a pianist making his concert debut, the typical blase type, the genius and a boogie-woogie player, are certain laugh getters.

Tiller Girls, back after a short absence, open bill with a nautical routine based on sailor's hornpipe. The number two spot goes to El Granadas & Peter, an energetic quintet who put on a boisterous show with ropes, whips and unicycle. Charles Warren and Jean get over in eccentric dancing. Another quintet are the Whirlwind Edwards, four men and a girl. They're a good acrobatic team with a fast moving act.

Myro.

Olympia, Miami

Miami, June 25. Janis Paige, Don Cornell, Al Norman, Nora Toomey Co., Lee Shippers, Les Rhode House Orch; "The Torch" (EL).

Lineup on tap this week adds up to satisfactory variety, with topliners Janis Paige and Don Cornell hitting in solid fashion.

Miss Paige's canto is set up intelligently to gain maximum results from her versions of current ballads, plus smart and effective delivery to gain healthy reaction.

Cornell, former Sammy Kaye vocalist, offers tunes in smooth manner. Delivery is easy and sells well. Combo of pops and vocal impresses adds up for nice returns.

Nora Toomey and her company get over with twists and spins, aerial acrobatics, garnering applause. Lee Shippers' corn-tinged, albeit effective, session on musical saws, flit guns and assorted gadgets adds novelty, while Al Norman emcees the proceedings in neat style, plus comedy lined hoofing and patter in own spot.

Les Rhode house orch handles backgrounding capably.

Lary.

Skouras Return

Continued from page 5

tion. The 20th distrib chief has been pushing a conciliation system of his own to which a number of National Allied groups have already pledged their support.

While Skouras is close to TOA leaders and has worked with them on a number of projects, Smith has evidenced greater sympathy for Allied. He has made a flock of appearances at Allied regionals but only one at a TOA event. At least, that is the feeling of many TOAers.

Original arbitration strategy of TOA was to get the majors to sponsor it as the prime way of ending exhib-distrib legal feuding. If the majors refuse to act, TOA will probably try to get the industry to adopt it by calling a meet on its own.

Goddard 'Cleo' Breaks Olney Record; Southern Conn. Scythe Circuit Stirs

Olney, Md., June 27.

Paulette Goddard in "Caesar and Cleopatra" last week broke all house records at the Olney theatre here with an absolute capacity of \$14,500 for the 600-seat house. An extra 125 "temporary" seats at \$2.40 helped boost the take and take care of the overflow at every one of the 11 performances. House is scaled at a \$3 top.

Eve Arden in "Over 21," which opens tonight (27) for the usual Tuesday to Sunday run, is already virtually a sellout with the SRO sign out for the preem. Star's radio rep, plus general prestige of the barn theatre, is putting show over before it debuts.

Producers Richard Skinner and Evelyn Freyman have their fingers crossed over prospects for a record-breaking season. House is already two-thirds subscribed by season seaholders, with Baltimore better represented than in past seasons. Strawhat is midway between Baltimore and Washington, but has previously drawn most of its trade from the capital rather than the Maryland city.

S. Conn. Barns Beehiving

New Haven, June 27.

Locks will be pried from stable doors this week and next along the southern Connecticut scythe-and-sickle circuit.

Tonight (27) has seasonal premieres of Southbury Playhouse, Southbury, and Connecticut Theatre Colony at Clinton. Former is again operated by Jack Quinn, and breaks the 1950 ice with "Harvey." Second bill is "Philadelphia Story," and others on the agenda include "Born Yesterday," "Anna Lucasta," "Penny Wise," "Private Lives," "Male Animal" and "Murder Without Crime." Sked calls for a 10-week season.

At Clinton Mr. and Mrs. Charles Quigley handle the reins for their second season of no-name stock. Toffee tonight (27) is "Church Mouse," featuring Quigley and Sheila Bromley. Oscar Stirling, Evan Thomas and Virginia Dwyer are other members of the troupe.

At Chapel Playhouse, Guilford, proprietor Lewis Harmon is experienced. (Continued on page 58)

Contracts Inked for Chi Staging of Pitt Playhouse 'Fifty Grand' Show in Fall

Pittsburgh, June 27.

Contracts signed between Les Weinrott, Chi producer, and Ken Welch and David Crantz, authors of "Fifty Grand," call for a Windy City production of the Pittsburgh Playhouse's recent hit revue between Sept. 11 and Oct. 1. Weinrott has already set several members of his staff, including Margaret Jones to do the vocal arrangements and coaching, job she performed in the original version here.

Richard Hoch, a classmate of Welch's at Carnegie Tech who has lately been arranging for the Gene Williams band, has been engaged to do the orchestral arrangements and also to conduct the orch. Frank Wagner, who staged the musical numbers of last year's Playhouse musical "Of All Things," and lately has been doing the dances for College Inn shows, will look after the choreography. John Boyt, Chi TV designer, will do sets and costumes.

Weinrott is also due in town this week to audition a number of local players who were in the Playhouse cast. Lot of new material is being inserted by Welch, who wrote the music and lyrics, and Crantz, author of the sketches, and may include several numbers from the Playhouse's '49 show, "Of All Things," which Welch likewise wrote and which got a strawhat production last August at Ogunquit, Me.

'Cymbeline' in Mont'l

Montreal, June 27.

The annual Montreal Festival of Music and Drama will open Monday, July 17, with a special performance of Bach's St. Matthew Passion.

As part of the festival, the Open Air Playhouse will present Shakespeare's "Cymbeline" for 10 days beginning July 19 with Theodore Komisarjevsky directing.

Cambridge Censors Wake Up Little Late on 'Wife'

Boston, June 27.

City of Cambridge censors, in a belated fling at purity, moved in on the Brattle Players' production of Wycherly's "The County Wife," Friday (23) and hacked out several of the more lusty lines.

Production has been doing sock biz during its six-week run, and the censors' action had little effect on the b.o. because the play was skedded to close its run Saturday (24), anyway.

Neway Sought For London 'Consul'

The London production of "The Consul" will be presented by Louis Dreyfus, British music publisher. The opera will probably open early in the fall, with composer Gian-Carlo Menotti repeating his Broadway staging. Patricia Neway, who drew critical raves for her portrayal of the femme lead at the Barrymore, N. Y., is being sought by Dreyfus for the West End version. Dreyfus, who has been associated with theatre-owner Prince Littler and the H. M. Tennent Co. in the presentation of numerous shows, does not generally produce on his own.

Marie Powers, second femme lead in the original "Consul" company, takes a leave of absence from the cast some time in August to sing her original title role in the film edition of Menotti's "The Medium," to be produced in Italy under the composer's direction. Leo Coleman, who played the deaf mute in the original, will play the same role in the picture. Miss Powers' replacement during her four-week absence hasn't been selected.

The first theatre-in-the-round production of "The Medium" and the companion-piece, "The Telephone," will be presented by David Heilwell and Derrick Lynn-Thomas at their Arena, N. Y., for four weeks beginning July 19, following two Show-of-the-Mouth Club previews. Zelma George, a discovery of Menotti, will sing the Marie Powers part and Coleman will again play the Mute. Menotti will direct, his first attempt in the arena-style form.

Landlocked Showboat Co.

Carries On in Ohio Town

Kent, O., June 27.

Score of "graduates" from the "Majestic" showboat troupe which toured the Ohio River last season, all from Kent State U., have moved into Chagrin Falls, O., to give little theatre performances this summer in typical showboat style. The players were unable to get on the boat again this year, since Hiram College actors had beaten them to it. Robert Wallace is in charge.

Five-night runs from Wednesdays through Sundays are planned by the college players, all current or former students, of Prof. G. Harry Wright, drama instructor at Kent State. Season opens tomorrow (28) with "10 Nights in a Barroom."

Other plays scheduled are: "Arsonic and Old Lace," "The Rope," "Doctor in Spite of Himself," "Tasty Heart," "Charley's Aunt," and "Glass Menagerie," with "Wanhope Building" ending the season Aug. 20. Children's matinee performance of "Cinderella" and "Hansel and Gretel" are planned especially for local youngsters.

Shawn Fest Bowling

Lee, Mass., June 27.

Jacob's Pillow Dance Festival, under the direction of Ted Shawn, will open a 10-week season Saturday (1) with matinee and evening performances by Nana Gollner, of Ballet Theatre; Paul Petroff, of Ballet Nirenska, Jean Leon Destine and Jeanne Ramon.

Latter two were recently featured at the Haitian International Exposition.

Ballet Execs Abroad

Lincoln Kirstein, George Balanchine and Frances Hawkins, general director, artistic director and exec secretary, respectively, of the N. Y. City Ballet Co., flew to Europe Sunday (25) to prep the opening of the troupe's London engagement next month.

Dance troupe will fly over July 3, for its opening at Covent Garden July 10.

Miami May Get Summer Theatre-in-the-Round Via Davis Nitery Duo

Miami, June 27.

Theatre-in-the-round will be projected hereabouts within next few weeks, if plans of Kitty and Danny Davis, local nitery operators, go through. Duo are currently in New York, setting up presentations for their bistro, which will be converted into a 400-seater for the idea.

Spot had been closed for the summer, but when some of the Miami Beach "idea" boys approached Davis on taking over the place for the summer and fall, with deposit money ready for rental and guarantee, the cafe operator decided he would try the project on his own.

It's not a new type of drama presentation for this sector, what with St. John Terrell's Music Tent, which clicked so successfully last winter, and the U. of Miami's Ring Theatre, which has been running in solid (audience and production-wise) fashion for several years now. Further interest in legit plays has been evidenced by vacationers and residents in Miami at readings of Broadway hits by Prof. Samuel Hirsch of the university at ocean-front hotels, sellouts for his one-man presentations at the Delano hotel and other hostels being the rule.

There have been a number of out-of-town promoters looking around in recent weeks for locations in which they could present the arena type of theatre.

The Davis operation would exclude food or liquor, concentrating on straight admission at \$1.50 for the drama-minded.

RICE'S 'LOVE' SEEN 1ST PLAYWRIGHTS' SHOW

First production of the season for the Playwrights' Co. will probably be Elmer Rice's "Love Among the Ruins," which the author revised during his recent European vacation with his wife, actress Betty Field. No date is set for rehearsals of the drama, but it will probably be early fall, with Rice directing.

Playwrights' second production may be the Mark Twain musical, for which Maxwell Anderson has written the book and the late Kurt Weill composed several songs. However, no one has been signed to supply the additional music needed for the show. Meanwhile, Anderson has reportedly dropped his straight play with a Washington locale, and is working on another of undisclosed subject matter.

Robert E. Sherwood, who is summering in England, has sent word that he has completed the general outline of his new drama about the pioneer west, and is starting actual scripting. He is expected to have it ready for reading by the other Playwrights' members on his return from England. Also on the Playwrights' tentative schedule for this season is Elmer Rice's revised edition of "Not For Children," which the author-director has thus far been unable to cast.

'Alive' Director Sues For \$6,750 Royalties

David Alexander, director of "Alive and Kicking," has filed suit against the show's producers, William R. Katzell and Ray Golden, for \$6,750 in royalties allegedly in default from the show. Action was brought in supreme court of King's county (Brooklyn), N. Y., where the plaintiff is a resident.

Notice of trial has been set for September, but Alexander's attorney, Martin H. Leonard, hopes to examine the defendants before trial. Katzell is currently in England and Golden is on the Coast. Both were served with summons before leaving New York.

Pension & Welfare Fund, Full Pay If Hurt, Among Equity Bids to League

Carol Bruce in 'Bloomer' For Houston Lyric Week

Houston, June 27.

The second production of the Lyric theatre, Houston's second summer musical theatre, opened Monday (26) for a week's run at the Public School Stadium, with "Bloomer Girl," featuring Carol Bruce, Dick Smart, Avon Long and Julie Rozan. Jay Blackton is musical director.

Oilman Cornelius Kroll and his son-in-law, Robert J. Altfeld, are co-producers.

Actors, Chorus Unions May Merge

Sentiment is apparently growing among the memberships of Actors Equity and Chorus Equity for a consolidation of the two unions. Factors that led to the original decision to separate them, about 30 years ago, no longer exist, it's figured, so it might be advantageous to have Equity absorb the chorus unit.

As far as is known, there's no strong opposition to a merger. On the contrary, officials of both outfits believe that such a setup would be more flexible, efficient and economical. Also, it would be more democratic, as Chorus Equity members would then have equal voting power with the Equity membership. At present, they have only limited representation on the Equity council, the parent group's governing body. Their own executive committee has only merely advisory power, subject to Equity council approval.

At the time of Equity's original formation, chorus performers were regarded as more or less irresponsible, so they were relegated to a subordinate union, with limited say in determining policy. Nowadays, however, chorus work has tended to become more and more a permanent career, requiring talent, versatility and long training. So the original conception of chorus performers as happy-go-lucky kids in an anachronism.

With both Equity and Chorus Equity now fully occupied with negotiations with the League of N. Y. Theatres for a new minimum basic contract, no immediate action toward a merger is contemplated. However, such a move is regarded as inevitable. It would probably involve a relatively simple operation, since the chorus unit has only a small administrative staff, which could easily be absorbed by the parent organization.

Gordon's Musical 'Time' Incepted by Robinson

Max Gordon will probably be associated with Hubbell Robinson, Jr., CBS program vice-president, in the production of the proposed musical edition of Arthur Kober's "Having Wonderful Time." However, Robinson will receive no billing on the presentation, in accordance with network rules, although he reportedly brought the idea to Gordon and is raising all the \$200,000 financing.

The deal for the Kober musical, following immediately on news that RCA would back "Call Me Madam," the Irving Berlin-Howard Lindsay and Russell Crouse musical caused speculation that CBS might also be invading the legit field, with an eye to television and recording rights. Such an interpretation was denied by CBS officials, however, with the statement that Robinson is acting entirely on his own "in the venture."

With Kober writing the adaptation and Harold Rome mentioned as supplying the music, Phil Silvers is being sought for the male lead. The show may be titled "Wish You Were Here."

Actual idea for the musical edition of the Kober play was originally suggested to Robinson by Lester Gottlieb, a CBS producer.

Some form of pension and welfare fund for actors is among the demands of Equity in the current negotiations with the League of N. Y. Theatres. There are 17 other principal points in the union's proposed changes in the minimum basic contract covering Broadway and the road. Negotiations started last week and are proceeding indefinitely, with daily sessions.

Equity wants the producers to approve the principal of a pension and welfare fund, to be maintained by joint payroll contributions by both the management and actor (along the general lines of the Government's social security plan), as well as by a share from the film and other subsidiary rights from shows. It asks for the formation of a joint committee to work out the details of such a program, and suggests that the League and union each contribute \$1,500 to pay the expenses thereof.

Although the managers have reportedly expressed sympathy with the idea of such a setup, they claim that it would further increase operating costs. However, Equity argues that a boost would be relatively negligible. In the extreme case of, say, "South Pacific," a 1% payment by the management would amount to only about \$130 a week, union representatives figure.

Under the same general heading, Equity seeks to obtain full salary for actors injured during rehearsals or performance. It also asks the management to insure the player under one of the standard hospitalization plans. Finally, it wants to make the League responsible for fire and safety, sanitation, etc., in all theatres.

At least one 24-hour day's rest a week, as applies in New York, is sought to be extended to the road, where some shows now play a seven-day schedule where local laws permit. The union also requests an eight-hour limit on performances and rehearsals, for the period from four weeks after an out of town opening to the day before the Broadway premiere. A boost in the salary minimum for

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Equity Reprimands 2; Missed Performances Due to Film Conflict

The Equity council issued reprimands yesterday (Tues.) to Henry Slate, of the cast of "South Pacific," and Harvey Lembeck, of "Mister Roberts," for missing matinee performances of their respective shows recently, because of a conflicting film assignment. In accepting the apologies of the two actors, the council "made it clear that it will not countenance any repetition of this violation of the union rules, which jeopardized the employment of other Equity members."

Charges against Slate and Lembeck had been brought by the "South Pacific" and "Roberts" managements, after the players had allegedly given insufficient notice that they would be unable to play a recent Wednesday matinee because they were needed for shooting of N. Y. scenes of the Henry Hathaway-directed "Fourteen Hours," for 20th-Fox.

After Slate and Lembeck apologized to the managements of the two shows, to the other actors in their respective casts and to Equity, the charges against them were dropped. The Equity announcement of the case included a warning to all members that, in accepting outside employment, they must be sure that it does not "conflict with their primary obligation."

Elitch Opens 59th Year With 'Present Laughter'

Denver, June 27.

Elitch theatre starts its 59th year of summer stock this week with Noel Coward's "Present Laughter," and judging from season ticket reservations, and the near sellouts the two opening nights, the season will be one of the most successful.

Directing is Walter N. Greaza. In the cast are Harriet MacGibbon, Jack Davis, Francis Waller, Mary Alice Moore, Eugene Stuckmann, Michael Sivy, Helene Ambrose, Alice Tobin and Emmett Vogar.

Edinburgh Fest to Fork Out 1406 For N.Y. Philharmonic's '51 Jaunt

The N. Y. Philharmonic-Symphony is slated to visit Scotland in 1951, to appear at the Edinburgh Festival in from 12 to 14 concerts, starting Aug. 19. Orch won't appear anywhere else, either in London or on the Continent, as supposed, returning early in September for rehearsals for its own N. Y. season. Orch is going at invitation and sponsorship of Edinburgh Festival authorities, who will pay all costs—transportation, housing, per diem rates to men, salaries, etc.

Estimated cost—from N. Y. back to N. Y.—is \$140,000. Although a large part of this will be in dollars, for salaries, etc., transportation and other costs will be in pounds, as the orch will travel on a British boat, the Queen Mary or Elizabeth. Orch players are also expected to leave much of their salaries as well as per diem dollars in England, for housing, gifts, etc. All these factors were discussed, since it was necessary to get permission from the British Treasury to release the dollars. Negotiations were handled by Ian Hunter, managing director of the Festival, and Arthur Judson and Bruno Zirato, managers of the N. Y. orchestra.

Dimitri Mitropoulos, the orch's musical director, and Bruno Walter, its former director, will share the podium for the concerts. It's expected that name soloists will be engaged for some of the concerts, with Festival authorities paying the freight. Local 802 of the American Federation of Musicians, as well as the Philharmonic board, have okayed the trip and terms. Minimum salary will be \$125 a week. Other terms are: 14 concerts in two weeks, if ordered, with a seven-day working week; N. Y. rehearsals at \$6 per two hours or less; rehearsals in Scotland at \$10 per two hours; per diem expenses of \$5 on board ship; \$10 per diem in Scotland, and \$10 per day while waiting for ship transportation to and from England. The orch's 104 members will make the trip.

The Philharmonic was last in Europe in 1930, when it played 23 concerts under direction of Arturo Toscanini. Negotiations for the Edinburgh jaunt started in 1947, but a hitch on expenses nixed a visit last summer '49. This won't be the first postwar visit of a U. S. symph to England, however. The Philadelphia Orchestra, under Eugene Ormandy, gave 28 concerts in Britain in May and June, 1949.

Strawhat Reviews

Angel in the Pawnshop

Westport, Conn., June 26.
Lawrence Langner, Armina Marshall and John A. Wilson presentation of comedy by A. B. Shiffert. Stars Eddie Dowling. Staged by Martin Manulis. Setting and lighting, Eldon Elder. At Country Playhouse, Westport, Conn., July 16, '50. Hilary... Eddie Dowling... John Farrell... Murray Hamilton... Robert Webber... Robert Whiting... Elizabeth Kerr

Lawrence Langner and Eddie Dowling jointly own this wordy whimsy which the Theatre Guild is priming for a fall production. In it Dowling, at least, is perfectly at home, for the mists that steep from fancy have long been his dish. Even though his drama never takes on the dimensions of a good play, Dowling is completely at ease. His ruffled hair, shambling locomotion and attire have long fascinated a respectable following. Dowling knows a Dowling part when he sees one.

Here the former song-and-dance man is a gentle pawnbroker living in a property-man's dreamworld. Bicycles hang from the ceiling at Westport and muskets sway in umbrella stands. An improvident musician comes in to practice upon his clarinet long since in hock. A dramatist is permitted to work upon his impounded typewriter. There is even one of those wispy Dowling heroines who moves into the pawnshop, sweeps up the dust, renovates the kitchen and rummages through the second-hand wardrobe to dress up like a proud empress.

Early in the play there is the prospect of novelty when a gunman

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Melody Fair's 'Widow'

Fair \$9,550 in Danbury

Danbury, Conn., June 27.

Weekend business gave Ben Boyar and James Westerfield their best index of the drawing power of their new Melody Fair, the music theatre-in-the-round which opened here Tuesday (20) on the 90-year-old Danbury Fair grounds. After a pair of light nights business jumped with influx of weekend visitors and gross hit \$9,550, about 20% under the capacity of the 2,000-seater canvas-top. Opening bill was "The Merry Widow," with Ira Petina of the Metropolitan Opera. This week Bill Gilbert stars in "The Chocolate Soldier."

Danbury isn't a big centre of population and stand must depend on drawing from Bridgeport, Norwalk, Stamford and other cities. Boyar, former Waterbury newspaperman, also counts on attracting pilgrims from the Naugatuck Valley, which he once covered.

Theatre boasts one of the pleasantest locations possible with park benches set on a mall for the audience between the acts. Company is housed at Kenosha Lodge on Lake Kenosha, a half mile from the theatre.

Play on B'way

Julius Caesar

David Hellwell & Derrick Lynn-Thomson presentation of revival of William Shakespeare tragedy in three acts. Stars Basil Rathbone; features Joseph Holland, Alfred Ryder, Berry Kroeger, Horace Braham, Emily Lawrence, Sarah Burton. Directed by Dan Levin. Designed and lighted by Ralph Alswang; costumes by Beulah Frankel; incidental music and songs by Hall Overton. At Arena, Edison Port, N. Y., June 20, '50. \$3 top. Cassius... Basil Rathbone... Winston Ross... Alan Dreeben... Richard Wilder... Julius Caesar... Horace Braham... Sarah Burton... Alfred Ryder... Berry Kroeger... Joseph Holland... Herbert Ratner... Martin Newman... Tony Dowling... John Glendinning... Emily Lawrence... Charles Vocalis... Howard Wendell... Kurt Richards

Shakespeare is done well by, even handsomely, in the intimate arena-style presentation current at the converted Edison hotel ballroom. The declamations and rantings of "Julius Caesar" seem to suit the vis-a-vis closeup setting, as husbands fondle wives, enemies denounce each other and conspirators seal their deals with hand-clasps. And as well staged and performed as it is here, this stock company production of the Bard is commendable stuff.

Scenery, mass movement and crowds aren't missed after the first few moments, under the spell of the Bard's lines and some superior enunciation of them. The tragedy is a drama of single men's envy, plotting and murder, and very apt for an intine presentation. The murder of Caesar by his fellow-senators is the more gripping for the close, naked brutality of it. Arena-seated spectators become a part of the play, and after the first few scenes of slightly windy, wordy setting of the plot, are completely absorbed in its progress.

Thanks for this are largely due to the performances of an able troupe of mummies headed by Basil Rathbone. Playing, in a sense, a supporting part as the conspirator Cassius—instead of such name roles as Caesar, Brutus or Antony—Rathbone invests the role with power, bite and strong individuality. His reading of the familiar lines is a treat to hear.

Other portrayals are in keeping. Joseph Holland makes a noble Brutus; Horace Braham an imperious, though sometimes slightly unsure Caesar, and Alfred Ryder a shrewd, compelling Antony. In smaller roles, Berry Kroeger is an impressive Casca, although the lavender tints of his first big scene are a little disconcerting; and Herbert Ratner, John Glendinning, Martin Newman and Tony Dowling are convincing as cohorts. Emily Lawrence, as Portia, and Sarah Burton, as Calpurnia, are dramatically effective as well as decorative. Dan Levin's direction and Ralph Alswang's lighting also do much to give this presentation its lustre.

Bron.

Pitt Femme Broadcaster Featured in Stadium Legit

Pittsburgh, June 27.
Florence Sando, one of Pittsburgh's best-known femme radio commentators and director of women's activities at the Hearst-owned station WCAE, has turned pro this week for a featured role in the Civic Light Opera Assn.'s production of "No, No, Nanette" at the Pitt Stadium. Her previous stage appearances have been confined to the local community theatre, Pittsburgh Playhouse, where she's done a number of shows, last one being the hit musical, "Fifty Grand."

Miss Sando took a week of her vacation from WCAE to spend in rehearsals for "Nanette," with Bette Smiley the temporary replacement on her daily programs.

Legit Bits

Film rights to William Inge's "Come Back, Little Sheba" have been sold to Hal Wallis for a reported \$100,000, plus percentage.

Producer Dwight Deere Wiman returned yesterday (Tues.) on the Nieu Amsterdam from Europe... The Elmer Rice (Betty Field) and the Robert Whiteheads (Virginia Bolen) arrived Monday (26) on the Ile de France... Harriet Ames, an investor in various Broadway shows, has a substantial financial stake in and will co-present the Festival Theatre, organized by Sam Wanamaker and Therese Hayden, which opens July 24 with "Parishen."

The next Lambs' Wash will be held Aug. 8 at the Percy Williams home, Hyslip, L. I., with Arthur Vinton as Colie and Mickey Alpert as Herder... Pressagent George Ross injured his back last weekend, while at the shore... Actress Trescott Ripley to the Coast last week, and is due back east about Aug. 1... Eunice Healey opened her own production office.

U. S. Ambassador Lewis Douglas and Herbert Agar, of the London Embassy staff, have been elected to the board of the Shakespeare Memorial theatre, Stratford-on-Avon... The Louis Jouvet acting troupe, of Paris, is slated to tour the U. S. next spring, under sponsorship of the American National Theatre & Academy... Frank Chapman, his daughter Buff Cobb and son-in-law Myron Wallace have optioned Patricia Coleman's "Recurrent Dream" for presentation in Chicago and ultimately on Broadway... Eddie Dimond, discharged from Medical Center, N. Y., after withdrawing from a strawhat staging assignment because of nervous exhaustion, will vacation at the shore for the summer... Casting began this week for a third company of "South Pacific"... John Shubert is vacationing on his boat in Long Island Sound... Gian-Carlo Menotti's "The Medium" and "The Telephone" will be the next offering of the Arena theatre, N. Y., following the current revival of "Julius Caesar," starring Basil Rathbone... Peggy Cass, Sheila Bond, Carmen Mathews, Jack Gifford, Scott McKay, Chester Stratton, Pat Harrington, Heywood Hale Broun, Murvyn Vye, Charles Chaplin, Jr., and John Drew Colt have been cast for Garson Kanin's "Live Wire," which went into rehearsal this week under the author's direction, for a strawhat tryout by Michael Todd.

"Mister Roberts" will lay off July 17 to Aug. 14 at the Alvin, N. Y., to give its star, Henry Fonda, a rest... Phil Stein, stage manager of "Peter Pan," has optioned Inez Karma's "Send for the Moon" for fall production, possibly under Jose Ferrer's direction... Wallace Ford takes over the male lead, opposite Shirley Booth, in "Come Back, Little Sheba" next week, succeeding Sidney Blackmer, who goes to the Coast on a film contract. Peggy Nelson assumes the ingenue part in the show this week, in place of Joan Loring... Pressagent Sol Jacobson splitting this week between the Poconos and Truro, on Cape Cod... Paul Czinzer, producer-husband of actress Elisabeth Bergner, was tapped last week for an uncontested judgment for \$341, brought by the telephone company... Newly-elected officers of the United Scenic Artists, Associate Members-Costume Designers, are Eleanor Goldsmith, chairman; Alfred Stern, vice-chairman, and Robert Byrne, trustee.

More than 200 tickets are sold for the Show Train for "Kiss Me, Kate," although the date isn't until July 21 and the New Haven R. R. announced the sale only a week ago... Sylvia Siegler, who has just started a new mail-order

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Goddard 'Cleo' Breaks

Continued from page 57

imenting with a new setup. House has been on a star policy for a number of years, but this season Harmon is banking on a strictly resident group and has slashed prices to offset the absence of "names." Spot opens Saturday (1) with "Clutterbuck," which runs through July 8. Followups are "Two Blind Mice" (July 10-15) and "Pygmalion" (17-22). Edwin Phillips is set as the season's director.

At Ivoryton, Milton, Stiefel unveils the new season next Monday (3) with Nigel Bruce in "Yes, M'Lord." As in recent years, Stiefel will stick to the name policy, with a top of \$2.95. Number two on the lineup is Shelley Winters in "Born Yesterday" (10). Stiefel toyed with the idea of tent musicals at nearby New London for this summer but plans caught a crab and the project failed to materialize.

At Norwich, first attraction at Herbert Kneuter's summer theatre, newly air-conditioned, opened last night (26). It's Kay Francis in "Goodbye, My Fancy." Also working the star pattern, house will follow with Eve Arden in "Over 21," Franchot Tone and Margaret Lindsay in "Second Man," Laraine Day in "Angel Street," Victor Jory in "The Spider," Nancy Walker in "On the Town," and Edward Arnold in "Bishop Misbehaves." Plans call for an 11-week season.

Giving nearby strawhats a bit of competition is a local non-pro troupe, the Hamden Players, which is offering a six-week sked including "Fatal Weakness," "Ten Little Indians," "Kiss and Tell," "Blithe Spirit," "Claudia" and "She Loves Me Not."

Chatterton Ups Chevy Chase

Chicago, June 27.
Ruth Chatterton in "Little Foxes" broke the Chevy Chase theatre record by \$100 last week. Record for engagement, which ended Sunday (25), was attributed to Miss Chatterton as a new strawhat name here and publicity from her book, "Homeward Bound." Ian Keith opens in "Play's the Thing" today (27).

Martha Scott is set in "Another Language" the week following. Imogene Coca is next in "Happy Birthday." Comedienne has been set for two weeks due to unprecedented demand for tickets, all traced to her TV stint.

Reed Spurts Bucks

New Hope, Pa., June 27.
With Florence Reed in "The Royal Family" providing one of the best-liked bills in the history of the Bucks County Playhouse, business took something of a spurt last week, but was not up to what it should have been. It was the best gross, however, of the first three weeks. A year ago, Miss Reed played in "The Circle" and did a sellout week.

Reason for the slump is something of a puzzle, although the first two days of week were chilly and cloudy. As the week wore on, trade picked up and showed its first real activity of season.

Dorothy Sands is playing the Grace George role in "The Velvet Glove" as the current attraction.

Will-O-Way \$2,100 in First

Detroit, June 27.
The Will-O-Way Playhouse production of "Light Up the Sky," with Gerald Harrington, George Hunter and Delores Rashid, grossed \$2,100 in its first week at Michigan's oldest strawhat. Play remains another week. All tickets for the 323 seats are \$2.

Next presentation will be "Three Blind Mice," with Teresa Way Merrill and Juva Beeman, July 4-16. Bill Merrill is director of all the theatre's productions.

Princeton's Prime Start

Princeton, N. J., June 27.
Herbert Kenwith's Princeton Summer Theatre (McCart theatre) got off to a good start here last week with Shelley Winters in Garson Kanin's "Born Yesterday." Producer-director Kenwith, whose initial bill of the season enjoyed an excellent press, said more than 100 persons were turned away Monday and Tuesday nights. Business throughout the whole week was excellent, he said, with a gross of \$12,000. He estimated the operating nut at approximately \$9,500. Evening scale is \$1.20 to \$3; matinees on Wednesday and Saturday, \$1.20 to \$2.40 tax included.

Kenwith succeeded in obtaining the Trenton Transit's cooperation in having Trenton-bound buses leave Princeton at 11:20 instead of 11 p.m., as an added convenience

to Trenton theatregoers. The installation of a new amplification system as well as an air-cooling system now in operation at McCarter will definitely prove a strong boxoffice hypno.

A bonanza biz is expected this week with Franchot Tone in "The Second Man," supported by Margaret Lindsay. Advance sale is excellent. Good advance is reported also for Laraine Day in "Angel Street" (July 3) and Eve Arden in "Over 21" (July 10).

Blythwood's 'Check' Preem

Chestertown, N. Y., June 27.
"Check and Double," a new farce by Morton Krouse and Leonard Plato, will open the Blythwood theatre on Loon Lake, four miles from Chestertown, July 2. Blythwood producer, Leon J. Bronesky, has optioned the play for fall production. Plato, co-author, is managing director of the strawhatter. James Winslow will direct "Check and Double," slated for presentation July 2, 9, 16 and 23, in a repertory setup.

Others slated for the series are A Night of Chekhov ("Marriage Proposal"), "Harmfulness of Smoking Tobacco" and "The Boor", and Moliere's "A Doctor in Spite of Himself." Another new opus, "Mourner's Bench," is slated for production toward the end of July. Two other new plays will be selected, Plato said.

Resident company comprises Sheppard Kerman, Jorie Wyler, Lisa Fillman, Tex Fox, Bill Reid, Lou Clarke and Michael Grimes.

'Norway' Perks Lambertville

Lambertville, N. J., June 27.
"Song of Norway," the Music Circus' third production of the season, last week drew the best press yet. Consensus was that it adapted itself better than previous vintage works to arena staging. Company also drew plaudits with Arthur Kent as Grieg; Dorothy MacNeil, Howard Ross, and Winifred Heidt in other top spots.

Audrey Guard, Robert Feyti, Fred Harper and George Lipton were also cited. Robert Jarvis staged with Edward Hunt in the pit and William Jonson as choral director. Charles Evans' designs for the circular stage again merited attention from all the reviewers, proving that suggested settings can be important to the arena style. Annamary Dickey is guest-starring tonight (Tues.) in "Rio Rita" through Sunday, with David Atkinson singing opposite.

Worcester's Doldrums

Worcester, June 27.
The first of the numerous stock companies in this area to encounter financial troubles is Guy Palmer-ton's well-established company at the Playhouse here. He announced that beginning this week, he will cut all seats to \$1. If that doesn't work, he'll shutter.

He blames the general tightness of money. The fact that a half-dozen other companies are operating isn't an important factor, he says, because biz was bad with him even before they opened.

Red Barn, Westboro, is doing the top business in central Massachusetts.

Newly-opened Theatre-in-the-Round on the Speedway here had a good opening week, manager Alan Gray Holmes reports. Second bill starting tonight (27) is "Jenny Kissed Me."

Haden At Stockbridge

Stockbridge, Mass., June 27.
Sarah Haden, who played Aunt Millie in the Hardy family film series, will make her first appearance in legit for some years when she takes the featured role in W. Somerset Maugham's "The Sacred Flame" at the Berkshire Playhouse in Stockbridge, Mass., week of July 3.

Barbara Brady, granddaughter of the late William A. Brady and Grace George, and William Roerick will make their first appearances of the current season in the drama. Roerick, co-author of "The Happiest Years," which producer William Miles tried out at Stockbridge in 1948, was co-featured last summer with Francesca Bruning and Lewis Martin in "The Heiress" at the Playhouse.

Quebec Straw's Sked

Montreal, June 27.
The Brae Manor Playhouse, under direction of Marjorie and Fillmore Sadler, opens its 15th season July 5 with "Miranda." Strawhatter is situated 60 miles from Montreal at Knowlton, Quebec, and is oldest outdoor theatre in the province.

Future plays on list include "The Winslow Boy," "Goodbye, My Fancy."

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 4th week of the season) and the corresponding week of last season:

	This Season	Last Season
BROADWAY		
Number of shows current.....	19	18
Total weeks played so far by all shows.....	81	55
Total gross for all current shows last week.....	\$479,700	\$458,900
Total season's gross so far by all shows.....	\$1,501,400	\$1,375,700
Number of new productions so far.....	1	0
ROAD		
(Excluding Stock)		
Number of current touring shows reported.....	10	10
Total weeks played so far by all shows.....	34	38
Total road gross reported last week.....	\$240,700	\$259,700
Season's total road gross so far.....	\$884,165	\$892,400

Convention Helps Chi Boxoffice;

'Ear' 19G, 'Okla.' \$26,600, 'Mice' \$14,600

Chicago, June 27.

Furniture Market convention delegates gave Chicago legit a needed lift last week. All attractions felt the traffic, with "Oklahoma!" being sold out at most performances. "Lend An Ear" and "Two Blind Mice" held steady. With the opening of the Chicago Lake Front Fair last week, theatre operators are hoping for some trade from this source, with mail orders reflecting this trend.

Estimates for This Week

"Lend An Ear," Great Northern (13th week) (1,500; \$4.94). Breaking even with about \$19,000.

"Oklahoma!," Erlanger (9th week) (1,334; \$4.33). Favorite of the out-of-towners, show rung up hefty \$26,600.

"Two Blind Mice," Harris (7th week) (1,000; \$3.71). Also getting by with mild \$14,600.

'Roberts' \$12,900,

'Kate' 37G, Hub

Boston, June 27.

"Kiss Me, Kate" moved into the Shubert last week with indications that an extended run is possible. "Mister Roberts" at Colonial continued in its 16th week with prices reduced for the summer.

Estimates for This Week

"Mister Roberts" (Colonial) 16th week (1,500; \$3.60). Off slightly but still okay at \$12,900.

"Kiss Me, Kate" (Shubert) (1,709; \$4.20-Fri., Sat. \$4.80). Well received by critx and public. Neat \$37,000.

Strawhat Notes

Dorothy McGuire will star in "Summer and Smoke" as the third attraction of the strawhat season at the La Jolla, Cal., Playhouse. Fourth play will be "Arsenic and Old Lace," but the star hasn't yet been set. Scott Brady and Ralph Morgan open tomorrow (28) in "Heaven Can Wait" at the Laguna, Cal., Playhouse. Ken Burton, producer-director of "The Railroad Hour" on NBC, has been inked to stage and direct the James A. Doolittle production of "The Vagabond King" in the Hollywood Bowl this summer.

Alma Kline, publicity director this season for Harry L. Young's Brattleboro, Vt., summer theatre, was associated with the County Theatre at Suffern, N.Y., for 10 years. Latter strawhat no longer operates.

Low Parker, who played Huck Haines in "Roberta" in Pittsburgh outdoor opera last week, had to turn down a bid to do the same role in Dallas because final performances of the show would overlap on his starting date at the Palmer House in Chicago Aug. 1.

Barbara Brady, granddaughter of the late William A. Brady and daughter of Katherine Alexander, will again be seen at the Berkshire Playhouse in Stockbridge, Mass., this summer. Peg Crossfield will assist scenic designer Donald Shirley at John Huntington's spa Summer Theatre in Saratoga Springs, N. Y.

Show in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta). "The Live Wire" (C) — Mike Todd.

SAN CARLO OPERA SOCK 42G IN 10-NIGHT D.C. RUN

Washington, June 27.

San Carlo Grand Opera Festival at the Watergate, town's outdoor amphitheatre at the edge of the Potomac, scored a critical and b.o. triumph with a sock \$42,000 for its 10-night run. The 6,000-seat Watergate was sealed to a \$3 top, with packed houses most nights and brisk biz in the higher-priced seats at every performance.

Weatherman, as well as press and public, favored the troupe, with only one postponement because of forecast of rain and one near b.o. disaster. Latter was avoided when rain fell on "Aida" immediately after 10 o'clock, the deadline for refund of money, thus saving by minutes a \$4,000 gate.

Success of the series is prompting impresario Fortune Gallo to explore the possibility of a light operetta session in August at the Watergate. Plans are in the working stage.

'Getting Married' \$12,000 In Kansas City Stand

Kansas City, June 27.

"Getting Married," in its first major city stand, drew moderate biz at the Fox Midwest Orpheum theatre last week (19-24). Big draw was the long list of names, including Cedric Hardwicke, Ralph Forbes, Judith Evelyn, Arthur Treacher, Dennis King, Mady Christians, Colin Keith-Johnston, Margaret Bannerman, Mary Scott and Dora Sayers, while the play itself was figured by critics as a so-so magnet.

Fox Midwest brought in the play in connection with the Centennial celebration in full swing here up to July 4. With top price of \$3.66, six nights and two matinees figured up to \$12,000, medium money.

Beynard Shaw opus is a special project of the American National Theatre and Academy, moving from here to the Coast where it will spend the summer before opening on Broadway next fall.

Legit Bits

Continued from page 38

gimmick called Ticket Speedo-Gram for ordering theatre seats.

Roger Gerry, director at the Dallas Starlight Operetta the past three years, will spend the summer in N. Y. working in television, and not with musicals in South Dakota, as reported.

Diana Herbert, last seen on Broadway in "For Love or Money," playing the subway circuit as one of the leads in "Clutterbuck." Sylvia Siegler has come up with still another gimmick. She's running Summer Show-Bus excursions July 11, 13 and 14 to Lambertville, N. J., with an inclusive price for two-way fare, dinner at New Hope, Pa., and admission to St. John Terrell's Musical Circus. She figures on running similar excursions to other strawhats later. Shepperd Strudwick will play the male lead opposite Celeste Holm in Richard Krauer's production of Louis Verneuil's "Affairs of State," in which Reginald Owen will appear. John Haggott may direct. Subscription sales are up about 10% over last season at Richard Aldrich's Cape theatre, Dennis, Mass., and Falmouth playhouse, Coonamessett, Mass.

'ROBERTA' TAKES IT ON CHIN IN PITT WITH 23G

Pittsburgh, June 27.

Second show of summer opera season at Pitt Stadium, "Roberta," got a bad break from the weatherman and took it on the chin, drawing only around 16,000 people and \$23,000 in five performances. Finale on Saturday night (24) was rained out completely and around \$5,000 had to be refunded. First two evenings were bad, too, with overcast skies holding attendance down. Quite a deflation after "Kiss Me, Kate's" inaugural take of nearly \$67,000.

Even with better cooperation from the elements, however, it's doubtful if "Roberta" would have been in the money, since general opinion was that the Jerome Kern musical had been repeated too soon. It had already been done by an al fresco group here twice already in the first four seasons, and this was considered to be the poorest of the three productions.

Seems to be a lot of interest, however, in the current attraction, "No, No, Nanette," which has never been done outdoors here. Cast is headed by Evelyn Wyckoff, Jack Sheehan, Imogene Coca, Johnny Downs, Muriel O'Malley and Nina Korda.

'Pacific' Jumps

To \$57,200, L.A.

Los Angeles, June 27.

"South Pacific" leaped up almost \$3,000 last week, first frame in which it has been free from the cutrate subscription tickets to the L.A. Civic Light Opera season. House record during the run is doubtful since producers prefer not to sell a total of 70 seats they consider badly placed.

"You Can't Take It With You" wound up Sunday night (25) at Las Palmas after a three-week run that just broke even. It marked the end of the 14-week spring season of Footlights, Inc., which hopes to repeat in the fall.

Biltmore rekindles tonight (27) with "Getting Married."

Estimates for Last Week

"South Pacific," Philharmonic Aud (5th wk) (\$4.80; 2,600). Frame's almost \$57,200 topped the best of last year's record-holder, "Kiss Me, Kate," but is still below the all-time house record of \$58,000 set by "Annie Get Your Gun."

"You Can't Take It With You" Las Palmas (3d wk) (\$3.60; 388). About \$3,000 on the eight-day windup, letting production break even with a three week total of \$11,000. The 14-week Footlights, Inc. operation represented a final net profit of \$1,000, not bad considering the size of house and productions offered.

Tone OK 11G at Westport; Dalrymple Staging Debut

Westport, Conn., June 27.

Protected by the biggest subscription since Lawrence Langner started the Country Playhouse here in 1931, Franchot Tone in "The Second Man" rang up a strong \$11,100 for the opening stanza last week. Mrs. John Davis Lodge (Francesca Braggiotti), wife of the GOP gubernatorial candidate, is chairman of the subscription committee, which accounts for 80% of capacity some nights in the week.

Revival of the S. N. Behrman comedy was wisely directed by Jean Dalrymple in her first effort in handling a stage. Old Guild hit was in excellent shape at opening and looks set for a cleanup on the barn circuit. Tone, effortlessly engaging in the principal role, is ably matched by Margaret Lindsay of the films. Visitors from Broadway were most enthusiastic about Miss Dalrymple's production.

Current Road Shows

(June 26-July 8)

"Death of a Salesman" — Geary, S.F. (26-8). "Getting Married" — Biltmore, L.A. (27-8). "Kiss Me, Kate" — Shubert, Bost. (26-3). "Lend an Ear" — Great Northern, Chi. (26-8). "Mister Roberts" — Colonial, Bost. (26-8). "Oklahoma!" — Erlanger, Chi. (26-8). "Rose Marie" — Curran, S.F. (3-8).

"South Pacific" — Philharmonic Aud., L.A. (26-8).

"Two Blind Mice" — Harris, Chi. (26-8).

Biz Rocky as Summer Hits B'way

But Bolger \$36,100, Fonda \$28,700;

Arena-Rathbone Clicks at \$8,800

Business was spotty last week on Broadway. Trade was fairly brisk early in the week, but sagged at most shows Saturday (24) as the summer pattern of weekend exodus began. The few presentations getting patronage from out-of-town visitors Saturday were the established hits, particularly those with stars. The influx of sailors from various warships in port early in the week was felt at certain shows, especially "Mister Roberts."

The total gross for all 19 shows last week was 79.55% of capacity, a decrease of 1.44% from the previous week's volume.

"Madwoman of Chailot" closed Sunday night (25) after a scheduled two-week stand and "Lost in the Stars" shutters next Saturday night (26). This week's only opening is "Peep Show," preeming tonight (Wed.) at the Winter Garden.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Cocktail Party," Miller (23d wk) (CD-\$4.80; 940; \$21,600). Previous week, \$20,600; last week, \$19,300.

"Come Back, Little Sheba," Booth (19th wk) (D-\$4.80; 712; \$20,000). Previous week, \$13,700; last week, over \$12,600.

"Death of a Salesman," Morosco (72d wk) (D-\$4.80; 914; \$23,800). Previous week, \$13,800; last week, \$15,000.

"Detective Story," Hudson (68th wk) (D-\$4.80; 1,016; \$23,675). With the Hudson becoming a television studio, the Sidney Kingsley play moves next week to the Broadhurst; previous week, almost \$12,500; last week, nearly \$11,200.

"Gentlemen Prefer Blondes," (29th wk) (M-\$6; 1,628; \$48,244). Continues to go clean at all performances, but doesn't sell standing room, topped \$48,200 again.

"Happy Time," Plymouth (22d wk) (C-\$4.80; 1,063; \$29,019). Previous week, \$26,500; last week, almost \$26,300.

"Kiss Me, Kate," Century (77th wk) (M-\$6; 1,645; \$46,650). Previous week, \$43,100; last week, \$44,500.

"Lost in the Stars," Music Box (34th wk) (M-\$5.40; 1,012; \$26,600). Closes Saturday night (1) and will lay off for a month, reopening Aug. 7 on the Coast, previous week, \$17,300; last week over \$17,600.

"Madwoman of Chailot," City Center (C-\$2.88-\$3; 3,025; \$42,000). Closed Sunday night (25) after scheduled two-week return date; previous week, \$23,900; final week, \$23,100.

"Member of the Wedding," Empire (25th wk) (D-\$4.80; 1,082; \$24,000). Previous week, \$22,600; last week, \$20,800.

"Mister Roberts," Alvin (122d wk) (CD-\$4.80; 1,360; \$34,276). Previous week, \$27,400; last week, about \$28,700.

"Peter Pan," Imperial (9th wk) (M-\$4.80; 1,400; \$34,500). Previous week, \$34,200; last week, \$34,100.

"South Pacific," Majestic (63d wk) (M-\$6; 1,659; \$50,186). As always, everything the house will hold, more than \$50,600.

"Texas, I'll Darlin'," Hellinger (31st wk) (M-\$6; 1,543; \$42,000). Previous week, \$19,600; last week, about \$18,000.

"The Consul," Barrymore (15th wk) (M-\$4.80-\$6; 1,066; \$28,200). Previous week, \$28,900; last week, \$26,700.

"Tickets, Please," Coronet (9th wk) (R-\$4.80; 998; \$26,600). Previous week, \$21,200; last week, about \$19,400.

"Where's Charley?" St. James (88th wk) (M-\$6; 1,509; \$38,700). Previous week, \$35,400; last week, over \$36,100.

"Wisteria Trees," Martin Beck (13th wk) (D-\$4.80-\$6; 1,214; \$33,000). Previous week, \$21,700; last week, \$18,700.

Stock

"Julius Caesar," Arena (1st wk) (C-\$3; 500; \$10,600). Opened June 20 to four favorable notices (Chapman, Coleman, Garland, Pollock), two mixed (Atkinson, Watts) and one pan (Barnes); first eight performances grossed over \$8,800, including \$700 for a paid preview; continues through July 15.

Opening This Week

"Peep Show," Winter Garden (R-\$7.20; 1,519; \$57,000). Michael Todd presentation was financed at \$200,000 and cost about \$200,000

(excluding \$24,000 in bonds and deposits) and can break even at about \$30,000; opens tonight (Wed.).

Future Schedule

Festival Theatre (opening bill, "Parlissime"), July 24; Fulton; "Daphne Laureola," Sept. 18, Music Box; "Seventeen," Sept. 21, Broadhurst; "Southern Exposure," Sept. 26, theatre unspecified; "Black Chiffon," Sept. 27, Mansfield; "Season in the Sun," Sept. 28, theatre unspecified; "Affairs of State," Oct. 2, Royale; "Glacinda Smile," Oct. 3, Lyceum; "Legend of Sarah," Oct. 11, theatre unspecified; "Curious Savage," Oct. 12, theatre unspecified; "Lady's Not for Burning," Nov. 6, Royale.

'Peep' \$35,900

In Philly Final

Philadelphia, June 27.

Philly's 1949-50 legit season finally came to a close Saturday night (24) when Mike Todd's "Peep Show" wound up its highly successful three weeks' engagement at the Forrest.

Third and final week, which was tacked on at a late hour because management realized the show needed more fixing, saw a sound gross of \$35,900 achieved. This represented capacity at all performances except the two matinees. "Peep Show" is definitely not a matinee attraction, being n.s.g. with the femmes.

Unlike last year, prospects all point to an early opening next fall. In fact, the Forrest is officially set to re-light Aug. 28 with the touring "Mr. Roberts" company which comes in for an extended stay. The next brings "Affairs of State" with Reginald Owen and Celeste Holm to the Locust, and the Shubert is set to open in mid-September with a tryout musical.

'ROSALIE' FINE \$47,000 IN ST. LOO AL FRESCO

St. Louis, June 27.

Drawing plaudits from the critx, "Rosalie," the second presentation of the 32nd season of the Municipal Theatre Assn., wound up its one-week stand Sunday (25) in the al fresco playhouse in Forest Park with a fine b.o. score. The piece drew 67,000 payees and a gross of approximately \$47,000. Roy Atwell, with his mixed-up chatter; Walter Donahue, Doretta Morrow—new faces in the open-air enterprise—along with Helen Raymond, husky-voiced comedienne; Dorothy Keller, and Edwin Steffe scored. In support were Robert Dale Martin, Blaine Corner, Evans Thornton, Leonard Elliott and Carolyn Tanner.

"East Wind," a musical presented here three times previously, has been revived for the current attraction and teed off a seven night run last night (Mond.) before a crowd of 8,800 and an estimated gross of \$4,000. Marguerite Piazza, a newcomer here; Brian Sullivan, Buster West, Lucille Page and Muriel Bentley, in lead roles, clicked. The eccentric dance routines of West and Miss Page were sock.

'Streetcar' Nifty \$15,000 In Subway Circuit Start

"Streetcar Named Desire," starting a tour of the subway circuit, grossed a nifty \$15,000 last week in nine performances, through Sunday night (25), at the Flatbush, Brooklyn. At a \$1.80 top through the week and \$2.40 Saturday night, that topped the receipts registered by any straight show so far this season, including Tallulah Bankhead in "Private Lives."

The Tennessee Williams play, with Polly Rowles, Richard Kiley, Norma Connolly and Harry Kersey in the leading parts, is playing the Windsor, Bronx, this week.

'Salesman' 22½G, Frisco

San Francisco, June 27.

"Death of A Salesman," with Thomas Mitchell, town's sole legit, chalked up a fine \$22,500 for its second stanza at the 1,550-seat Geary. Show was scaled to \$3.60.

Plays Abroad

Seagulls Over Sorrento

London, June 15.

George & Alfred Black and H. M. Tennent, Ltd., production of new comedy in three acts by Hugh Hastings. Directed by Wallace Douglas. At Apollo theatre, London, June 14, '50.

Able Seaman McIntosh..... John Gregson
Able Seaman Sims..... Nigel Stock
Able Seaman Turner..... Bernard Lee
Able Seaman Badger..... Ronald Shiner
Petty Officer Herbert..... William Hartnell
Lieut. Commander Redmond..... Peter Gray
Sub. Lieut. Granzer..... Robert Desmond
Able Seaman Hudson..... Gerald Andersen
Telegraphist..... David Langton

Surefire naval comedy with almost continuous laughter toning down the underlying serious theme of dangerous experimental operations. Acted and directed with an easy naturalness that won general acclaim from first-nighters and press, this has atmosphere and realism, and, above all, humor.

Handful of lower deck personnel arrive at an isolated Scottish islet, having volunteered for hazardous duty but unaware of its top secret importance. Ronald Shiner (after over) four years in "Worm's Eye View" gives another inimitable Cockney characterization, sliding smoothly from R.A.F. slang to navalese. He is the pivot of most of the action. Nursing a cheerful grievance against the fellow who stole his wife, his one aim is to meet him and get even. When he turns up, to join the isolated community and the wronged husband finds the girl has walked out on him too, the pair become buddies.

There is a kindly wolf who acts as elder brother to a newly joined youngster from an orphanage and a dour Scotsman whose happy marriage ends with a dead child and its mentally deranged mother. Most reserved of the group is a scholarly Radar expert who gets blown up during the first practical test, and the tension provided by volunteers for the next attempt decided by drawing lots. The young founding is distraught on discovering that his friend cheated to undertake the perilous mission. The trials are a success, the men return unharmed and pack up for furlough and their next job.

Apart from the jocular and dramatic of the hush-hush investigations, the iron discipline of the senior service is strongly emphasized. A brutal petty officer makes unbearable the lives of those in his charge. To single out William Hartnell for his brilliance in this unpleasant role would in no way detract from the excellent rating of the other members of the all-male cast.

Play was first tried out by the Repertory Players and came to the West End after a short provincial tour. Clem.

Golden City

London, June 16.

Stephen Mitchell (for London Theatrical Production) presentation of musical in two acts by John Rose. Directed by Michael Bentham. Dances by Robert Helpmann. At Adelphi, London, June 15, '50.

Sarie van Selim..... Julia Shelley
Tante de Villiers..... Muriel Brunskill
Anna van Selim..... Judith Whitaker
Bokkie van Selim..... Leila Roth
Ningai..... Louisa Reyes
Malay Singer..... Kenneth Hunter
Piet van Niekerk..... Edmund Purdon
Dirk Marais..... Ray Buckingham
Mabel Page..... Eleanor Summerfield
Danny Martin..... Norman Lawrence
Tabooka..... Don Leroy
Barney Belaney..... John Warren
Katrina du Toit..... Mary Laura Fraser
Girl in Window..... Moyra Fraser
Rosie Cordova..... Anita Phillips

Britain's latest musical has everything except a witty story and a sufficiency of hummable tunes. It's a sumptuous production on a grand scale. There are magnificent sets, beautifully-handled crowd scenes, exciting dances arranged with the slick Robert Helpmann touch, and some first-class stage and lighting effects. Prospects can be rated as even, with chances considerably

enhanced if a quick rewriting job is done.

"Golden City" is a musical meller, set in South Africa in the colorful gold rush era. The plot has all the makings of a conventional western, even to the point of the villain stealing the deeds and getting the natives to set fire to the old homestead.

The story moves slowly, and apart from establishing the boy-meets-girl theme, almost nothing happens in the first act. There is, happily, a big speeding up in the second half of the show, which is crowded with action and has some of the meatiest scenes seen in a long time. A roughhouse in a saloon and a battle with Zulu natives are the action highspots.

The dances conceived by Helpmann, who co-directed with Michael Bentham, are as exciting as they are fresh. One particular Zulu war dance with its fiery rhythm is a certain show-stopper. The musical numbers, composed by the author, don't match the splendor of the production. Very few have the quality to make them contenders for a Hit Parade. One of the best, out of more than a couple of dozen numbers, is "It's a Great Occasion," while "Gold-digger" also ranks high.

The performances of the big cast are mainly variable. Norman Lawrence, the only American in the show, has a fine voice and a pleasing, virile manner which comes over effectively. Julia Shelley, as the romantic femme lead, isn't strong enough for the part and her voice barely carries through the theatre. Eleanor Summerfield may have deficiencies as a chirper, but has a fine sense of comedy and a vivacious manner. The best of the femme vocalists is Muriel Brunskill, with a clear contralto voice. Moyra Fraser rates a special mention for her excellent "Girl in the Window" number. Myro.

Stadtpark (City Park)

Vienna, June 15.

Volkstheater production of new comedy by Hans Schubert. Staged by Joe Glenn-Glucksmann. Sets by Gustav Manker.

Anna Wawruschka..... Annie Rosar
Franziska..... Hildegard Sochor
Herbert Berger..... Carl Basse
Alice..... Paula Pfleger
Peter..... Peter Czeike
Rudolf Hofstetter, Sr..... Oskar Wegroste
Rudolf Hofstetter, Jr..... Erich Auer
Dr. Wiener..... Karl Skraup

This light, sentimental comedy is only the fourth original German-language play to be produced in Vienna's larger theatres this season (most new plays are imports from Broadway, Paris or London). With this in mind, and viewed from the literary standpoint, it reveals the depths to which playwrighting in Germany and Austria has fallen after the war. But viewed as theatre, it is a very cleverly written escapist play and promises to be one of the biggest hits of the season.

Plot relates the story of one of the old ladies who rent seats for 17 groschen to visitors in Vienna's Stadtpark. She finds a little boy in the park one evening who has run away from his divorced, quarrelling parents, between whom he has had to divide his time. Confronting that it is not the children who are delinquent, but the parents, she takes the little boy home with her and secures his temporary guardianship through the court.

There are several amusing subplots in "Grand Hotel" manner. The play was a vehicle for Annie Rosar, celebrating her 50th anniversary on the stage.

As a vehicle for an actress like Josephine Hull, the play has good possibilities for Broadway, if an adaptor could set it in Central Park. Barn.

Legit Follow-Ups

Annie Get Your Gun (Annie Du Far-West) (CHATELET, PARIS)

Paris, June 13.

Seeing the French version of "Annie Get Your Gun," in company of songsmith Irving Berlin who made a special flying trip to Paris to do so, is a strange experience for a reviewer who, besides the Broadway original, saw Dolores Gray-Bill Johnson's version in London, and of course the film. In the venerable Chatelet, Maurice Lehmann's 80-year-old auditorium which is more like the old Hippodrome and today's Metropolitan Opera House, N. Y., than a musical comedy house, the impresario has certainly given the Dorothy & Herbert Fields-Berlin musical a lavish production.

If some of the sartorial trappings are more Schiaparelli than Hopalong Cassidy, it is understand-

able, because Lehmann has also endowed it with size, scope and pagantry that almost borders on M-G-M proportions. The big theatre, designed to play circus under roof, has a mammoth stage, and the French management has made a wise pifch for the kid trade by extending the Barnum & Bailey aspects.

Librettist Andre Mouezy-Eon and lyricist Albert Willemetz—later is president of SACEM, the French counterpart of ASCAP, and an excellent wordsmithing job he has done, too, in the French translations, without distorting Berlin's originals—have also written in a new comedy character. Berlin, personally, liked all the embellishments although from this reviewer's viewpoint it made for a fulsome albeit highly commercial evening. The break doesn't come until midnight but seemingly, on a hot Friday night—there's nothing airconditioned in Paris but Maxim's restaurant and such American-controlled deluxers as the Paramount cinema on the Blvd. des Italiens—it bothered few. There were an extraordinary number of kids in the audience, and the circus pagantry that ensues is the answer.

"Annie du Far-West" is the nearest possible translation since the "Get Your Gun" part is too idiomatically American, but the French know "far-west" from the cinema. The Chatelet has been the scene of such Yank transmutations as "Missisipi" (spelled that way; see "Show Boat"), "Robert le Pirate," see "New Moon," "Nina Rosa" and "Rose of France," both by Romberg, while "Rose-Marie" with its "Totem Tom-Tom" getting equal billing, is being currently revived at the Empire. And now "Annie."

Lily Fayol does the Ethel Merman role creditably, mugging and ga-ga swooning as much as Betty Hutton does in the Metro film version. She's a big girl, making it tough casting for the boy, but Marcel Merkes does all right. French jukes are not given to over-6 ft. stature like the Yanks. Florence, Jacqueline Lejeune, Pierjac, Jack Claret, Jane Montagne, Bernard Dumaine, Gsovsky, terpers Christiane Hubert, Beatrice Mosena and Witaly Osins, Colette Salomon, Jean Bonvilliers, Sam-Max and Marcel Ballin are other cast prominent. Felix Nuvalone does an okay batoning job in the pit.

The Jacques Fath boots-and-saddles idea makes for a sartorial splash, just as the recently opened London production of "Carousel" is a more pretentious costuming job than was the Broadway original which debuted in 1943 when wartime restrictions created general shortages. Incidentally, this French version is still a bit this side of some of those Lancashire-and-Yorkshire-accented "Indians" in the Prince Littler production of "Annie" in London three years ago. Seeing "Annie" under Gallic auspices impresses anew how universal is the appeal of this Cinderella-with-chaps book. Boy-girl in any language needs no Berlitz system. Abel.

The Late Christopher Bean

(CIRQUE, SEATTLE)

Seattle, June 27.

First presentation of an imported star for a local theatre here also marks first time ZaSu Pitts has appeared in a play "in the round." Innovation was a success all around, with Miss Pitts doing a fine job as Abby in the w.k. Sidney Howard comedy. Local cast, which supported, turned in excellent jobs, especially by Stuart Currie as Dr. Haggett, Dorothy Lynne Saunders as Mrs. Haggett and Lori Lanegger as Ada Haggett. Direction by Dean Goodman was expert, and single set by Fred Reeve was good.

Operator Gene Keene is dickering with other names to keep up series of guest stars at the Cirque this summer, and future looks good for the idea, with only hitch on the financial side. "Christopher Bean" did well in its two-week run, but nothing sensational, and with smaller (350 capacity) near sellouts are necessary to get in the black. Reed.

Longhair Shorts

Doris Humphrey, Pearl Primus, La Meri, Ted Shawn, Walter Terry and Anatole Chujov will be lecturers this summer at Shawn's Jacob's Pillow Dance Festival, Lee, Mass. Ninth season of the fest opens Friday (30) . . . Josef Krips, Vienna Philharmonic Orch conductor, is making his U.S. debut this summer at Ravinia Park, Chi. He's under National Concert & Artists Corp. management.

Jesus Maria Sanroma giving a piano recital July 6 at the U. of Puerto Rico, where he'll receive the honorary degree of Doctor of Fine Arts.

Cragsmoor's Bow

Cragsmoor, N. Y., June 27.

Cragsmoor Playhouse here opens a 10-week season tonight (27) with Moss Hart's "Light Up the Sky," featuring Katharine Barrett, Leora Thatcher, Salem Ludwig and Frank Daly. Opening night house has been taken over by the Noonday Club, local businessmen's organization.

Strawhat is under new management this season of Marjorie Hildreth and Willis Knighton.

Strawhat Reviews

Continued from page 58

Angel in the Pawnshop

tears into the shop in search of the girl who had fled his lair. But he is quickly consigned to the outside world, which seemed as if it might be a pretty fine place at that.

Dowling, part hero, part interloper, shuffles around A. B. Shiffrin's play so amiably that one rejoiced in his recovery from a combined heart attack and gun skirmish and thoughtfully contemplates the drama's purposes, however obscure they may be.

Joan McCracken is the little match girl, wide-eyed and impish by turn, and she can dance quite nimbly when called upon. For such a long role, Miss McCracken adopts a monotonous delivery that does not quite illuminate the text.

Hugh Reilly appears all too briefly as the gunman, Murray Hamilton is the likable young playwright, and Robert Webber is the doctor who attends the ailing pawnbroker. Elizabeth Kerr has a fine scene as an author's agent. But then, she too is from that outside world. DouL.

The Taming of the Shrew

Stockbridge, Mass., June 23.

Margaret Webster production of William Shakespeare comedy in prolog and two acts (nine scenes). Features Louis Horton, Kendall Clark, David Lewis. Staged by Miss Webster. Settings by Ben Edwards; music arranged by Edmund Engle. At Berkshire Playhouse, Stockbridge, Mass., June 19, '50.

Prolog

Christopher Sly..... Larry Gates
Tavern Hostess..... Joe Rabb
Foster..... John Glennon
Lord..... George Roy Hill
Huntsman..... John Krechniak
Bartolomew..... John Glennon

Play

Lucentio..... Preston Hanson
Tranio..... David Lewis
Baptista..... John Straub
Gremio..... Frederick Rolfe
Hortensio..... Anthony Lewis
Bianca..... Louis Horton
Biondello..... Dorthy Hinkley
Petruchio..... Austin Briggs-Hall
Catherina..... Kendall Clark
Curio..... Cayada Humphrey
Pedant..... Theodore Tenley
Haberdasher..... Edmund Cambridge
Tailor..... Joseph Dooley
An Officer..... John Krechniak
An Officer..... Edmund Cambridge
Triolus..... Dooley Horton
Widow..... Jo Rabb

William Miles feed off his twelfth season as director of this Berkshire summer spot, now in its 19th year, with the Margaret Webster production of "Taming of the Shrew" as a package show. He's made a smart move in affording his followers a view of this fast-paced, laugh - provoking, infrequently produced-comedy.

Miss Webster is using the Christopher Sly scenes, usually on the boring side, integrating them with a top-drawer technique that adds to the bounce and elan with which she has directed the production. The tempo is brisk throughout, the action vivid. The simplest of sets are used in such a manner that the fluidity and continuity of the many scenes aren't retarded at any time. The costumes of mixed periods are colorful.

The company gives a nice ensemble performance. With the exception of a few changes in minor roles, and the playing of Bianca by Hinkley of Miles' resident company all parts are filled by those who toured "Shrew" for Miss Webster the past season. Two favorites of the local playhouse for the past three seasons—Kendall Clark and John Straub—give excellent portrayals. Clark's Petruchio is a gusty one, with fire and vigor sufficient to tame a score of Kates. John Straub as Baptista, father of Kate, lends authority to the aged parent that belies his youth.

The Kate of Louisa Horton is effectively spiteful and shows a nice creativeness in her metamorphosis from shrew to obedient wife. Larry Gates in W. C. Fieldian makeup lends humor to the difficult Christopher Sly role. An outstanding delineation is that of David Lewis as Tranio, servant to Lucentios. All his scenes are compelling. Capable playing is also done by John Glennon, Austin Briggs-Hall, John Krechniak, Anthony Lewis and Frederick Rolfe. A kudo too to Dudley Horton in the minor role of Triolus. Russ.

Pension

Continued from page 57

the road from \$80 to \$100 is also asked. And the union seeks to prevent managers from reducing the casts after the New York opening, except with approval of the Equity cuts board.

The producer representatives have reportedly agreed to the Equity proposals that unless individual actor contracts are signed concurrently they must be signed by the manager first, but with the proviso that the actor must not delay signing after the management has done so. Also, all notices to actors or companies must be filed in duplicate with Equity.

In instances where the management cannot possibly obtain accommodations for the entire cast in the same hotels, the union seeks to make the management responsible for obtaining accommodations for Negro players which are equally as acceptable as those obtainable for whites. In any case, it's added, accommodations should be within reasonable distance of the theatre, and be clean and sanitary. League reps argue that such a setup would be impractical, but have reportedly agreed to try to work out a satisfactory method of dealing with the situation.

Another Equity demand is that cast additions to out-of-town tryouts get rehearsal pay and \$7.50 daily expense money from the time they join the show. At present, such players receive no rehearsal pay for the first week's rehearsal and no expense money for the first day. Whenever a company is rehearsing out of town Equity asks payment of \$7.50 daily expense money besides rehearsal pay, except that total of such payments should not exceed the regular weekly salary.

The union also demands that the management be responsible (up to \$1,200) for loss and/or damage to an actor's personal property and clothing while it is under the management's control—that is, while it's in the theatre or being shipped with the company baggage. In cases of New York shows laying off pre-Christmas or pre-Easter weeks, Equity wants to apply the same rules as on the road—that is, all players must receive minimum salaries.

It's also proposed to amend the rule covering two-season run-off play contract, so as to put all actors on such pacts on the same basis. That is, the management of a late-season show still has five weeks after the tryout opening or two weeks after the New York opening to decide whether to apply the two-season pacts, but his decision must apply to all such deals, not to certain ones at his discretion.

It's proposed that understudies henceforth be paid an additional amount, at least one-eighth of a week's salary, for performances, and that the names of parts to be understudied be included in contracts. At present, understudies get the upped rate only after playing eight consecutive performances.

There will be an Equity membership meeting July 6 at the Astor hotel, N. Y., to hear a report on the progress of negotiations.

Sharon Springs Tent

Sharon Spgs., N. Y., June 27.

The Sharon Springs Tent Theatre will open its season July 1 in "Light Up the Sky." Performances will run through Tuesday night.

This is the second arena operation in the Albany capital district.

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Literati

Sues Harper Bros. for \$600G
Edwin M. Reid, owner of the College Book Exchange, Toledo, wholesale book dealer, has filed a \$600,000 damage suit in New York against Harper Bros., publishers, charging discriminatory trade practices.

In his suit, Reid said his competitors received preferential discounts or rebates from the firm, which were refused to him. He estimated that if he had been permitted to sell books at the same price and on the same terms as were offered by his competitors, he would have profited to the extent of \$200,000, and asked treble damages, as provided in the Robinson-Patman Act.

Drop Whittlesey House Imprint
McGraw-Hill is dropping the Whittlesey House imprint on trade books July 1 and will step up its trade book activities under its own imprint. Although Whittlesey House has never been a separate corporation, McGraw-Hill used the name to hypo development of its general-interest titles. Now, however, it feels the Whittlesey tag causes confusion and will use that name only for juveniles and certain specialized types of books.

Gloria's Double Book Billing
In line with her comeback challenge in Paramount's yet to be released "Sunset Boulevard," Gloria Swanson has been tapped to enter the literary field via two different publishing houses. Actress' initial chore will be to turn out a book dealing with "glamor over 40" for Prentice-Hall.

This will be followed by an autobiography for Doubleday.

Cartmell & Co.'s New Posts
Group of top executives of the Garden City Publishing Co., Doubleday reprint outfit, have resigned on amicable terms to join Peter Lowe in revitalizing John Martin's House, firm of English origin. They are Van Cartmell, editor, Vin Smith, sales manager, and Vic Schwab, senior salesman. Under the new setup Martin's will specialize in juve tome and in fast-selling, merchandizable items.

New editor for Garden City will be Mel Evans, of Doubleday's special projects division, with Charles Marshall, who has been with Doubleday's Literary Guild for 20 years, taking over as sales manager.

In January Doubleday is slated to move into the new Urus Bros. building at 57th St. and Madison, N.Y. City, on the site of the old Parke-Bernet galleries. Publisher will occupy the 15th, 16th and 17th floors.

Incidentally, Evans and Will Oursler are editing a history of the Prudential Life Insurance Co. written by Earl Chapin May. Doubleday will publish it on Oct. 5.

Esquire's \$247,749 Net
Esquire, Inc., made a net profit after taxes of \$247,749 in the year ending March 31, the annual meeting yesterday (Tues.) was told. Revenues were \$13,897,000 from advertising, subscriptions, calendars, films, etc. of Esquire, Coronet, Apparel Arts and other subsidiaries.

Profit was \$13,000 above the previous year.

A-C-C's 125th Annl
Appleton-Century-Crofts marked its 125th anni last week with the publication of "Fruit Among the Leaves," a history of the publishing houses now comprising the firm, plus an anthology of the works they have printed since 1825.

Among the magazines represented are St. Nicholas, Scribner's and the Century.

Yank Literati In Berlin
A number of prominent Americans are among the more than 100 writers, artists and scientists participating in the International Congress for Cultural Freedom being held in Berlin this week.

U. S. delegation includes James T. Farrell, Carson McCullers, Robert Montgomery, George Grosz, Sidney Hook, Louis Fischer, David J. Ickthal, Nicolas Nobokov and Arthur M. Schlesinger.

quite a startling novelist to moderns in the 1910's and '20s.

CHATTER

Ben Conlon expects to finish "Return to Arcadia" this summer. Hugh Layne is back at the crime fact mags of Hillman as co-editor with Ernest Henshaw.

Hamilton Craigie is to do some lecturing on writing this summer in Florida, where he now lives.

John Crosby, N. Y. Herald Tribune radio-tele columnist-critic, being profiled in July Coronet magazine.

Lynn Phillips, Jr., with Life and Time mags for the past two years, has been appointed v.p. and ad director of Ziff-Davis publications.

Williams Manners has left Hillman, where he presided over reprints, to take over the same job at Thrilling and Standard Publications.

David Karp, scripter on Buddy Rogers' new radio show, breaks into Argosy magazine in an upcoming issue with a short story titled "Broken Mirror."

John Wiltstach has finished and sent out for submission his new novel, "Night Club Girl." Writer was once pressagent for a prominent night club operator.

Marion Hargrove, abroad to do a minimum of six humorous articles for Collier's, tentatively labeled "Innocents Abroad." Doubleday will later publish as a book. Margaret Gardner, VARIETY's Riviera mugg, has an article in current Paris-Match, taking positive side on argument that the American femme is happiest in the world.

Screenwriter Martin Field has a piece about his mag-writer wife, Helen Colton, in Your Life for July. Article is basis of domestic stage comedy Field has written, "My Wife Helen."

VARIETY mugg, Frank Scully, will have his new book, "Behind the Flying Saucers," which is skeddad for Holt publication this August, digested in the October issue of Pageant mag.

Kay Campbell, currently in Honolulu with actress Barbara Lawrence, due to arrive in New York July 10 for a 10-day stay to huddle with mag eds.

Ray Goodman was named circulation manager of Saturday Review of Literature, and Robert Birnbaum will be circulation manager for American Fabrics and Men's Reporter News.

Edna R. Bennett's piece on "insomnia" for an upcoming Cosmopolitan issue uncovers some of the can't-sleep problems (and panaceas) of show biz and literati names, as well as prominent laymen.

Woman's Home Companion purchased Taylor Caldwell's new serial for \$40,000. Tagged "The Balance Wheel," it will be published in book form by Scribner's early next year. Helen Strauss, of the William Morris office, agented both deals.

William L. Shirer, news commentator and author of "Berlin Diary," has written his first novel, "The Traitor." Backgrounded in Nazi Germany, it's the story of why an American turns traitor. It will be published by Farrar, Straus in November.

Henry Gris, foreign editor of United Press' Los Angeles bureau, elected presy of the Foreign Press Association of Hollywood. Other officers include Swiss correspondent Fred Porges as treasurer and Nora Laing of Britain and Eric Morawsky, repping Germany, as members of the charter committee.

Grace Fischler, formerly editor of Movie Stars Parade and western editor of Coronet and Esquire, is the new Hollywood editor of Fawcett's Motion Picture Magazine. E. J. Smithson remains as Fawcett western manager. Bill Wise, named associate editor, will work under editor Maxwell Hamilton in New York.

Shrine Fez-tivities

Continued from page 2

lift to reveal the veteran producer. It didn't lift.

That L. A. Smog
Gradually, the Coliseum field began to disappear from the view of the thousands in the stands as the visiting Shriners got their first indication of what the famed Los Angeles smog was like. A community sing was hastily organized and lasted for several minutes before the smoke cleared and the program got back to schedule.

It was a pageant replete with color, noise, thrills and glamor. It started with the explosion of

aerial bombs that signalled the entrance of the original Keystone Kops and it ended—three hours later—with the singing of "Auld Lang Syne." In between, it was a show that included everything from a George Jessel imitation of Al Jolson to the panoplied parading of Shriner band and marching units from all over the country.

The Kops careened around the track in an old Model T—and since most of the Shriners were of the generation that knew them best, Jimmy Finlayson, Tiny Ward, Snub Pollard, Chester Conklin, Heinie Conklin and Hank Mann won a rousing ovation. Minutes later, today's stars drew similar hands as they were driven around the track. To heighten the contrast, they, too, were in Fords—1950 convertibles, most of 'em a sleek yellow.

Tribute to Lloyd

DeMille, as grand marshal, read a Motion Picture Industry Council resolution honoring Harold Lloyd, retiring Imperial Potentate of the Shrine, and then introduced the film names as they were driven around the track. Dan Dailey, Ruth Roman, S. Z. Sakall, Rhonda Fleming, Steve Cochran, Arlene Dahl, William Demarest, Mona Freeman, Charles Starrett, Marta Toren, Ronald Reagan, Gary Cooper and George Murphy took the ride. Up in the stands, the operators of the spotlights stared goggle-eyed at one or the other of their favorites, frequently forgetting to follow them with the spots so that some of the stars made the trek at least partly in the dark.

Murphy brought on George Jessel to marshal the actual entertainment segment of the layout, and America's "toastmaster general" found himself facing an audience cold in more ways than one.

He got 'em started though, with his usual quiparade, confiding that the Coliseum didn't bother him since it wasn't "much larger than Zanuck's office."

As emcee, Jessel brought on Red Skelton—"Honest Red, the Used Camel Dealer"—who socked over a quick knockabout routine and then skeddaddled to draw screams on his exit by starting a duel with uniformed Shriners "guarding" the specially constructed ramp. He was followed by Roy Rogers, who put Trigger through some fancy paces—including a nagavotte—and then warbled a couple of numbers with The Riders.

Vocalizing by Connie Haines and Dennis Morgan, and Jessel's Jolson bit, wound the live talent portion of the program.

The spectacular electrical pageant which capped the evening's events featured floats from 11 Shriners, each ablaze with lighting provided by mobile generators.

Coordinator Cecil Bardwell earned kudos for his marshaling of the various participants and equipment, and the same top credit went to production manager Norman Manning, production designer Mel Melvyn and Manny Harmon, who bated the ork that defied wind, chill and low-hanging smoke to provide the necessary backing. Kap.

Boxoffice Slump

Continued from page 1

working with fewer staffers than they had several years ago, but, they said, it is impossible to forsake any potential source of new talent these days. One department head declared his staff is now scanning all magazines and periodicals in a search for interesting faces that might have film possibilities.

Television, too, is becoming a steadily more fruitful source for new talent. Paramount only last week inked Nicki Duval to a term-after-spotting her on ABC-TV's "Hollywood Screen Test," and other thespes, such as Hal Wallis' Charlton Heston, have been handed film contracts on the basis of their TV work. Talent departments are also combing college and university dramatic societies and, as one exec put it, "every form of entertainment that has an audience, either visible or invisible."

Where a pretty face on a femme or a handsome physique on an actor formerly would draw attention of the talent scouts, such things are far less important now than personality, they said. That intangible ability to project to an audience is now the most sought-after factor, with dramatic ability and then photogenic qualifications being scanned.

SCULLY'S SCRAPBOOK

By Frank Scully

Bedside Manor, June 24.

On June 24 DAILY VARIETY reported seven babies were born in Hollywood, all girls. Whatever consolation that can bring a father of four of them I now share with Eddie Cantor and Robert Young.

Ours was the largest grosser, Philip K. Scheuer's the smallest. In fact the Scheuer baby weighed only five pounds four ounces. We throw them back around the Scully Circus if they're under seven.

Scheuer was listed in the Los Angeles Times as its picture and drama editor, but in DAILY VARIETY he was whittled down to an assistant. I don't suppose he protested. Daughters can make fathers feel pretty small.

Among the births that day I noted that one made Joe Cotten a grandfather. This consoled me, too. It's bad enough to father four daughters but when I'm grandfathering them I'll know I'm old.

Scully's All-Girl Orchestra

I can't understand what's causing the spawning of all these daughters. I distinctly remember ordering a boy. Mike was his name. Michael Simon Scully. The Simon was for Sime. I assumed Sime's name was really Simon before a lazy, crazy business cut it down to the grandest four-letter name in the world. Sime was smart in lots of other ways, too. When he got a son he quit. I should have quit when I was winning, too. But I simply couldn't imagine that a man of my iron will and macaroni constitution could be parlayed into an all-girl orchestra.

I wasn't alone in wanting a boy. The whole family was united in it. In fact we all prayed for it. And God answered our prayers for a change. He said no.

When the news broke at 3:30 in the morning the whole Scully Circus was on the alert. They came from all corners of Bedside Manor. The doctor had scarcely said, "It's a girl," when the phone clamped down on his ear so hard he thought he had been shot in the head. Everybody returned to bed without saying a word. It was awful.

Rhua Is Irish For Redhead, Eh?

By the next day we began looking over the situation and decided we really were no worse off than old man Sutherland, who fathered the Seven Sutherland Sisters. So we began to work on names. We called her Mary Rhua for a starter. Rhua is Irish for redhead. Then we tried Dhrugh Kathleen. That was discarded for Sheelah Ann. Sheelah is Gaelic for Cecelia. Next we were playing with Moira Dawnshee, a beautiful Irish weeshee with a wail like a banshee.

By then the calls were coming in. We had to settle on a name, so we picked Moreen. Moreen comes from Mor. Mor is Irish for woman, and Norwegian for mother, and so Moreen would be a little mother. We telephoned Mrs. Scully, who by this time found herself hardly on speaking terms with her whole family for bringing in a daughter, and she reported that after five attempts she had got a really beautiful baby, one who sent her heart singing. "These dames," I thought, "they'll try to square any kind of a rap."

Oh Sure, Blame It On the Shriners!

But I was still reeling around from the blow. The Shriners were in convention. I decided that the child must have peered through her mother's abdominal wall and pulled a switch on us. It is quite possible that after seeing fat men wearing fezzes, clowning around, goosing women, clanging firebells, and generally goofing it up, that she decided if that's the lot of a male, she'd prefer to be a girl.

She can claim to be the first baby to be born during a trolley strike and a Shriners' convention. She has never ridden in a trolley car and can never be a Shriner, but she may one day be the first of her sex to ride a flying saucer, on account I got an inside track there. I suppose after "Behind the Flying Saucers" comes out, I'll be ready for another literary project. Anybody interested in "Behind the Drying Diapers?"

Of course, the press bunch had their usual laugh. Every time the Scullys have a baby the reading public is reminded that the father is the author of "Fun In Bed," which obviously has long ceased to be exclusively a literary project. Let them have their fun. Look at the dough Cantor made out of his four daughters as a running gag. He parlayed it into a million dollars. Maybe by now he's willing to sell the second serial rights for something a VARIETY mugg could afford to pay.

By the fourth day I began reaching for historical claims to defend Moreen's rights in the Scully Circus. It so happens that she picked as her birthday the day that Barthold's Statue of Liberty arrived in New York Harbor. That was in 1885, which, believe me, was before my time. But nobody has claimed that John L. Sullivan modeled for that statue. Everybody concedes it was a woman.

June 19 was the day that the eight-hour day was adopted as a standard for all labor in federal government service. That was in 1912. I remember it very well. It also applied to the Department of Labor, which I suppose deals chiefly with expectant mothers.

I suppose some cad will bring up the fact that June 19, the day that Moreen had her coming-out party at the Cedars of Lebanon hospital, also was the anniversary of the battle between the Kearsage and the Alabama in the Civil War, and that a baby weighing 7½ pounds might easily be identified with a battleship.

The thing I mind most about the whole affair is that the Skipper, our first born, a male, scrambled for New York, London and Oslo, as soon as the news broke that he would have to be the only brotlier to four sisters. He left me to hold the fort absolutely alone.

To make it appear that he was going on an errand of utmost urgency, he got a job as baby-sitter to two babies, one two months old and the other 17 months. He carried one under each arm and in the stopover in New York between strataliners before hopping off to London, he scrounged around town for some cooking utensils and a pram, prepared their formulas, and otherwise showed that if you're six feet three and 19 years old you know how to handle babies, provided you're the oldest of a family of five.

The Mulligan Guard Goes Down

That's not like some people I know. Take Bill Harrigan. He may be a hard-boiled, hated character in "Mister Roberts." He may be, as I believe he was, a surviving officer of the famous Lost Battalion. But one time in Hollywood he offered to drive Mme. Scully to a maternity hospital, regardless of the hour. So?

Called at 4 a.m., he reported he couldn't possibly come to our house. Could we pick him up at his hotel? He came down like a haggard zombie. He reported he couldn't possibly drive in his condition. So the expectant mother had to drive. Every time she got a labor pain she stopped the car and I pulled up the brake till the pain subsided. Harrigan was breaking up under the ordeal.

"Listen, Alice," he pleaded, "there's a drive-in. Couldn't you pull in there so I could get a cup of coffee? This thing is killing me."

So, obliging as ever, the little mama let us have a cup of coffee while she writhed, and then she drove us on to the hospital. She had her baby and was walking around before Harrigan recovered enough, days later, to answer a call from his agent.

So what if we had got a son and it turned out to be a chicken like that? By now, I'm reconciled to the fact that God answered our prayers beautifully when he said no. Welcome home, Moreen. May you be the little mother to many. All genluses.

Broadway

Ed and Pegeen Fitzgerald's 20th anniversary on the 30th.

Alan Perry, radio-TV producer, bought new home in Rye, N. Y. Meyer Davis to his Sorrento, Me., home Sunday (2) for the summer.

Anne Pinkus, of the William Morris agency, planning to Europe July 17.

Christopher Lynch, Irish tenor, off to Britain, Saturday (24) on the Mauretania.

Louise (Mrs. Bugs) Baer out of the hosp and convalescing at their Stamford place.

The Benjamin (Bernice) Krasnes to the Coast with their daughter for the summer.

Ruby Zwierling, ex-Loew's State pit maestro, retired and sojourning on the Coast.

Hal Horne and Jack Goldstein setting up offices to go into the theatre candy biz.

Frank Bonacchini, owner of Le Coq Rouge, out from under strict medico supervision.

Roxy Grill boniface Henry Gruhn's mother died at 82 in N. Y. City last Thursday.

Les Kramer sailing to Europe Friday (30) aboard a Norwegian freighter for a six-week stay.

Frank Law has given up press-agenting to operate the Nutmeg Inn, Brookfield Center, Conn.

Major Albert Warner to the Coast for three weeks of huddles with brothers Harry and Jack.

Paramount story editor Alan Jackson flies Friday (30) for three-week visit to Paris and London.

John B. Nathan, Paramount's European supervisor, returns to Paris this week after a prolonged stay at the h.o.

Jaucha Heifetz due in by plane this morning (Wed.) from Europe, and flying tomorrow (Thurs.) to California.

The S. Jay Kaufmans (Florence Aquino) due in this week from Naples. He's been on a scouting trip for Dazian's.

Nat Kahn, VARIETY associate editor, and his wife, actress Hope Miller, to the Coast today (28) on three-week vacation.

The Ed (Sylvia) Sullivans sailing to Europe Saturday (1) aboard the Queen Elizabeth accompanied by their daughter Betty.

Boris Karloff turns sports commentator July 21, pinchhitting for Bill Stern over NBC on the latter's Friday Colgate show.

Fredric March out of Roosevelt hospital today (Wed.) after toe infection and operation. Will recuperate at his Conn. farm.

Joan Ornstein, daughter of Bill Ornstein, Metro h.o. publicist, engaged to Bruce Kaufman, fellow student of Purdue University.

Groucho Marx's crack, when giving in to NBC's flattering exclusive terms for TV and AM: "We put up a good fight but we lost."

Nancy Davis, Metro thespier, returned to the Coast after a three-week stint in the east ballying Dore Schary's personal production, "Next Voice You Hear."

Anton Karas, zither player of "The Third Man" pic, returned to Europe last week on the Queen Mary after a series of p.a.'s in the U. S.

Film producer Jesse Lasky, in New York and Washington over the weekend on a four-day quickie business trip, has returned to the Coast.

Publisher Benjamin Sonnenberg baching it at the St. Regis while his family summers near Westport; their Gramercy Park manse folderoo for the hot spell.

John Joseph, Metro's publicity chief, planned to the Coast for one-week of huddles with production execs. He then takes a vacation before returning to New York.

Lawrence Weiner, formerly with the Pioneer ad agency, has formed his own agency, Lawrence Weiner & Associates. With Weiner in the new venture will be Herman Jacobs and Norman L. Weiner.

Mary Martin, Jane Pickens, Sloan (Mrs. William) O'Dwyer and Jinx Falkenburg were "angels" yesterday (Tues.) at a cocktail party in the Rainbow Room, for benefit of the Cerebral Palsy drive.

Lou Wilson, London agent associated with Emile Littler, planned into New York Friday (23) after a 16-hour delay. Goes to Cleveland next week to visit his 11-year-old daughter. Her mother is Gwen Stone (& Vernon).

Jerry Pickman, Paramount's assistant ad-pub chief; Mort Nathanson, publicity topper, and photographer Joe Heppner pulled into Gotham today (Wed.) after helping stage world preem of "My Friend Irma Goes West" in Las Vegas.

Joan Arnold, stepdaughter of Hinson Stiles, managing editor of the N.Y. Mirror, to marry William S. Kent, radio and TV writer, in N.Y. Saturday (1). Miss Arnold toured the Pacific for seven months in 1945 with the USO version of "Mexican Hayride."

Helen Hayes and the cast of

"The Wisteria Trees" will be on hand for the American Theatre Wing's second benefit being held at the Hotel Plaza's Rendezvous Room tomorrow (Thurs.). "Gentlemen Prefer Blondes" cast trailered the initial benefit two weeks ago.

Hoteller Walter Jacobs (Lord Tarleton, Miami Beach, and Lake Tarleton Club, Pike N. H.) does a nostalgic SOS to sojourners in Europe this summer with display ads in the airmail overseas edition of the N. Y. Times beseeching them (Hildegard, Kay Thompson, Borrah Minevitch, et al.) to "come home, all's forgiven."

Cape Cod

Richard Aldrich back on Cape last week from Cambridge, Mass., where he attended 25th reunion of his Harvard Class.

Dorothy and Lillian Gish up at Falmouth Playhouse where latter starts rehearsing "Miss Mabel," the July 10-15 offering.

Anita Loos with Paulette Goddard up for "Caesar and Cleopatra" opening Monday night at Cape Playhouse, starting its 24th season.

Mary B. Winslow, whose Monomoy theatre, Chatham, starts eighth season with "The Play's the Thing," named Ted Nelson publicity director.

Julius Monk, emcee at N. Y.'s Le Ruban Bleu, opened his Atlantic House Cabaret Room in Provincetown Thursday (22), and will use Ruban Bleu talent during the summer.

Lawrence Schwab, St. John Terrell, director Robert Jarvis and Grant Mouradoff, choreographer with six Ballet Russe de Monte Carlo members, arrived Hyannis Monday to start rehearsals for "The New Moon" which opens Cape Cod Music Circus July 4. John Tyers and Jean Nelson, the leads, also here.

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)
Par throwing a cocktail party for Dorothy Lamour.

Rosario and Antonio recitaling at Palais De Chaillot.

Farley Granger in town after suspension for refusing a role.

"Ecstasy," with some cuts, resurrected for run at Cinema D'Essai.

Ted Grouya establishing a Franco-Spanish music publishing firm.

American Student Center to present Steinbeck's "Of Mice and Men."

Ariette Arnaud, RKO ad-publicity chief, out of hospital after appendectomy.

Jean Weber, of the Comedie Francaise, due for his first music hall engagement at the ABC.

Charles Trenet Palais de Chaillot concert no sell out and no rave, partly due to faulty mike wiring of theatre.

Theatre Des Varietes housing a gala benefit for the old actor's fund with the cream of Gallic talent on tap.

Rene Clair turning to radio and directing "The Devil's Tears," with Gerard Philipe, Daniele Deleorne and Marcelle Derrien.

"Phedre," Jean Cocteau's new ballet, choreographed by Serge Lifar and danced by Tamara Toumanova, being inaugurated at the Opera.

Ottawa

CBS soon teeing off new Windsor outlet, CBE, to vie with Detroit stations in Canada's most southern area.

Andrew Allen, Canadian Broadcasting Corp. drama chief and producer of the CBC top drama stanza, "Stage 50," spending summer in Europe probing British and continental dramatic work.

Canadian Repertory Theatre, Ottawa stock troupe, shuttered for summer after nearly 250 performances in La Salle Academy theatre. Will reopen in fall only if local legit patrons promise solid support.

Minneapolis

By Les Rees
Jack Owens into Hotel Radisson Flame Room.

Les Brown into Prom Ballroom for one-nighter.

University of Minnesota Theatre offering "The Guardsman."

Club Carnival has Rose Marie, Jimmy Rae and Jane Margo.

Antal Dorati, Minneapolis Symphony orch conductor, back from European trip, will do series of summer guest conductor appearances throughout country.

Aqua Polies of 1930, locally produced and opening July 19 as part of annual summer festival here, will star Hopkirk Sisters Show goes to Seattle for engagement after Minneapolis run.

London

Irene Dunne met the King and Queen at a private tea party given by the Marquis and Marchioness of Carisbrooke.

Major Reginald P. Baker, managing director of Ealing Studios, to succeed J. Arthur Rank as British Film Producers' prexy.

Harry Kahne, brought over here for three weeks' appearance at the London Palladium, booked to play four weeks at Savoy hotel, opening Aug. 7.

On his Stockholm visit, Lou Wilson inked Svend Asmussen and his five-piece unit for short vaudeville tour of Britain opening at Bristol, Sept. 4.

Radcliffe and Ray with the Norman Evans vaude unit in Canada, set for six months work in New York niteries by Hyman Zahl, opening Oct. 12.

Jerry Bergman, American magico who recently won top award at the Magician's contest in Amsterdam, booked by Lou Wilson for tour of Stoll circuit.

J. Arthur Rank's super house, the State, Kilburn, goes into vaude-film policy with management lining up a big orchestra. Opening likely will be in September.

Ruth Draper playing at Wimbledon this week with Edinburgh for the next session, returns to U. S. but returns to open short season at Criterion theatre in October.

Clark Bros., currently in Tom Arnold and Emile Littler's London Casino revue, booked for Tom Arnold and Jack Taylor's summer show at the Hippodrome, Blackpool.

Bernard Bernardi in from New York hunting for unique acts for a fall Broadway production. Also goes to Paris, Netherlands and Scandinavia before returning home.

Maudie Edwards, who just returned from Canada where she was featured in Norman Evans' vaude unit, plays her first London Palladium date opening July 10, for two weeks.

Rolly Rolls doubling at Palladium and Berkeley hotel, latter spot being booked for two weeks with option for third, which is longest he can stay because of other commitments on the Continent. Option taken up for Berkeley after opening night.

Westport, Conn.

By Humphrey Doulens
Raymond Massey here from the coast.

Nigel Bruce at the Gene Tunneys.

John C. Wilson to Boston to look over the national company of "Kiss Me, Kate."

Mrs. William Anthony McGuire in from the Coast and visiting the Peppy d'Albreds.

John Barry Ryan, grandson of the late Otto Kahn, an apprentice at Country Playhouse.

Frank Lloyd Wright, the architect, Mrs. Wright and Elizabeth Winston weekending here with Baroness Rebay.

Laurence and Mildred Schwab planed over from Montauk to inspect Ben Boyar and James Westfield's "Melody Fair."

Miami Beach

By Lary Solloway
Bill Jordan will reopen his Bar of Music early in July.

Martha Raye tops new show for Five O'Clock Club reopening July 6.

Dean Murphy headed up week-end show at Sans Souci Blue Sails Room.

Tommy (Moe) Raft, burley comic, now running Club 22, featuring strips.

Mother Kelly's ops changed minds and will reopen for summer first week in July with a "girlies" show.

Biz at Alan Gale's sagged for second show this week, but first show was healthy. Only straight nitery running currently.

Kitty Davis' due to reopen soon with Arena theatre idea. Originally proposed by producers who had N. Y. subway circuit companies set for spot, Danny Davis decided to run on his own. Currently in N. Y. setting plays and players.

Riviera

By Margaret Gardner
The Harlem Globe-Trotters in a tour of the Riviera.

Gaby Andraeu temporarily abandoning Hollywood to set up residence in Nice.

Mr. and Mrs. Irving Netcher ("Rose Dolly"), Riviera regulars, now at the Hotel du Cap in Antibes.

Jean Cocteau, after launching his new ballet, "Phedre," at the Paris Opera, back to his Villefranche haunts.

English actor John Mills, accompanied by his wife, guests, for

three weeks at the Antibes villa of Countess de Sella.

Mr. and Mrs. Vincent Lee Hillier (the former Princess Fatima) have rented the villa La Carriere at Villefranche, ex-royal residence of King Michael of Rumania; they recently entertained Somerset Maugham at lunch there.

Eugene Lourie, assistant to Jean Renoir in the recently completed production "The River," in Nice to lay groundwork for the Errol Flynn-Micheline Prelle starrer which is scheduled to start rolling here next month.

Tommy Trinder at Cannes.

Las Vegas

Jimmy Durante opening at Wilbur Clark's Desert Inn.

Ink Spots back at Thunderbird for third successive trip.

Mitzi Green back at the Flamingo. Five Taylors and Star Kings in support.

El Rancho Vegas has Patti Moore and Ben Lessey set to follow Tito Guizar.

Sid Silvers dusting off new nightclub routine at Last Frontier in try as floorshow entertainer.

Photog David Lees, formerly with Columbia Pictures, joined chamber of commerce news bureau here after death of Bill Carneal, once Paramount still man.

Hank Greenspun, press agent for Desert Inn, resigned to become publisher of Las Vegas Free Press, town's newest daily. He purchased it from International Typographers Union who had founded it less than two months ago to employ out-of-work printers.

Rome

By Helen G. Tubbs
David Appleby, radio actor of N. Y., seeing Italy.

"Three Steps North" company off for the Amalfi location.

"Berliner Ballade" in German, is playing the Arcoboleno.

G. W. Pabst left for Calabria to look for "Odyssey" locations.

English language version of "Volcano" arrived in Italy but not shown yet.

Robert Taylor moved out of Grand Hotel and took an apartment.

"Christ in Concrete," J. Arthur Rank production of the Pietro di Donato piece, now being dubbed.

Lily Pons and Andre Kostelanetz at the Excelsior. He will direct some concerts for the Italian radio.

Montreal

Carol Grauer reading new boite, La Maisonnette Carol for July 15 opening.

Corinne Calvet, John Hoyt and Patrick Knowles in Quebec City for shooting of picture tentatively titled "Quebec."

David Nantel, managing director of Selkirk Productions, announced that a deal had been set with United Artists to handle Selkirk's recently completed pic, "Forbidden Journey" in Canada. It will be premed here in September.

Sudden heat wave and below-average returns at boxoffice forcing medium-sized theatres to fall in line with deluxers with air conditioning and better seating. The Outremount is latest to shutter temporarily; reopens Friday (30) with cooling system and new seats.

Kansas City

Ed Hartman booking agency recently added the Mac theatre, McPherson, Kans., to list of clients.

Newest ozoner in area is Spa Motor Movie opened June 22 near Excelsior Springs, Mo. It is owned by Richard Wilkes, Jr., Brooks Noah and Carl Koch.

About 200 film row and theatre-men turned out for industry's annual stag at Milburn Golf and Country Club Monday (26). Bob Withers, Republic exchange head, chairmanned affair.

Atlantic City

By Joe W. Walker
Lenny Herman in Submarine room of Hotel Traymore.

Resort's first drive-in, 12 miles away which opened June 16 doing okay business despite cold weather.

Steel Pier brought in Eileen Barton and Wally Brown as vaudeville toppers plus Ray Buddy Williams back on weekend starting Monday (26).

New Orsatti's in Suburban Somers Point opened Friday (23) and will bring in acts with Jay Bros., Little Ernie and Dolores Martell opening June 30.

Babette's, under new management of Joe Simone and Frank Gormley, opening show had Jimmie Costello, Six Atomic Blondes and Stepping Macs plus Vincent Rizzo orch. Spot operating with no cover.

Hollywood

Jack Lait in town for annual looksee.

Edward Nassour bedded with throat infection.

Norman Moray, WB shorts sales topper, in for studio huddles.

Lillian Roth recuperating at home from a sacroiliac injury.

Burt McGuire joined Lou Irwin agency as an associate in charge of TV bookings.

Dore Schary returned to his desk at Metro after an absence of almost six weeks.

Rolph Boyer readying trip to Manila to organize national theatre in Philippines.

Twelve-year-old Louise Kane making her film debut in dad Joe Kane's "Black Hills."

Mrs. Gertrude Berg due in for huddles at Paramount about film version of "The Goldbergs."

Spike Jones bought a piece of Turk Greenough's Rodeo headquarters at Billings, Montana.

Milt Grossman pulled out of Kurt Frings agency, dissolving the new partnership after two months.

Hollywood Foreign Correspondents handed an award to 20th-Fox for "The Big Lift" as best film of month.

Beth Merrill, whose legit career began with the Oliver Stock Company in Lincoln, Neb., in 1916, in to huddle on screen debut.

Paramount's new managing director for Australia and New Zealand, Clay Hake, visiting the studio before leaving for new post.

Barney McDevitt switched his tubthumping activities from the Aragon to the Palladium after many years at former terper.

Jack L. Warner, Jane Wyman and Gary Cooper won gold trophies from Cine-Revue, European film mag, with editor Joe Van Cottom on hand to make presentations.

Harold Garfield, prexy of Mt. Sinai Hospital and Clinic, tossing a Ciro's dinner party in honor of Walter O'Keefe for all benefits the comic has played for the hospital.

Bucks County, Pa.

Phyllis Perlman, New Hope flack, bedded by burstitis.

N.Y. rent controller Joe McGoldrick hiding from his woes on his Solebury farm weekends.

Rosemary Casey due in from Pittsburgh this week to catch her "The Velvet Glove" at Playhouse.

Warren Munsell, Jr., in to see Arthur Kent in opening of Music Circus production of "Song of Norway."

Annamary Dickey starring opposite young unknown, David Atkinson, at Terrell's Tent this week in "Rio Rita."

William Hillman, Arnold Weissberger and Milton Goldman down last week to o.o. Florence Reed in "The Royal Family."

Enid Markey and Judy Parrish in at Playhouse for rehearsals of "The Silver Whistle," opening next week with Henry Jones starred.

New Hope Street Fair opens four-night stand on Logan Inn grounds Friday (30) for benefit of Recreation Center. It's ninth year for volunteer-manned shindig.

Dallas

By Abe Berger
Rosalind Courtwright current hit at Baker hotel Mural Room.

Joe Bond reopened the Sky Club with Dale Belmont and her song styling.

Tito Guizar into Mural Room. We Three (Jack Timmers, Bridget Browne, George Floyd) currently at Abe's Colony Club.

Jan August, piano wizard, at Studio Lounge.

"South Pacific" booked for State Fair in October.

Lucille Ryman, talent scout for Metro, interviewed over 12 femmes here for a part opposite Clark Gable in "Across Wide Missouri."

Mary Hatcher and Herkie Styles open at swank Cipango Club on June 30.

Honolulu

By Mabel Thomas
Louis K. Sidney rounding out three weeks at Royal.

Ida Lupino clipped back after two weeks at Waikiki.

Proudest Shriner to big convention was Duke Kahanamoku.

Alfred Akapa back from two weeks Decca recording with the Andrew Sisters.

Jeannette MacDonald, with husband, Gene Raymond, here for concert at Civic Aud.

Ginny Simms and husband, Hiatt Dehn, spent most of their three weeks at Hana, Maui.

Erupting volcano, Mauna Loa, 225 miles from Honolulu on island of Hawaii putting on terrific show; heavy volcano smoke blackened Honolulu for about five days.

10% Admish Tax Bill

Continued from page 2

now receive from radio and television. It was stated to the committee by representatives of these industries that the reduction in the admissions tax will result in lowering prices, and thus stimulate attendance at places of amusement." Republicans charge that the bill is a phoney which fails to provide the promised tax reduction.

G. O. P. House Leader Joseph W. Martin, Jr., pointed out that the corporations will pass on their increased taxes to the public in the form of higher prices and that "the taxes simply remain in another form."

A Senator commented that the bill "removes the taxes where the people can see them and puts them back again where they can't see them, in the form of hidden taxes."

No Presidential Guarantee

There is no indication, of course, that the bill which gets through the House will closely resemble whatever measure is finally approved by Congress. Nor is there any guarantee that the President will not veto such a measure. Though the bill gives the President new revenue to make up for that lost

through reducing the excises, there is already a report that he does not approve several features of this measure and will veto it if it reaches his desk in its present form. However, that is very unlikely. The Senate Finance Committee is prepared to open its own hearings on the measure next week.

One interesting point in the Ways and Means report was a semi-apology for reducing the 20% nick on nitery tabs to 15% instead of a lower level. Said the report: "It is believed that this is as great a reduction as should be made at this time, because of the need for revenue."

And in discussing the outlawing of collapsible corporations for tax purposes, the Ways and Means Committee made no bones about the fact that it was out to kill off Hollywood's single-picture corporations. The committee estimated that the loss of revenue provided by reducing the tax on general admissions would be \$192,000,000 a year. It figured an additional loss of \$9,000,000 via the cut in the nightclub tax.

New Tax Cut's Provisions

Washington, June 27.

Following are the provisions of the new tax bill affecting the entertainment business. Bill is expected to be passed by the House of Representatives this week.

GENERAL ADMISSIONS

The 20% tax on admissions to theatres, sports, amusement parks, circuses, swimming pools, dance halls, horse and dog race tracks, etc., would be reduced to 10%, with the following exceptions:

The 20% bite on the override collected by a ticket speculator will remain unchanged as will the 50% "scalping tax" due when an owner or manager of a theatre sells tickets for his own establishment at more than the price printed on the ticket.

Passes for entertainments, now subject to a full admissions tax, would be exempt for the admissions tax. Reduced prices for entertainments, now generally subject to the full admissions price, would require the admissions tax to be paid only on the amount of the reduced price. In the case of these passes and reduced prices, admissions to horse and dog tracks would still be subject to the full face value tax.

No tax need be paid on admissions where all proceeds go to non-profit religious, educational and charitable institutions. Also exempt will be affairs whose profits go to community-supported symphony orchestras, non-profit cooperative or community center motion picture theatres, National Guard organizations, Reserve Officers' organizations, and veterans' organizations, police or fire departments or funds set up to benefit the members and dependents of police and firemen. "Educational institutions" will include opera, such as New York's Metropolitan. However, the above exemptions do not include admissions tax on any wrestling and boxing matches, carnivals, rodeos or circuses where professionals participate for money, or to athletic contests unless the proceeds go entirely to the benefit of an elementary or secondary school. Thus college football tickets will continue under the admissions tax.

Admissions to non-profit county and state agricultural fairs and to concerts conducted by non-profit civic associations would also be exempt from the admissions tax.

Where a governmental unit, such as a city, operates a swimming pool and other places for physical exercise, such establishments are exempted from the admissions tax.

NIGHTCLUBS

The 20% tax on check of a nightclub, roofgarden, etc., would be reduced to 15%. Because some courts have interpreted the cabaret tax to cover ballrooms and dance halls where the sale of refreshments was purely incidental, the bill provides that the cabaret tax shall not apply in such cases.

PHOTOGRAPHIC APPARATUS

At present there is a 15% manufacturers' excise on raw film and 25% on lenses, cameras and other photographic apparatus weighing less than four pounds. In both instances the bite would be reduced to 10% on items used by amateurs. However, where the equipment and apparatus is used for business purposes—such as the production of motion pictures in Hollywood—the excises are entirely eliminated.

MUSICAL INSTRUMENTS

The 10% tax is reduced to 5%.

RADIO AND TELEVISION

The committee rejected a recommendation by President Truman that television receivers should be made subject to the same 10% excise now paid on radio sets, but continued the 10% levy on radios. However, it eliminated this tax on receivers or parts sold to the U. S. Government.

BOWLING ALLEYS AND BILLIARD TABLES

Operators are now required to pay \$20 per year per alley and per table. This would continue except that tables and alleys in veterans' posts and lodges or in hospitals, where there is no charge for their use, would be exempted from the impost.

SLOT MACHINES

The present \$10-a-year tax on each coin-operated amusement device to \$150 a year.

COIN-OPERATED DEVICES

The present occupational tax of \$100 per machine would be increased continues except in the case of one-penny amusement machines. They are exempted. However, there is no exemption if it is a gambling device.

NEW REVENUE PROVISIONS

The collapsible corporation, which category includes the Hollywood single-picture corporation, may no longer be set up to avoid income tax by paying the cheaper capital gains tax.

The special tax treatment for Puerto Ricans shall not apply unless 80% of the individual's gross income is derived from the possession and 50% is derived from a trade or business within the possession. It would not apply where most of the income came from continental U. S. This section is apparently aimed at the "Duffy's Tavern" deal as well as a number of different types of businesses which created Puerto Rican residence for tax-avoidance purposes.

All but the small independent film producers and all of the larger theatre chains are expected to feel the weight of the new, higher income taxes on corporations. The corporate tax increase affects corporate incomes over approximately \$167,000 a year.

Amusement biz corporations will also be subject to the speed-up tax payments and to the provision which would require withholding on stock dividends.

MARRIAGES

Beverly Ewing to Max William Reed, Arlington, Va., June 24. Bride is daughter of William Ewing, Warner flack in the Washington office.

Marilyn Cohen to Arnold Fine, Washington, June 25. He's nightclub editor of the Washington Daily News.

Lois Corbet to Don Wilson, Santa Barbara, Cal., June 22. She's a radio and film actress; he's radio announcer.

Phyllis N. Conn to Phil Grae, New York, June 24. Bride is a dancer; he's an agent.

Billie Webster to Corny Panico, Chicago, June 15. He's trumpeter in Louis Basil's Chicago theatre orch.

Betty Rummer to Gil Parks, Chicago, June 13. He's a saxophonist.

Gladys Driver to Joe Masek, Chicago, June 21. He's a Chi musician.

Virginia Corbet to Don Wilson, Santa Barbara, Cal., June 22. He's announcer on the Jack Benny radio stanza.

Arvil Kellar to Eugene Smith, New York, June 26. Bride is a legit actress; he's cast member of "South Pacific (Majestic, N. Y.)"

Dorothy Margaret Linn to Fred Quimby Jr., in Los Angeles, June 16. He's the son of Metro's cartoon topper.

Helene Deschamps to Freddie Edwards, Montreal, June 24. He's one of the Edwards Bros. acro trio.

Mildred A. Clarke to Albert E. Foster, Boston, June 15. He's station manager of WLAW, Lawrence, Mass.

Luba Malina to Myron Sulzberger, Jr., New York, June 27. Bride is an actress.

Edythe Bleetstein to Walter Bobrow, New York, June 26. Bride is a continuity editor at WPX.

Justine Johnston to Scott Cooley, New York, June 24. Both are legit players.

BIRTHS

Mr. and Mrs. Bernie Armstrong, daughter, Pittsburgh, June 19. Father's musical director of KDKA; mother's former dancing comedienne, Dorothy Bushey.

Mr. and Mrs. Tom Baker, son, Hollywood, June 22. Mother is Frances Raftery, actress.

Mr. and Mrs. James McGlone, daughter, Chicago, June 23. Mother is former dancer and now midwest advertising rep of VARIETY.

Mr. and Mrs. Larry Herman, son, San Antonio, recently. Father is a handleader there.

Mr. and Mrs. Robert Avis, daughter, Hollywood, June 18. Father is an exec at Coast Visual Productions.

Mr. and Mrs. James D. Young, daughter, Hollywood, June 18. Father is an actor; mother is daughter of actor Joseph Cotten.

Mr. and Mrs. Philip K. Scheuer, daughter, Hollywood, June 19. Father is assistant drama editor of L. A. Times.

Mr. and Mrs. Leonard Blair, son, Chicago, June 19. Father is ABC central division program manager.

Mr. and Mrs. Les Spears, son, Chicago, June 15. Father is a radio actor.

Mr. and Mrs. Sunny Skylar, son, Hollywood, June 21. Father is songwriter and singer.

Mr. and Mrs. Art Hellyer, son, Chicago, June 13. Father's an announcer at station WCFL in that city.

Mr. and Mrs. Richard R. Falk, daughter, Yonkers, June 20. Father is prez of Falk Associates, public relations firm.

Mr. and Mrs. Charles Irving, daughter, New York, June 14. Mother is the former Hollis Brill, actress; father is a radio actor-announcer.

Mr. and Mrs. Paul Rittenhouse, daughter, New York, June 24. Father is with NBC's radio stations relations department; mother (Jerry Bicking) was formerly with the network's traffic department.

Pitt Church

Continued from page 1

in similar hot water. Couple of summers ago, religious organizations were up in arms over certain specialties which were inserted in the productions and last year, too, protests over certain productions got plenty of space in the newspapers.

The "Kate" fuss comes at an inopportune time, too, just as CLOA is about to start construction on its own \$1,500,000 amphitheatre, with a third of the money coming from the city itself and the site being on donated city property.

OBITUARIES

JANE COWL

Jane Cowl, 64, considered the greatest Juliet in the history of American theatre, died June 22 at Santa Monica hospital, two weeks after she had undergone an operation in a fruitless effort to alleviate a cancer condition.

Acknowledged as one of the top actresses during her 47-year career, Miss Cowl had been living in Hollywood for more than a year. She had returned to the Coast to make films after 32 years away from the cameras. Resumption of her film work reunited her with her lifelong friend Jane Murn (Crisp), with whom she wrote such plays as "Smilin' Through," "Lilac Time," "Daybreak" and "Information Please." Mrs. Crisp was at her bedside when she died.

Miss Cowl made her debut four days before her 18th birthday in "Sweet Kitty Bellairs" at the Belasco theatre in New York. It was her only minor role for her performance won her the right to billing in "The Music Master," David Warfield starrer, which she essayed the following year. Successive performances included "The Rose of the Rancho," "A Grand Army Man," "Is Matrimony a Failure?" "The Upstart" and "The Gamblers" and then scored a smashing success in "Within the Law" in 1912. Her performance as Mary Turner still is regarded as her greatest popular role.

It was shortly after this triumph that she turned to playwriting with Jane Murn. She starred in "Lilac Time," their first effort and it ran for a year but their second play, "Information, Please," in which Miss Cowl also starred, was not as successful.

Their great hit, "Smilin' Through" was written shortly after the end of the first World War and the play with Miss Cowl starred, ran for almost three years. It was after this success that Miss Cowl turned her attention to the more classical roles in the theatre.

She appeared in the title role in "Malvaloca" before creating the Juliet for which she is famed. The play ran for 856 performances, establishing a lasting record for Shakespearean productions in this country. After "Juliet," she starred in "Pelleas and Melisande" and "Antony and Cleopatra," then created the role of Anna in "The Depths," in which she made her British debut in 1926 after playing it for almost two years in the U. S.

Other plays in which she appeared, in New York and on the road, included "The Road to Rome," "The Jealous Moon" (which she co-authored with Theodore Charles), "Paolo and Francesca," "Jenny," "Twelfth Night," "Art and Mrs. Bottle," "Camille," "The Shining Hour," "Rain From Heaven," "Romance," "First Lady," "Old Acquaintance," "Madame X" and many others.

She made her film bow in 1917 in "The Spreading Dawn," but remained away from the medium until 1949 when she was persuaded to go to Hollywood to appear in "Once More My Darling." She had made others since, recently completing "A Story of Divorce," Bette Davis starrer, at RKO.

Her play-writing activities also included co-authorship of "Hervey House" with Reginald Lawrence.

Miss Cowl was the widow of Adolph Klauber, longtime drama critic of the New York Times. She leaves no near relatives.

MICHAEL COAKLEY

Michael Coakley, 83, retired vaude performer who had spent more than half of a century in show business, died June 22 at his home in Freeport, N. Y. He had been invalided for some time prior to his death.

Coakley, who, originally began stage career in minstrels diverted to vaudeville when minstrelsy had seemingly run its cycle. For a time he was teamed in the comedy act of Coakley and Dunleavy and after that had been partnered with Rex Van.

Survived by wife, Eileen Coakley, who had occasionally appeared in her husband's act.

JOHN R. POOLE

John R. Poole, 68, one of Britain's film pioneers, died in Edinburgh June 10.

Poole's myriorama was founded in 1837 and was, until 1929, a feature of festive season entertainment in Edinburgh and other cities. He first showed films in 1895 at the Albert Hall, Sheffield. He was on holiday from school at the time

and assisted the projectionist.

He was elected this year as president of the Cinema Veterans of Great Britain, in recognition of long connection with the cinema industry.

HOWARD O. HIATT

Howard O. Hiatt, 43, WHAS organist and staff musician, was injured fatally in an automobile accident June 24, in Louisville, Ky.

A native of Peoria, Ill., Hiatt had worked for radio station WABP in his home town before joining the WHAS staff in March, 1945. He also played nightclub engagements under the name of Archie Howard, and did electric organ specialties.

Wife, daughter, mother and brother survive.

JACK DEAN

John Wooster Dean, 75, retired actor who had been known professionally as Jack Dean, died in New York June 23. He was former leading man and husband of Fannie Ward, actress, who survives.

Dean had appeared with Miss Ward in a number of productions, mostly under the Charles Frohman aegis, before and after their marriage in 1910. Among them was "Madam President" in which they appeared on Broadway in 1914.

GORDON E. GREENE

Gordon E. Greene, 46, veteran Minneapolis theatre man, died in that city last week.

When a youth he started with the Harry Sherman-Jack Elliott company, then distributing "Birth of a Nation." As a house manager, he managed the Radio City, State and other Minneapolis houses, the St. Paul Paramount and other theatres. He also was one of the founders of the Northwest Variety club.

EDWARD PIERRE LOVING

Edward Pierre Loving, 56, author-newspaperman, died in Washington, June 26 after a heart attack. At the time of his death, Loving, who was co-editor with Frank Shay of "Fifty Contemporary One-Act Plays" was a correspondent in the Washington Bureau of the International News Service.

A wife, son and stepdaughter survive.

CURTIS E. LITTLE

Curtis E. Little, 69, advance man for Ringling Bros., Barnum & Bailey Circus, died in a Hollywood hospital June 22 after a lengthy illness.

His wife, Clara, survives.

HARRY MILTON MACRAE

Harry Milton MacRae, 75, retired set maker at Universal Studios, died June 19 in Los Angeles. Wife, two daughters and a son survive.

JACK ELLIS

Jack Ellis, 50, managing director of Carlton and Grafton cinemas, Dublin, died in Dublin, June 15. Survived by wife and a brother.

MRS. GRACE B. JENKS

Mrs. Grace B. Jenks, 78, former star equestrienne with Ringling Bros. and other circuses, died in Saginaw, Mich., last week.

Mrs. Sally Mae Kelly, 74, died in Washington June 23. She was the widow of the late Andrew Kelly, former Washington drama critic and one time VARIETY mugg in D.C. Palbearers consisted of local showmen and Variety Club members.

Charles M. (Doc) Wylie, 63, sound engineer at Metro for 23 years, died June 16 in his studio office following a heart attack. He leaves wife, a son and two daughters.

Mrs. Bertha Eleanor McGowan Sarg, 76, widow of Tony Sarg, artist and founder of the marionette theatre in this country, died June 26 at her home in Cincinnati.

Sidney Phillippy, 54, asst. electrician of the Balaban & Katz circuit, died in Chicago, June 20. He was with circuit 25 years. Survived by wife and two daughters.

Archie F. Bangert, 45, former treasurer of Loew's Ohio and Broad theatres in Columbus died June 21 at Logan, O. Survived by wife and mother.

William Burton Wakefield, 65, an exec of Coast Records, died June 17 at his Hollywood home. Daughter and three sons survive.

A NEW IDEA IN ENTERTAINMENT

BOB HOPE

"A Wonderful Gale Act!"
Says WALTER WINCHESTER

"Show Stopping"
Says ED SULLIVAN

"Scores Triumphantly"
Says LOUIS SOLO

"Excellent Entertainment"
Says DANTON WALKER

"A High Experience"
Says ROBERT W. DANA

"A Solid Click"
Says VARIETY

and her Escorts

"Neat Entertainment"
Says BILLBOARD

"Tops in Town"
Says DOROTHY KILGALLEY

"Perfection"
Says GEORGE CLARKE

"A Miniature Revue"
Says PAUL DENIS

"First Class Act"
Says BOB SYLVESTER

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